Friends of the University of Wisconsin-Madison libraries. Number 39 Fall 1999

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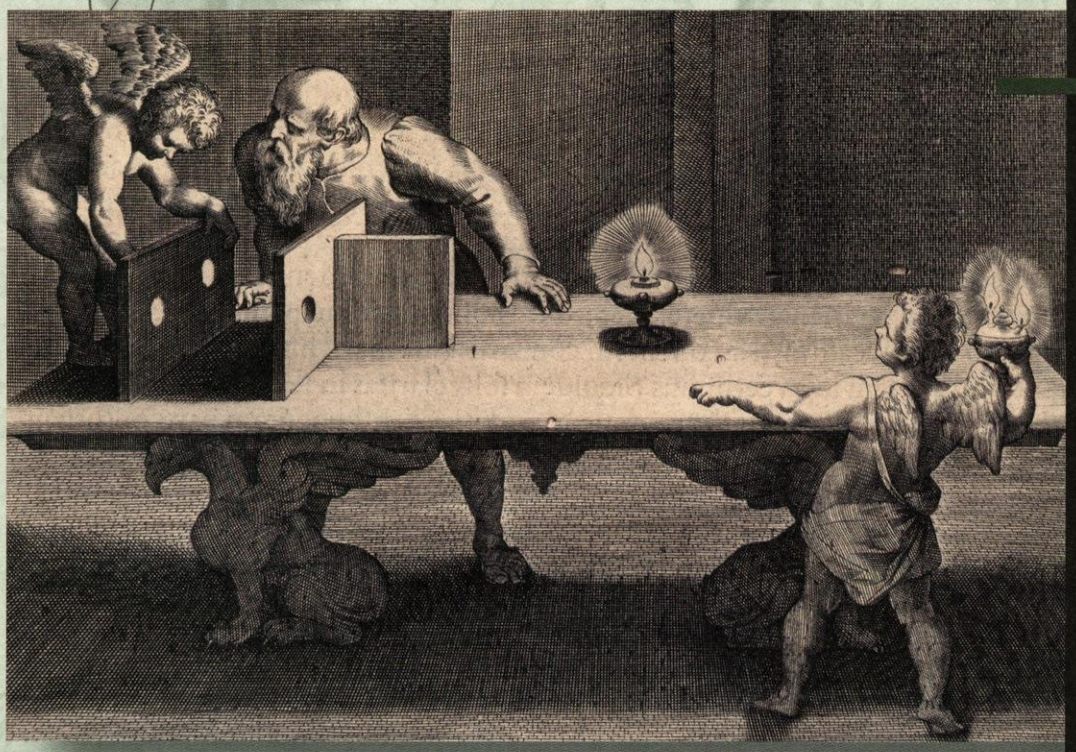
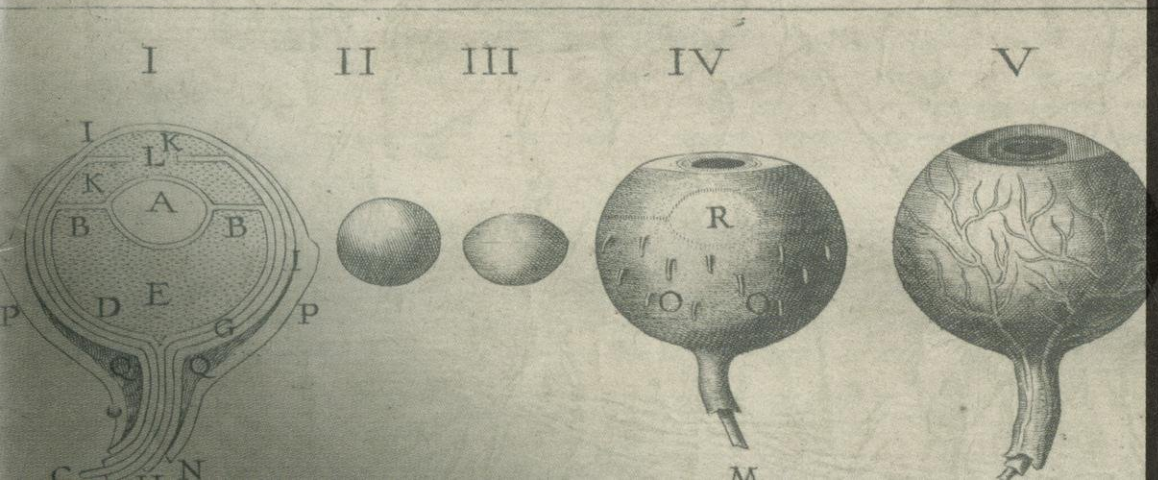
Friends of the University of Wisconsin-Madison

LIBRARIES



"If I have seen farther . . . it is by standing upon the shoulders of giants."



