



LIBRARIES

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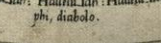
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Friends of the
UW-Madison Libraries
976 Memorial Library
728 State Street
Madison, WI 53706
Phone: (608) 265-2505
(Email: friends@library.wisc.edu)

Comments and story ideas from readers are welcome. Address letters regarding editorial content to:
Editor
330C Memorial Library
728 State Street,
Madison, WI 53706
(Email: djohnson@library.wisc.edu)

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From the director

A sense of place and time

Milestones and anniversaries represent significant reminders of where we have been and where we are going. They also engender reflection about who we are and what we value.

During this academic year the University of Wisconsin-Madison will reach a milestone that strains the imagination. We will acquire our six millionth book, a number hardly imaginable fifty years ago. It was even less conceivable 150 years ago when the library collection was scarcely 600 volumes in a locked room.

Next spring we will celebrate that ten thousand-fold growth under the aptly named theme *Celebrating Books*. Two Friends plan to make significant gifts-in-kind to the libraries to commemorate this occasion. Their gifts remind us that great libraries owe much of their excellence to the support and generosity of donors.

They also bring to mind that although numbers are significant, it is the people's access to quality sources of information and to rare artifacts of knowledge that make a library truly world-class.

Support from the Friends and the university community are largely responsible for the growing number of gifts. We thank, in particular, the efforts of the UW Foundation and its staff members, Niki Graham, Don Gray, Erick Weber, and Sandy Wilcox.

This is also an occasion to celebrate the library as a place of honor in our community. It was a half century ago that the cornerstone for Memorial Library was laid, an event that resulted directly from the intense lobbying of then-UW President E.B. Fred. It was the largest single investment by the state within the city of Madison since building the capitol itself.

The quickening pace of change may be an indication of what the future may hold. In our first 100 years we went from 600 volumes to 600,000; fifty years later we had grown to

six million. This year we began purchasing large numbers of electronic books for our collections, and the growth of electronic resources has created a presence for the UW-Madison Libraries virtually throughout the world.

The Information Age has made the demand for ready access to organized, quality information greater than ever before. It is a service the libraries are well prepared to provide.

Aside from impressive collections of print and digital materials, the role of libraries in the scholarly communication process is evolving. Scholars are beginning to see libraries as more than storehouses. They are beginning to realize the libraries' potential role as an active partner in the creation of knowledge through digital library projects. Our most recent contribution has been creating an original searchable digital archive for the *Journal of Chemical Education*, and a pilot project has begun in partnership with the Chipstone Foundation to create a new resource in the decorative arts.

These crossroads of time, place, and numbers should make us ask "what makes a great library?" Sheer numbers help. But it is the quality of those resources and the constant stewardship provided by librarians that establishes a first-class library. We need your help in assuring that continuity through the lean years that may occur when base budgets remain level and inflation shrinks buying power.

In the spirit of *Celebrating Books*, a new gift of \$10,000 has established the Endowment for the Book at the UW-Madison libraries. Its goal is to preserve the quality of UW-Madison's holdings. We have done well with the public trust in the last 150 years. We now ask you to help us maintain that trust in the coming century.



Kenneth L. Frazier, Director
General Library System

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Cover: Golden vision

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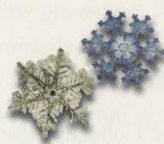
The alchemists of the Middle Ages dreamed of turning base metals into the precious elements of silver and gold. Although they never succeeded, converting a rare 400-year-old alchemical masterpiece into an online resource certainly appears golden. Some digital images were so large they had to be "stitched" together from separate pieces.



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Construction begins on a new state-of-the-art lecture hall in Memorial Library; the libraries add nearly 100,000 electronic books to its collections; a Jasper Johns/Samuel Beckett book goes on display; the National Institute of Health awards a \$2.5 million grant to the Primate Center Library; and wireless Internet connections come to several libraries.



From maps to snowflakes with the help of our Friends

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Some of the first photomicrographs of snow crystals, glass slides more than 100 years old, will be preserved through the Friends grant program to campus libraries. The program, created barely four years ago, has given more than \$75,000 to special projects in preservation and collection development.



Opening a new century

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Memorial Library turned fifty this year. The decision to build the library, however, was a long time in the making. The Wisconsin state legislature narrowly rejected funding the project in 1925. A quarter century later, with funding in hand, the groundbreaking took place for the biggest state investment within the city of Madison since building the capitol.



Why not?

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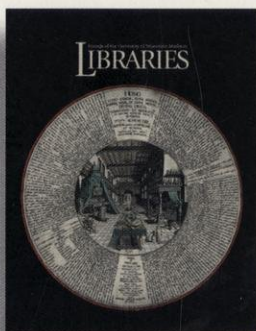
Volunteer extraordinaire ellsworth snyder believes in pursuing art that ignores boundaries and definitions. He applies the same principles in his life. He always asks "why not?" Why shouldn't poets draw and composers paint? Why shouldn't libraries collect art? And why shouldn't his name be all lower case?



Decorating online

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American decorative arts will soon take up digital residence in the UW-Madison Libraries through a partnership with the Chipstone Foundation of Milwaukee. The original aggregator site, which collects information from a variety of sources, will also provide new source material. The project may one day serve as a virtual encyclopedia of the decorative arts.



On the cover

Only three copies of Heinrich Khunrath's *Amphitheatrum sapientiae aeternae* (Hamburg, 1595) are known to exist. One is the centerpiece in the libraries' Duveen Collection, housed in Special Collections. The drawing of the laboratory is credited to architectural painter Hans Vredman de Vries (1527-1604).

124 Memorial Library

New state-of-the-art lecture hall to open in library

Memorial Library will soon be the home of the UW–Madison's newest state-of-the-art lecture hall. The 100-seat facility in room 124 will be used for library instruction, Friends events and guest presentations.

The project is funded by donations from the Parents Enrichment Fund, an annual gift program established through the University of Wisconsin Foundation. The fund has become an ongoing opportunity for parents of students to give to the libraries.

The classroom will feature computer outlets, audiovisual equipment, Internet access and handicap access. The library is also planning to open part of room 112 with additional seating for student study areas.

The architect for the library project is Strang and Associates, the firm that designed two recent Memorial Library projects: the 1990 addition, which included Special Collections, and the 1994 lobby renovation.