LIBRARIES

Number 39, Fall 1999

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Libraries is published semiannually by the Friends of the University of Wisconsin-Madison Libraries for the university community. For information about joining the Friends, giving Friends memberships as gifts, becoming a library volunteer, or filing address changes, contact the Friends at:

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Of gratitude and great expectations

This year is one that I will remember for a long time to come—for all the right reasons. We are busier, if possible, than ever before. Over the summer we introduced a new Web site for our electronic resources and new catalog software. This takes care of our potential Y2K problem and, more importantly, makes us more accessible than ever to students, faculty, and to you at home. If you have a computer, please visit us at: *<www.library.wisc.edu>*.

That's the business part of my report this issue. Now to the pleasurable part, on which I plan to wax at length.

There has never been a year in my tenure here that has seen as great an outpouring of gifts in recognition of the value you and others see in libraries. We celebrate in this issue the generosity and book collecting of Daniel and Eleanor Albert, who have recently given to the libraries an important collection of books on optics, vision, and the eye. We are truly grateful to add such a remarkable assemblage to our internationally-known history of science collections.

The Albert's also loaned treasures from their personal collection for an exhibit in the Department of Special Collections, *An End to Darkness: Renaissance and Baroque Books on Light and Vision from the Library of Daniel and Eleanor Albert*. The exhibit is now on display at the Grolier Club in New York.

Such books speak to five centuries' pursuit of knowledge about the science and medicine of human vision, while they showcase the role of printing technology (Y2K compliant from the 15th century) in disseminating and shaping that knowledge.

We are also grateful to those of you who are joining us for this first time as donors to the Parents Enrichment Fund at the University of Wisconsin Foundation. Proceeds from the fund are allowing us to divide a large 1950s-era study hall into a state-of-the-art teaching and presentation facility to provide a sense of place where librarians can teach information retrieval and evaluation skills to undergraduates as part of their required course work. We taught more than 25,000 students last year. The room will also provide much-needed space for Friends events. Remaining space will be used to create an upgraded, high-tech study space for students who now frequently carry laptop computers everywhere for notetaking and class assignments.

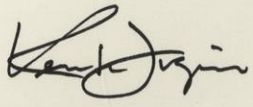
Future Parents Enrichment Fund gifts will be used for other projects and programs that benefit students across disciplines. It is our belief that a gift to libraries is a gift to the entire university, both present and future, and we intend to be good stewards of your trust.

We are also grateful to those of you, old friends and new friends alike, who have given to the Class of 1949 gift. This gift, an act of faith in the continuing importance of libraries in a computerized world, will provide seed monies for the development of a Humanities Digital Projects Center. Many valuable texts from the world's cultural heritage are now out of print and only available at the UW–Madison.

The center will take these works and make them available everywhere through our electronic library. It will also encourage collaboration in the development and dissemination of knowledge among faculty and librarians.

We cannot embark on any of these initiatives alone, and we are pleased to have you all as partners. The assistance of the University of Wisconsin Foundation has been invaluable in helping tell our story, and we thank our new partners on the staff and on the board.

There are wonderful things happening in campus libraries these days, and we invite you, through the pages of the magazine, to join us in celebrating both our distinguished past and our great expectations for the future.



Kenneth L. Frazier, Director
General Library System

Contents

About the name

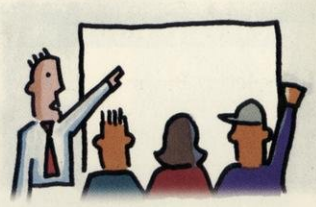
To better identify the Friends and the libraries to our readers, the board of the Friends of the UW-Madison Libraries voted this fall to adopt the name of the organization for its magazine, previously known as *Messenger*.

About the Cover

Featured on the cover are images from the Daniel and Eleanor Albert Collection, a gift of hundreds of important works on optics and the eye, and from a recent exhibit "An End to Darkness" (see page 8). The highlight image is by Peter Paul Rubens in François de Aguilón's *Opticorum libri sex* (1613). The quote is from a letter by Isaac Newton to Robert Hooke in 1675.