Book sale keeps growing

Total revenue from ten Friends book sales has topped \$150,000. The semiannual sale held this fall generated the largest single total of more than \$24,000. Nearly fifty volunteers were involved in coordinating the event.

The public sale, attended by students, faculty and people from around the Midwest, helps fund an annual lecture series, special purchases for the libraries' collections, preservation projects (see story

page 3) and a visiting scholar support program (see story page 8).

The materials are donated primarily by faculty, staff, students and Madison-area residents. Since the sales began five years ago, the Friends have sold more than 125,000 books.

For more information about donating books to the sales or the library collections, contact the Friends at (608) 265-2505 (email: friends@library.wisc.edu).

The next four-day book sale is scheduled for Wednesday through Saturday, March 21-24, in 112 Memorial Library.



Thirty-year-old gets a new look

Say good-bye to the 1970s at College Library — the furniture, that is. The library is getting a make-over as many of the '70s-era orange, green, and brown chairs will be replaced thanks to funding from the Parents Enrichment Fund.

The Parents Enrichment Fund, an annual gift fund established through the University of Wisconsin Foundation, recently became an outlet for parents of students to contribute to campus libraries. Recently Parents Fund donations were allocated for a state-of-the-art lecture hall in Memorial Library (see story above).

The College Library project coincides with the Physical Plant's update of the Helen C. White building with renovations that include new ceilings, new carpeting, restroom upgrades and new window treatments.

Funds were used to purchase and reupholster study table chairs and lounge chairs, install a wireless network and regular data jacks for laptop use and to purchase laptops for check-out.

According to Linda Balsiger, assistant director and building manager at College Library, more than 250 new study chairs were ordered for the second and third floor study areas. More than half of the 220 lounge chairs in the library were reupholstered and refinished.

From maps to snowflakes with the help of our Friends

by Anna Jackson

The first photomicrographs of snow crystals, glass slides more than 100 years old, will be preserved through a Friends grant to the Schwerdtfeger Library at the Space Science and Engineering Center. The library has a collection of 1,375 ice crystal slides photographed by Wilson Bentley (1865-1931), a farmer in Jericho, Vermont.

The project is only one of sixteen projects in campus libraries supported by the Friends this year. In the four years since the program began, the Friends have funded more than 75 proposals totaling \$75,000. The grants can fund any project, although they are primarily intended for acquisition and conservation. In the past, Friends grants have funded initiatives ranging from actually vacuuming books to purchasing children's books for interlibrary loan. Some goals have been more technical, such as purchasing ultraviolet shields for fluorescent lights.

From an early age, "Snowflake" Bentley was fascinated with the intricacy of water structures and went on to photograph 5,381 images of snow crystals during his lifetime. Bentley discovered through arduous work and keen attention to detail that "no two snowflakes are alike." Many of Bentley's images were made into lantern slides and purchased by colleges and universities, including the UW-Madison.

"The Bentley Collection was literally found in a closet," says Jean Phillips, librarian in the Schwerdtfeger Library. The slides were featured in the 2000 UW-Madison Open House and as a result, Phillips says more people have requested to use the images. A group of students may use the Bentley Collection to develop a proposal for a NASA project to study atmospheric ice structures.

The Friends grant will be used to place the slides in archival enclosures and boxes; library staff will create a searchable database of the images.

In addition to the snowflake image collection and fourteen other projects, six battlefield maps were preserved with a Friends grant this year. Barbara Walden, the European history librarian in Memorial Library, received nearly \$1000 to conserve World War I German battlefield maps. Walden found the *Kriegskarta* [war maps] by browsing the Cutter stacks every Friday afternoon after a tip from history faculty.

"As a history librarian, it is something one hopes for and loves to have happen, like lightning striking. I felt a little like Christopher Columbus with this find," Walden says.

According to Walden, the maps are particularly unique because they are the only reasonably complete set of the publisher's maps in this country. The maps provide a thorough look at the battlefields, with details of the Maginot line and troop occupation areas. They are part of a larger World War I collection that includes information about how the war affected people at home, the peace movement and war support programs.

The maps were probably available to the general public at German newsstands, but Walden says the incredible detail makes it hard to imagine that they were not used by the German military as well. Walden says one of her goals is to determine who used these maps and how they were specifically used.

Most of the maps were unavailable for research because they were folded up in little cartons and were in such bad condition that they could not be unfolded without causing serious damage. Some maps were in mere fragments.

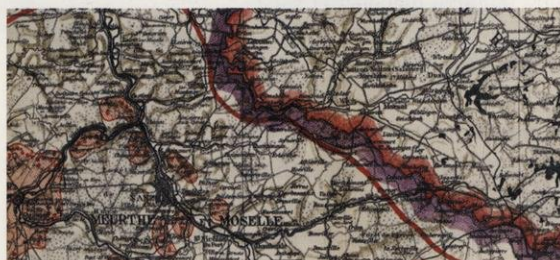
Conservation work included washing the maps, piecing them together, lining them with a backing, deacidifying them and encapsulating them in mylar. The grant money covered the cost of conserving six of the largest maps in the worst condition.

Walden says the Friends donation is good leverage to begin a process of restoring more of the World War I collection to make it available to the public. The maps will be cataloged in the electronic catalog and housed in Special Collections. In addition, Walden would like to create a digital project with some of the material from the World War I collection.



Above:
These colorful images were reproduced from some of the original photomicrographs of ice crystals taken in 1885 by Wilson Bentley. The Schwerdtfeger Library received a Friends grant this year to preserve its collection of more than one thousand black and white glass slides.

Bottom left:
Details of the Maginot Line from a World War I German battlefield map. Six maps, almost 3 by 4 feet, were preserved through a Friends grant.



Electronic books now at UW–Madison Libraries

In less than a year, the UW–Madison Libraries have added access to nearly 100,000 electronic books to its collections through two major sources. The new acquisitions allow users to access entire books from any Internet connection at any time.

Electronic books are books that can be read on a computer. Many have been published as print materials and converted into digital format. Some, however, exist only electronically. Electronic books received attention this year from magazines like *Time* and *Wired* when Stephen King became the first major author to publish a book solely in a digital format.

Library users can find more than 90,000 electronic books through Early English Books Online (EEBO) 1475-1700. EEBO, a licensed database, provides full-text images of almost all the books printed in England and her colonies from the beginning of printing to 1700. The selected material is downloaded to the user's computer.