NEWS

UW parents' campaign launches new library lecture hall



Thanks to more than $250,000 in donations from parents of UW–Madison students, the libraries will have a new state-of-the-art lecture hall for library instruction, Friends events, and guest presentations. The hall, a conversion of room 124 in Memorial Library, also will house an enhanced study room equipped with computer outlets for students.

Supported by the Parents Enrichment Fund, an annual gift fund established through the University of Wisconsin Foundation, the project will help create a "sense of place"— of dignity and learning traditionally associated with great libraries.

This year's solicitation for the fund was specifically directed at libraries and solicited one of the largest pledge totals in memory, says Erick Weber, director of the Annual Fund for the Foundation.

"One of the reasons why this program is so effective is that donating to the libraries on campus is a gift to the entire university," says Nikki Graham, director of Library Development for the Foundation.

"An objective such as this serves every student," observes Kenneth Frazier, director of the General Library System.

The fund will become a permanent opportunity for parents of students to give to libraries.

The study room will be equipped with computer outlets, study carrels, and small worktables. The original fourteen-foot ceiling height of the building will be restored in the 100-seat presentation room. The room will include computer-controlled lighting and audiovisual equipment, will have Internet access, and will also be handicapped accessible.

The project is compatible with the university's plans to develop the area from Henry Mall to the Kohl Center. The architect for the project is Strang and Associates, the firm that designed two recent Memorial Library projects: the 1990 addition and the 1994 lobby renovation.

"We want to add architectural integrity throughout," notes Deb Reilly, the library administrator coordinating the project. "When I take parents through the building, the one thing they say is how they want their children to spend time here. So do we, not only because we believe the library offers essential components of their education, but also because we are respectful of the learning process and of the students' endeavors."

Reilly says construction will begin in May 2000, after final exams. A plaque will acknowledge the substantial support received from parents.

Nearly 7,000 gifts were made to this year's Parents Enrichment Fund. Nearly one-third of the parents of undergraduates contributed. The average gift was $75.

Gift support is a critical part of the university's funding base, says Graham.

"Libraries are a tangible entity on campus with a profound impact on all students."

Class of 1949 helps create digitization center

Rare library materials will be made electronically accessible through a generous gift from the Class of 1949. The class is providing almost $35,000 for UW-Madison libraries to establish a Humanities Digital Projects Center.

More than a dozen research libraries across the country have created such centers so far.

"UW-Madison libraries are pleased to be part of the move to revitalize humanities, both in the curriculum and throughout the state," says Ken Frazier, director of the General Library System. "The center will allow us to launch exciting projects bringing technology to bear on learning. It is part of the Wisconsin Idea."

Frazier proposed the project as one of his top priorities for the Class of 1949 gift.

According to Erick Weber at the UW Foundation, "This has been the most successful class gift in my experience."

A plaque commemorating the historic gift from the Class of 1949 will be placed in the new digitization center.

Preliminary remodeling plans are already under way.

Friends retiring

by Jenny Bushnell

Kohler Art Library Director Bill Bunce and History of Science Bibliographer John Neu retire this year, ending almost forty years each of library work.

Bunce and Neu got their start when they were UW-Madison students in the late 1950s. Bunce earned degrees in art history and philosophy, and Neu studied English and then library science. As students, they worked side by side shelving books in the Memorial Library Circulation Department.

Bunce went on to become Music Library director in 1961, earned a library science degree, and headed the Kohler Art Library when it opened in 1970. He was a major player in fund raising for the library that helped to build the facility and develop workshops. Under his direction, Kohler was the first library to use moveable compact shelving on the UW-Madison campus.

Bunce also expanded the book collection, adding out-of-print books and rare scholarly texts. The Kohler Art Library opened with 12,000 volumes; today, the library holds more than 145,000 books.

Bunce says his favorite part of the job was working with students.

"It's always a great pleasure to have a class come in for a few hours," Bunce says. "I believe students have a richer learning experience if they have hands-on involvement. It's one thing to read about a gorgeously bound, hand-printed book on handmade paper and quite another to handle it."

Bunce retired September 30 and says he plans to play.

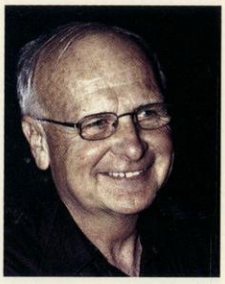
"Essentially, I intend to loaf for a bit: read, read, read, walk, walk, walk," Bunce says. "When I get tired of that, I will go out and consult in the field."

Neu started his library career in 1959 in the Memorial Library Acquisitions Department. After a 1962 fellowship at Indiana University's Lilly Library, Neu returned to the UW–Madison to develop Memorial Library's holdings of early materials in the history of science. Today, the collection is one of the best in the country.

"Over the years, John has had an enormous impact not just on the history of science collection, but also on a number of related collections," says Louis Pitschmann, associate director of the General Library System for Collection Development and Preservation. "No history of the libraries could be written without acknowledging the contributions of John Neu."

Since 1966, Neu has edited the History of Science Society's annual bibliography, *Current Work in the History of Science and its Cultural Influences*, the foremost guide to current publications in the history of science. The bibliography is now available online through the History of Science and Technology database on the library Web site.

In the 1960s, Neu published a catalog of the library's early books in chemistry, medicine, and pharmacy and a bibliography of early French political pamphlets in major collections around the country.



John Neu

Neu also held a joint appointment in the History of Science Department. By working with faculty and students there, he kept the library's research materials current. Neu says faculty and graduate students from all departments use the history of science collection.

For his retirement, Neu is building a cottage in northern Wisconsin. His last day is January 2.

Friends members Professor Emerita of Art Marjorie Kreilick McNab, Art History Chair Gail Geiger, and Bill Bunce.

Welcome Friends

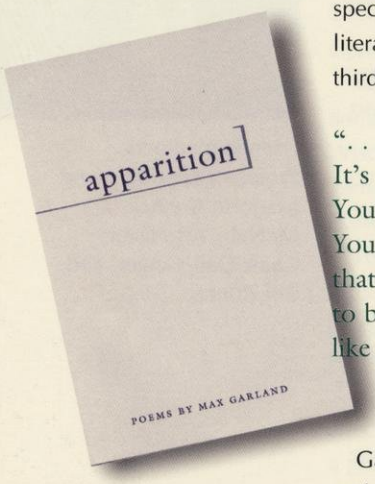
This fall Natasha Nicholson and Thomas Garver hosted a reception at their home and studio in Madison. Guests viewed their collections of contemporary art, African furniture, old scientific instruments, and miniature chairs and clocks. The fund-raising event was a benefit to introduce community members to the Friends of the UW-Madison Libraries. Nicholson created a handmade invitation (inset) for the event.

NEWS

Parallel Press releases third book, poetry collection by Wisconsin author

This fall the Parallel Press released *Apparition*, a collection of poems from award-winning Wisconsin author Max Garland.

Parallel Press, created last year, is an imprint of the University of Wisconsin General Library System. It specializes in soft-cover chapbooks — small-format, literary works printed offset. *Apparition* is the group's third book.



". . . Just listen how the language threads the air.
It's amazing what they've woven from nothing.
You'd think this life a living garment.
You, with your own name now,
that beads and rolls and waits
to be spoken, then quivers
like a raindrop at the end of a leaf."

From "It Was All Supposed To Be Holy and Magnificent."

Garland's poems discuss childhood ideas of God and love and his adult experiences of pain and passion.

His poems and stories have appeared in collections such as *Best American Short Stories, Poetry, Georgia Review*, and *New England Review*. Garland was recently awarded a fellowship from the Bush Foundation.

His first book of poetry, *Postal Confessions*, was awarded the 1994 Juniper Prize for Poetry. Other awards include fellowships from the National Endowment for the Arts, the Wisconsin Institute for Creative Writing, the James Michener Foundation, and the Wisconsin Arts Board.

Originally from western Kentucky, Garland is now an English professor at UW-Eau Claire.

Parallel Press is also publishing two more books over the next few months.

Sure Knowledge by Elizabeth Oness is soon to be released. Her poems have appeared in magazines such as *Georgia Review*, *Hudson Review*, and *Shenandoah*. Oness has received numerous awards for her work, including an O. Henry Prize and a Nelson Algren Award. Oness lives in La Crosse, where she is co-editor of Soundpost Press and director of marketing and development for Sutton Hoo Press.

Luck by Marilyn Annucci will be available in January 2000. Her poems have appeared in numerous publications, including *Southern Poetry Review, The Journal*, and *Poet Lore*. Annucci teaches language and literature at UW-Whitewater and lives in Madison.

Each book is $10 plus $3 shipping and handling.