In addition, approximately 2,000 netLibrary titles, immediately viewable on-screen, have been purchased for the collections. Users can search the full text of the entire netLibrary collection. netLibrary is a digital publisher that acquires books from many of the nation's top university and commercial publishers and then furnishes them electronically to libraries as eBooks. Some copyright-free titles are offered to the public at no charge while other titles

may be accessed only by patrons of participating library systems.

The electronic books were purchased through a consortial agreement among UW System libraries and other Wisconsin academic libraries.

In addition to the purchased netLibrary titles, which become permanent additions to the library collections, library patrons also have access to more than 4,000 public domain titles.

The Friends of the UW–Madison Libraries have also become involved in electronic books. The group provided seed money through its campus library grant program to purchase handheld electronic book readers at Wendt Engineering Library. The \$800 grant provided four of the readers, which can be checked out for three days starting this spring.

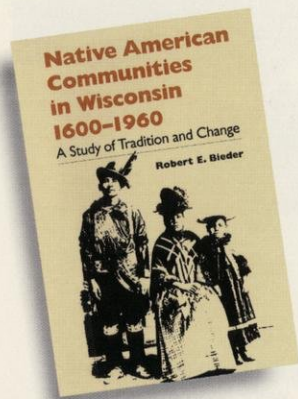
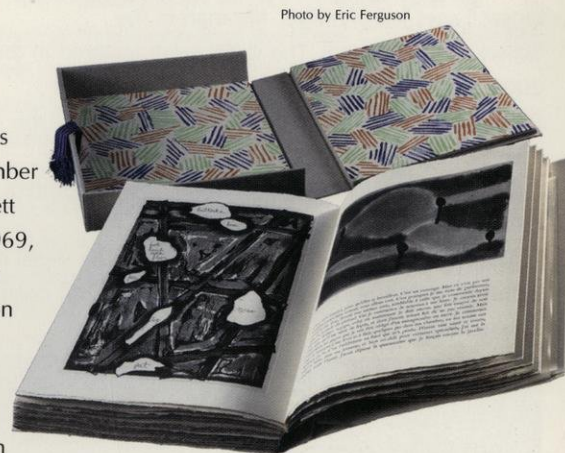
According to project manager John Wanserski, more than two dozen titles, many of which are science classics by Einstein, Darwin and others, are already available. They can be found through the library catalog, MadCat. Wanserski says the libraries are investigating content for handheld readers that is platform and hardware independent.

An early generation handheld electronic book reader will go to Special Collections as an artifact. Those at Wendt, when obsolete, will also go to Special Collections for its history of the book collection.

From Samuel Beckett and Jasper Johns

Foirades/Fizzles, published in London in 1976, is a fine arts press book on loan to the libraries from Friends board member Mary Lydon. The book includes five texts by Samuel Beckett (1906-1989), winner of the Nobel Prize for Literature in 1969, and thirty-three etchings by Jasper Johns, Pop art American painter and graphic artist. In a lecture for the Friends, Lydon discussed the book as an exemplar of the relationship between literature and the visual arts.

The book was a collaborative project between Beckett and Johns. The French texts first appeared in 1972; the English texts were written by Beckett in 1974 for this project. The book, 13 inches by 10 inches, was proofed and printed by hand at the Atelier Crommelynck in Paris in 1975 and 1976. It is bound in handmade paper and boxed in linen, with an internal lining of color lithographs by Johns. The paper, watermarked with the initials of Beckett and the signature of Johns, was handmade by Richard de Bas in the Auvergne. This copy, number 235 out of 250 printed for sale, was a gift from Johns to Lydon.



Robert E. Bieder's *Native American Communities in Wisconsin, 1600-1960*, published by the University of Wisconsin Press (1995), is one of more than 2,000 electronic books purchased from netLibrary by the UW–Madison this year.



Primates' progress

Primate Center Library awarded \$2.5 million grant

by Anna Jackson

Through a \$2.5 million grant, the Primate Center Library at the UW–Madison will take a leadership role in providing Internet resources to the worldwide primatology community. This is one of the largest National Institute of Health grants ever awarded to a primate center library.

The grant has three major aspects, according to Primate Center Library Director Larry Jacobsen. It will provide a coordinated document delivery service for center scientists, improve access to PrimateLit, and further develop Primate Info Net (PIN) as a key primatological Web resource.

Under the grant, the PrimateLit database will migrate from the Primate Information Center in Seattle and will be maintained by the UW–Madison Libraries.

Jacobsen says the five-year grant “clearly establishes the UW–Madison’s role as a major provider of Internet-based services for both the international scientific community in primatology and the public. It is a testament to the diversity of the libraries’ collections and services.”

The grant extends previous work of the library and promotes coordination of services among the eight federally supported primate centers in the country. Among these resources is PIN, a Web site developed by the library with links to more than 1,500 Web pages, 400 of which are maintained by the UW–Madison Primate Center.

Through PIN, the Primate Center Library offers a number of Web-based outreach programs targeted to both primatologists and the general public. According to Jacobsen, these programs have grown in popularity since their inception and it is estimated that in 2000 the site will receive more than four million hits.

The World Directory of Primatologists is an online directory developed by the library that provides contact information for people working in the field. Askprimate, an email reference service, has handled more than 5,000 questions ranging from the strength of chimpanzees to clinical chemistry inquiries.

The grant also funded the first-ever satellite meeting of primate center librarians to coordinate a plan for resource sharing. Included in the grant are funds to

<http://www.primate.wisc.edu/pin/>



Primate Info Net (PIN)

This locally maintained World Wide Web address (listed above) accesses documents and links about research, conservation and education in the primatology field. The site also links to:

- Primate-Science
- International Directory of Primatology (IDP)
- World Directory of Primatologists (WDP)
- Audiovisual Services
- Askprimate
- Primate-Jobs
- Careers in Primatology

support the development of educational resources for teachers and their students. It will also update other programs directed by the library, including “The CalliCam,” a live Internet display of a common marmoset family that can be viewed on the Web in classrooms.

“Using the World Wide Web to deliver information services to the broad primatological community is a unique and challenging opportunity,” Jacobsen says. “Increased access to information about the primates will benefit not only scientists and the public, but ultimately, the nonhuman primates themselves.”

The library is part of the Wisconsin Regional Primate Research Center, which conducts research in primate biology as it relates to human and animal health. It is the only federally supported primate center in the Midwest.

Nearly 2000 recordings given to Music Library



Friends of the late UW–Madison alumnus Kin Lop Tse have donated his collection of nearly 2,000 recordings to the Mills Music Library. The gift presentation was made during a memorial service for Tse this past fall. The collection of compact discs are primarily classical and jazz music performances released between the mid-1980s to late 1990s.

Tse, a photographer, music collector and political writer, died last summer from lung cancer in his native Hong Kong. He earned a doctorate in educational policy studies from the UW–Madison in 1998.

"It is a wonderful and exciting collection," says Mills Music Library Director Geri Laudati. "Tse's deep love of music is evident in the exquisite performances, many of them definitive, to be found among his recordings. This is a significant gift to our music collections."

The Music Library is organizing Tse's gift as a virtual collection in the library catalog, MadCat. To see a list of what is currently available, search by guided keyword under series for "Kin Lop Tse." The recordings are also being bookplated in Tse's memory.

Songs of the past

This single leaf (left) dates from the thirteenth or fourteenth century and was included with a fifteenth-century Italian manuscript antiphony. The large illuminated volume, which contains liturgical chants, is a gift to the Department of Special Collections from James Croxson of Madison.

Music historians note that the antiphon flourished in the context of monastic life. Features of this antiphony suggest that it probably dates from the mid- to late-fifteenth century and was associated with the Franciscan order.

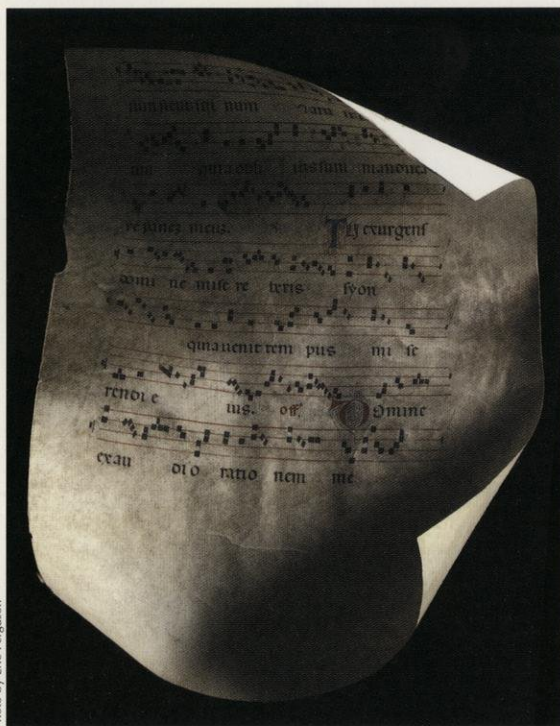
Harry Peters Memorial created at Mills Music Library

A fund in memory of a music professor who helped found the Wingra Music Quintet has been established at the Mills Music Library. The memorial honors the late Harry B. Peters, professor emeritus of music at the UW–Madison.

Peters came to the university in 1960 and taught all of the woodwind and theory classes. He was instrumental in the conception and development of the Wingra Quintet, which was modeled after the New York Woodwind Quintet. The quintet is composed of School of Music faculty.

In addition to performing and teaching, Peters made significant contributions to music library reference collections. His works include *Literature of the Woodwind Quintet*, a written log of commentary and music performed by the Wingra Quintet. He was also the editor for *Woodwind Music in Print*, a comprehensive bibliography of woodwind music. Peters contributed to one of the most important books on music in Wisconsin, *Folk Songs Out of Wisconsin*, an overview of songs and ballads from the oral tradition popular among Wisconsinites during the nineteenth and early twentieth centuries.

Contributions to the memorial fund may be sent to the School of Music or to the Music Library.



Parchment dating from more than 700 years ago. Gift of James Croxson of Madison.

Photo by Eric Ferguson

Really little books

Beth Kubly of Madison recently donated more than 100 little volumes, such as the David Copperfield pictured here, to the UW–Madison Libraries. Most of the books measure 3 ¼-inches by 2 ¾-inches.

Kubly is the daughter of the late Harold Kubly, a business professor on campus for thirty-seven years who bequeathed \$100,000 to the Kohler Art Library for the purchase of art books. Following Harold's death, Beth and her mother, Theodora "Teddy" Kubly, donated *Dante's Inferno*, a fine arts press book by Tom Phillips, to the library in 1997.

The latest gift is primarily a collection of miniature books, including the Moment Series, a collection of

thirty-two small, leather-bound books.

Each volume is filled with quotes from a famous author, such as Charles Dickens, William Shakespeare, Robert Browning or George Eliot.

In addition to the Moment Series, Kubly's gift includes the seventy-two-volume Little Blue Book series, an eighteen-volume "Thumbnail" edition on health building by natural methods, and eight volumes of miscellaneous little books.



Partnering in publishing

In partnership with one of the world's largest scientific societies, the UW–Madison Libraries now provide Internet access to the issues of the *Journal of Chemical Education* (JCE) published between 1984 and 1996, issues that were not previously available electronically. Users can search by author or title as well as browse individual issues of the journal.

The new electronic resource in partnership with the American Chemical Society (ACS), publishers of JCE, follows on the heels of a group license negotiated by the UW–Madison Libraries that provided online access at all University of Wisconsin campuses to twenty major chemistry journals from ACS.

The initiatives reinforce joint efforts by libraries and nonprofit organizations designed to put the brakes on rising commercial journal prices.

The electronic facsimile combines metadata with author and title indexes to facilitate easy navigation through high resolution images. Metadata describe

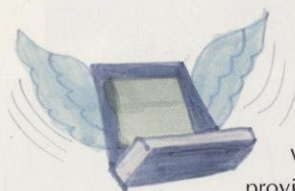
the content, quality, condition, availability and other characteristics of data; in short, structured information about data.

Staff members at the UW–Madison's Wendt Engineering Library scanned every page of the issues, including covers and tables of contents. Users can examine each issue by flipping through pages or by entering a desired page number, and can view pages in four different screen sizes.

The JCE, a publication of the Division of Chemical Education, informs chemistry educators of effective teaching methods and advances in chemistry research. The UW–Madison Libraries supply online access to Volume 61:1 (January 1984) through Volume 73:8 (August 1996).

Although copyright remains with the JCE, the digital version produced by the UW–Madison Libraries is licensed for use by all campuses of the UW System.

Down to the wireless



This past fall, College, Steenbock, Business and Wendt libraries began providing wireless Internet connections. Library patrons need only a laptop computer, a wireless network card and a WiscWorld account to connect. College Library also provides the opportunity to check-out laptops, with wireless cards, so that students who do

not own a laptop may still take advantage of the wireless facilities. Memorial Library will add wireless capabilities by the end of spring 2001.

Grants aid scholars from around the world



Lisa Surwillo

UW–Madison alumna Lisa Surwillo is one of the most recent recipients of a grant from the Friends of the UW–Madison Libraries. In the nine years of the program, the Friends have awarded approximately \$40,000 to scholars from around the United States and from as far away as Germany and Italy.

The Friends grant-in-aid for visiting scholars advances the work of humanities researchers by providing funding enabling scholars from outside Madison to travel here to use the UW–Madison collections. Last year, Friends awarded five \$1000 grants to scholars like Surwillo, who is researching editorial and copyright control in nineteenth-century Spanish theater for her dissertation at the University of California–Berkeley.

Among previous grant recipients are Fabio Troncarelli and Maria Paola Saci, a married couple who came from Italy to the UW–Madison to use the libraries' material in their study of the Inquisition in the fifteenth and sixteenth centuries. According to the Troncarellis, the UW–Madison collections provided them with vast, centrally-located sources that were not readily accessible in Europe. While in Madison, the couple and their two children stayed at the home of Friends members Turner and Mary Harshaw.

One result of their research was Troncarelli's book *La spada e la croce* ("The sword and the cross"), which has become the fifth of Troncarelli's works available through the UW–Madison Libraries. The book, subtitled "Guillén Lombardo and the Mexican Inquisition," describes the life of Lombardo (1615–1659) who may have provided the heroic model for the fictional character Zorro in Johnston McCulley's *Sign of Zorro* (1919).

Lombardo was actually an Irish nobleman originally named William Lampert who arrived in Mexico through the sponsorship of the Spanish crown. He supposedly tried to organize the masses. Accused of practicing magic and astrology, he spent seventeen years in a Mexican prison and was burned at the stake in 1659.

In the book, Troncarelli acknowledges the Friends through the work of John Tedeschi, who was instrumental in creating the grant program, the Harshaws, and John Tortorice. His next project will focus on the life of Sir Francis Drake.

Other recent grants recipients have included scholars from around the country.

- Stephen Brockmann, an associate professor of German at Carnegie Mellon University, specializes in twentieth-century German literature. Through his Friends grant, Brockmann studied German cultural history in the period immediately following World War II, when the country was split into two separate states.
- Steven J. Williams, associate professor of history at New Mexico Highlands University, is exploring Pope Gregory IX's decrees concerning the study of Aristotle at the University of Paris.
- Nancy Berke, an assistant professor of English at Hunter College, is studying Modern American Poetry.
- Mark Chavalas, professor of history at the UW–La Crosse, is focusing on purification rituals in Greece and the Near East.

For more information about the grant program or to apply, contact: John Tortorice, 990 Memorial Library, 728 State Street, Madison, WI 53706 (phone 608/265-2505; email: friends@library.wisc.edu).



Fabio Troncarelli and Maria Paola Saci

golden VISION

On the cover

Turning base metals such as lead or copper into silver or gold, the dream of alchemists in the Middle Ages, never came to be. But the conversion of a 400-year-old alchemical classic into a virtual resource available worldwide certainly appears golden.

Through the support of the Brittingham Fund, the libraries are turning an enigmatic work into a digital reproduction of images and encoded text.

Only two other copies of this first edition of Heinrich Khunrath's *Amphitheatrum sapientiae aeternae* (Hamburg, 1595) are known to exist. It is notable for its elaborate, full-page hand-colored engravings heightened with gold and silver.

Infused with a strange combination of Christianity and magic, the book was condemned by the Sorbonne in 1625, but remained popular throughout the seventeenth century, and still attracts attention from scholars throughout the world.

The book is one of the centerpieces in the libraries' Duveen Collection in Special Collections. Purchased a half-century ago, the collection contains more than 2,000 separate works, primarily in alchemy and chemistry; the earliest dates from 1475.

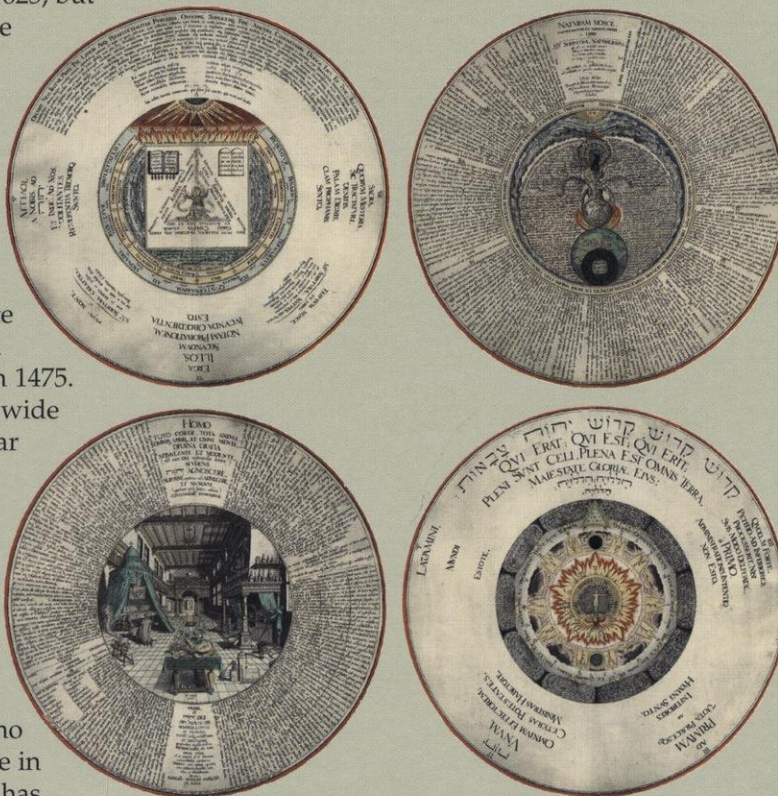
The pages measure nearly 19" wide by 17" tall. Four engraved circular illustrations in the volume are packed with symbolic as well as textual information. There are also twenty-four pages of letterpress text.

The lines of text on the engravings either radiate outward or surround the images concentrically. Robert Nelsen, who recently earned a master's degree in Classics from the UW-Madison, has

produced a thoughtful transcription of this engraved text. UW-Madison Classics Professors William Courtenay and James McKeown have lent their expertise.

The largest, full-color digital images were "stitched" together from two half images of the circular plates by Steven Dast in the libraries' Digital Production Facility. With the goal of providing a searchable database for the resource, a coding standard created through an international cooperative project called the Text Encoding Initiative (TEI) will be applied to the text. Technology librarian Peter Gorman, with Nelsen, will manage the TEI effort.

The Khunrath volume may be seen in Special Collections or at <http://www.library.wisc.edu/libraries/SpecialCollections/khunrath/index.html>.



The emblematic depth of the engravings Khunrath wanted for his major work put considerable demand on artists and engravers employed for the project. The four circular plates Khunrath designed for his *Amphitheatrum sapientiae aeternae* (1595) were evidently engraved by Paullus van der Doort. The drawing of the laboratory is credited to architectural painter Hans Vredman de Vries (1527-1604).

Clockwise from top left:

- "The four, the three, the two, the one"
- "The hermaphrodite"
- "The cosmic rose"
- "The alchemist's laboratory"



OPENING A NEW CENTURY

To Louis Kaplan it appeared the library would never be built.

Kaplan had repeatedly explained the university's need for a library building. The University Library's growth was being stunted by the cramped quarters in the northern wing of the State Historical Society, and it was facing a student enrollment ten times larger than it was designed to serve.

In 1945, the state legislature earmarked \$8 million for the construction of university buildings, and in October 1948 University President E.B. Fred called a special faculty meeting to discuss the plan to construct a Memorial Library. Fred had kept other building plans at bay, intending to use the funding on a library building, calling the University Library's current situation "like trying to run an eighty cow farm with a twenty stall barn."

But other university construction projects were starting at a frantic pace, and Kaplan, director for Public Services, knew not enough of the legislature money remained. He later wrote, "Sitting there, I was fully aware that if the planning for the Library had moved ahead on schedule, the amount of money available would have proven insufficient." Kaplan worried that the library would lose the funding altogether, and time to reconfigure funding was running out.

In a strange twist of fortune, time did run out. State architect Roger Kirchoff, working for the first time on such a large project, had not finished the plans for the

by Jonathan O'Connell



Above. At the 1950 groundbreaking for Memorial Library, photographer Gary Schultz selected a 5-year-old from the crowd to pose with University President E.B. Fred, Attorney Daniel Grady, and Regent William Campbell for a picture. The boy, Frederick Platz Jr., was a freshman at the UW—Madison in 1962 when the *Wisconsin State Journal* caught up with him for a reunion photo (inset).

library building. At the faculty meeting, President Fred looked at the uncompleted plans and had no choice but to release the funds to more prepared projects. Frustrated with the architect's slow work, Fred, along with the Campus Planning Committee and the Library Building Committee, vowed to lobby the state for a special appropriation of funds specifically for the construction of a library.

Seven months later, Governor Oscar Rennebohm signed a bill garnering \$5.9 million for the creation of a university library building. Months of prodding by President Fred and the University had driven the legislature to make the largest investment in the city of Madison since the building of the capitol. On a sunny Monday in July 1950, hundreds of students, faculty, and Madison residents joined Governor Rennebohm and President Fred in digging into the lawn across from the State Historical Society.

"President Fred said I was sympathetic," the Governor said at the groundbreaking. "Well, when a man comes to see you every day, you either get tired or sympathetic."



Right. This photo looking northwest across the first floor of Memorial Library was taken moments after the steel support structure collapsed the afternoon of March 16, 1951.

Photos from the UW—Madison Archives



Memorial Library was dedicated "to the men and women who served in the armed forces of the United States in World War II." It would stand five stories high, filled with long marble corridors and oak-paneled reading rooms, and faced in pink North Carolina granite. It could hold 2,200 students, 1.2 million books and 350 study carrels. State-of-the-art features included a spacious periodical room, soundproofed cubicles, a TV-radio experimental workshop, vaults for rare books, and a graduate students' smoking room. An elevator was constructed outside the Historical Society to lower the library's 600,000 volumes to trucks on Park Street. Library Director Gilbert Doane opened Memorial Library in the fall of 1953.



Behind the cornerstone of the library lays Governor Rennebohm's pen, sealed in a time capsule at the laying of the cornerstone after he used it to allocate the library's funding. Secured along with it are good luck coins from the construction crew and a toy red shovel, used at the ground breaking ceremony by a two-year-old girl. Memorial Library, after renovations in 1974 and 1990, now holds more than 3.25 million volumes and is visited by more than one million patrons annually. Subsequent dedications honor those who served in the wars in Korea and Vietnam. President Fred stepped down in 1958, and later reflected on Memorial Library's place at the UW. "The library in any great institution is

the heart of the institution," he said. "Or, as I like to call it, 'the jewel in the crown.'"



Top Left. Pictured at the laying of the cornerstone from left to right: State Architect Roger Kirchoff, Director of Plant Planning Albert Gallistel, University President E.B. Fred, Library Director Gilbert Doane, Director for Public Services Louis Kaplan, and an unidentified man.

Left. Students relaxing in the library's lounge and smoking room. Inset. Louis Kaplan holding the time capsule that was buried behind the cornerstone in 1951.



Clockwise from above.

- The university seal in the main lobby gets polished.
- Mrs. Oscar Rennebohm, wife of the governor, looks at a book from the "Wisconsin's Own" Authors section.
- Students in room 124 study hall when Memorial Library first opened in 1953.
- Emeritus Professor L.C. Burke carries in the first book, the Coverdale Bible (1535), 53 years after the first book was carried into the State Historical Society Library, where the University Library was housed. President Fred, Regent Oscar Rennebohm, Library Director Doane and Dean of Students Mark Ingraham look on.



Why NOT?

“Open this book and all the doors wherever you find them.”

John Cage
“Autobiographical Statement,”
Southwest Review, 1991

Paradoxically, living life with all the doors thrown open, without compartments and definitions, has given ellsworth snyder a clarity and honesty admired by many. While the rest of us require neatly labeled niches in our lives, snyder eschews them as unnecessary and, in fact, as burdens, barriers to substance . . . and to fun.

As pianist, art collector, teacher, composer, scholar, choir director, and volunteer extraordinaire, the 70-year-old snyder so immerses himself in the ebb and flow of life, he even wants his name to slip across the lines of type without interruption, without meddlesome capitals.

Besides an unprecedented three-year run as president of the Friends of the University of Wisconsin–Madison Libraries, he serves on the Madison City Arts Commission, collects art, and is considered one of the best piano teachers in Wisconsin. In May he will also have been director of the Unitarian Society choir in Madison for the last three decades.

He began breaking out of boundaries as a young man. His family, he admits, was not terribly intellectual. He started piano lessons at the relatively late age of 12. Ironically, the experience was both enlightening and constricting.

“I wasn’t allowed to do anything else . . . no school activities, not anything, without getting my piano teacher’s permission first,” he told *Isthmus*, a Madison weekly newspaper. “And his answer was always the same: ‘Do you want to be a pianist?’”

It may be that this early, sober limitation to do and be just one thing created snyder’s restlessness with confining definitions. And that dry austerity may be what fashioned his thirst for humor.

“It wasn’t until I went to the Cincinnati Conservatory of Music that I met people who were into reading. That was a revelation to me. So was going to plays and museums.” From then on, life became a continuous thread of discovery.

Music, as a subject, went beyond performance. It became a theoretical issue for snyder as well. “We talked about technique and things like that,” he says. “But the emphasis shifted to the music.”

After earning his master’s degree and serving in the U.S. Army as a chaplain’s assistant, he taught at East Tennessee State and then at

by Don Johnson

Newcomb College, part of Tulane University. While still at Newcomb, a tendon in snyder's hand snapped. He describes it as literally wadding up. It took hours for the surgeons to reattach it where it belonged. Performance was no longer an option.

That was when a friend encouraged him to come to the University of Wisconsin-Madison in 1964 to earn a doctorate and focus on teaching.

It was exciting. During the turbulent '60s people held a "utopian vision of artists. They had decided they did not know what art was, that they had to find out. The concept of art was breaking down. It became 3-D and moveable."

garde stuff in the Memorial Union, and there would be students in the aisles."

However serious the event, snyder always added a note of whimsy. A poster advertising one of his concert series shows him with elbows resting on a toy Peanuts-sized grand piano. The copy mentions that the Saturday admission charge is "15 sheets of paper (any kind 18 x 36"); 3 paper bags (any size)."

During this time, snyder also wrote the first-ever doctoral dissertation on John Cage, the avant-garde composer, poet and artist who profoundly influenced mid-20th-century music. snyder acknowledges that "I wrote my thesis on Cage because I did not understand him. Incomprehensibility is something that really interests me because of the way it can twist your mind. I sensed an importance in Cage, and I figured that if I wrote about him, I would come to understand him.

"He was a much smarter man than I am. Whenever I left him, I felt I had just been with the most lucid mind I had ever encountered. In my own not-so-lucid mind, John stands for curiosity, awareness, and chance. He believed people could reach an inner state in which everyday living would be pleurably substantial, and that it was possible to show them how to do this using sound . . ."

Soon snyder was playing the piano again. He moved on to teaching at Milton (Wisconsin) College. By 1977, against all odds, snyder had a New York debut at Lincoln Center. Unfortunately, snyder points out, the critic from the *New York Times* did not like contemporary music.

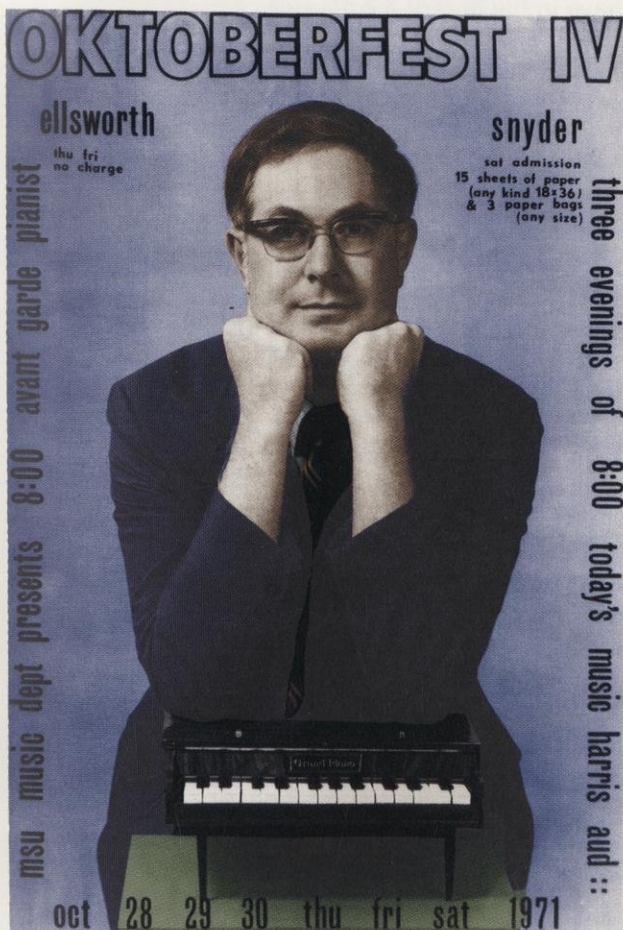
Although immersed in the avant-garde, do not mistake him for an ascetic absorbed in mulling over the abstract. It is not his style, at least not publicly. He does insist that distinctions between creative fields should disappear. In fact, during this interview,

"Imagination makes everything that is important more fun. Even if you are doing something serious."

snyder fields phone calls from an art associate and a piano student.

He perpetually asks, "Why not?" when confronted with traditional thinking. Like Cage, snyder saw no reason why he should not tackle art. If he would allow a description of

Left: Memphis State University poster advertising an ellsworth snyder concert in 1971.



Life at that time, as snyder likes to describe it, was lively. He took classes, gave piano lessons, taught classes in music, and supervised productions.

"It was wonderful," he once told a Madison reporter. "We would do all this kooky avant-



Portrait of Ellsworth Snyder by Madison artist Louise Wiesenfarth.

his art, it is abstract expressionist and minimalist.

"I do like the concept that less is more," he told one reporter. "I think if one could just draw a line that had real presence, one would have achieved a great deal — just a simple line."

He identifies with the Fluxus art movement, which emerged in the 1960s, where all media and all artistic disciplines

are fair game for combination and fusion. His work was exhibited as part of a Fluxus show at the Museum of Contemporary Art in Los Angeles. Other artists associated with Fluxus include John Cage, Yoko Ono, Joseph Beuys, and George Brecht. Snyder has another show of oil paintings coming up in May 2001 at the Grace Chosey Gallery in Madison, Wis.

What is his favorite art?

Keeping it simple, Snyder quotes Gertrude Stein. "She was asked 'What do you think of modern art?' Her reply: 'I like to look at it.' That's my own feeling."

And his favorite music? The same answer. "There is so much wonderful music; I like to listen."

His interests also include poetry, more specifically poetry by writers who also do art. One of his favorites is Jackson Mac Low, a writer whose work is included in the libraries' collections. Snyder has a drawing by Mac Low, which is an abstraction on Snyder's name. Mac Low was the first poet to use chance operations as a compositional technique in poetry.

e. e. Cummings, as one might suspect, is another favorite of Snyder's. Cummings also explored art.

This crossroad of art and literature makes sense to Snyder. So it makes just as much sense that he gave two e.e. Cummings pencil sketches and one watercolor to the UW-Madison Libraries. In addition, Snyder donated a triptych lithograph by contemporary composer and artist Robert Wilson as well as artwork by John Cage.

"It is a little collection for Special Collections," Snyder explains. "I want to do something for the libraries. So many people who are famous in a certain field that is not visual art also do visual art. It would be nice to have in the library, a collection of that art."

To make his point he quotes from Robert Filliou: "Whatever you are thinking; think something else!" During his tenure heading the Friends, Snyder attempted to make people do just that.

"The Friends' thinking needs to be creative in the 21st century," Snyder explains. To jump start that creative thinking, he moved many events outside the libraries into the community, introduced poetry readings, added performances to the lecture series, and launched garden parties.

During the same time, the semiannual book sales became the largest single used book sales in the region, mega-events handling on average 14,000 books at each sale.

The group initiated a program to give Friends grants to individual campus libraries and increased the number of grants-in-aid to visiting scholars. The Friends magazine changed its name to *Libraries*, went full-color and increased its circulation ten-fold. Snyder even appeared on television to promote the Friends.

This liveliness of mission is what makes Snyder the most proud, "the attempt to make things less ordinary," he says. "Imagination makes everything that is important more fun. Even if you are doing something serious."

Another caller interrupts, inquiring about what art materials he may need for an upcoming show. The lines, however simple, seem to reach out in so many directions, all smoothly interconnected.

Decorating online



American decorative arts may soon take up digital residence in the UW-Madison Libraries.

An original aggregator Web resource, which collects information from a variety of resources, will also provide new source material. It is being created by the libraries as part of a partnership project with the Chipstone Foundation in Milwaukee.

Decorative arts, apart from the high arts of painting, sculpture and architecture, represent what is used to furnish and decorate homes, set tables and commemorate special occasions.

The site will include individual images and links to image databases, much of which is being selected in consultation with Ann Smart Martin, the Chipstone Professor of American Decorative Arts at UW-Madison, and Kohler Art Library Director Lyn Korenic. Catherine Cooney, digital projects librarian, is coordinating the project.

Early American decorative arts began with Old World craftsmen who brought their woodworking skills to create new furniture-making industries in the colonies at the start of the seventeenth century.

Over the next few centuries, artisans developed forms that were distinctly American, partly in response to consumers. These shifts in fashion, technology, consumer taste and social behavior transformed the decorative arts. Examples can be seen in the growing practice of collecting pottery and prints for display and the rise of specialized forms such as sewing tables for women and wooden chests for spices.

Some of the most famous artisans in the decorative arts include John and Christopher Townsend, Paul Revere, Charles Wilson Peale, William Hogarth, and Thomas Rowlandson.

The Chipstone Foundation, a partner in the project, was created by Polly and Stanley Stone of Milwaukee, who began their collection of American decorative arts in 1946 with the purchase of a Salem lady's secretary and bookcase. The collection matured into one of the nation's finest private collections devoted to decorative arts from the American colonial period. The collection was broadened to include American historical prints and early English ceramics.

The Stones established the Chipstone Foundation to preserve their works of art and stimulate research and education in the decorative arts. Their home, a Georgian-style manor named Chipstone, is now a museum of early American decorative arts.

Loans from the collection have been exhibited at the Metropolitan Museum of Art in New York and the Victoria and Albert Museum in London. Items from the collection will be exhibited at the Milwaukee Art Museum in May.

"The collection of American furniture at Chipstone is among the finest anywhere," writes Morrison H. Heckscher, a curator at the Metropolitan Museum of Art. "It far surpasses that of most urban museums."

One hope for the project is to allow students to search for an idea and get documents, images, and references, much like a virtual encyclopedia of the decorative arts.



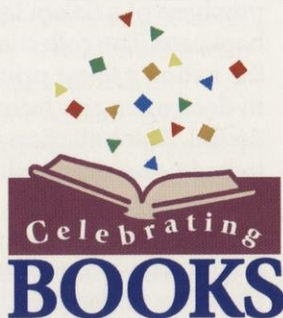
Rare pieces from the Chipstone collection will appear in the libraries' decorative arts Web site. Above: British teapot, ca. 1770, cream-colored earthenware, lead glaze 4 x 6 3/8". Left: English Jug, 1690-1710, buff stoneware, enamel, gilding, salt glaze, 3 1/8 x 2 7/8".

"Books are quiet. They do not dissolve into wavy lines or snowstorm effects. They do not pause to deliver commercials. They are three-dimensional, having length, breadth and depth. They are convenient to handle and completely portable."



Notice posted at a University of Wisconsin library,
quoted in frontispiece to *The Reader's Adviser*
and *Bookman's Manual* (Bowker, 1960)

Coming this spring ~



~ The acquisition of the six millionth book by the
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