For more information: see the Parallel Press Web site at *<www.library.wisc.edu/projects/glsdo/parallelpress.html>*; contact the Silver Buckle Press, 236 Memorial Library, 728 State St., Madison, WI 53706; or call (608) 263-4929.

Friends hold record-breaking book sale

The Friends book sale in late October raised $18,675, more than any other book sale since the semiannual sales began in 1996.

The funds from the four-day event help support an annual lecture series, special purchases for library collections, a visiting scholar support program, and small grants for campus libraries.

Forty-five volunteers logged 160 hours selling 15,000 donated books and LP records. Book sale coordinator John Toussaint and others unpacked and organized 500 cartons of books before the sale.

Leftover books went to a Richland County project that provides books and other materials to prisoners and low-income people.

Genealogists find an easier way to discover the past

by Jessica Fiedler

Genealogical researchers worldwide will have an easier time finding information about towns in nineteenth-century Germany because of a University of Wisconsin-Madison libraries digitization project.

The libraries have created a digital version of the *Atlas des Deutschen Reichs* (*An Atlas of the German Empire*), published in 1833 by Ludwig Ravenstein.

"Geographic locations change over time, and today atlases tend only to locate larger cites," says Laurie Wermter, a staff member in the Memorial Library Reference Department.

A common challenge in genealogy is identifying the current name and jurisdiction of a family's place of origin to find records of births, deaths, and marriages from the earlier period. Comparison of the Ravenstein atlas and a recently published atlas often provides the solution to this problem.

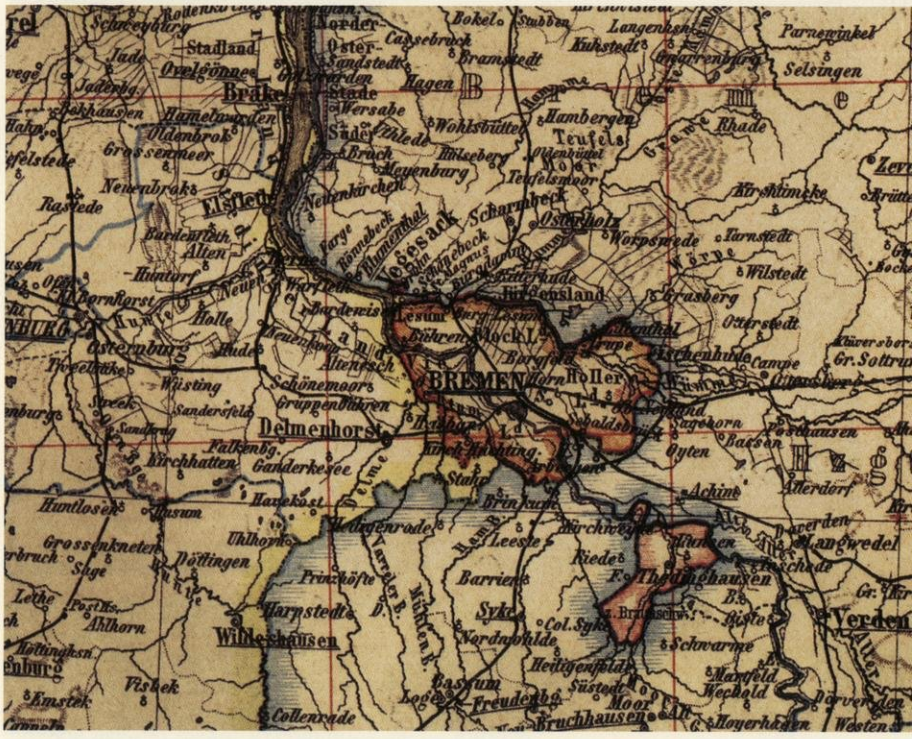
"By digitizing the Ravenstein atlas, we are preserving the past, while providing worldwide access to a fragile document, only a handful of which exist in the United States. Instead of coming to Madison to view it, anyone anywhere can use it," says Steven Dast of the libraries' Digital Production Facility.

"This is one of the very few examples of a very old atlas printed with such detail that it is invaluable for genealogical searching," says Dast.

The atlas helps trace the roots of families with origins in any part of the German Empire, from the nineteenth century to the early twentieth century. The maps are scaled 1:850,000. A highly detailed gazetteer along with a table showing dominant religions and the marked location of churches also makes a search easier.

The researcher can locate the family's place of origin in the atlas by looking up the place name in the gazetteer portion. By using the place on the map cited in the gazetteer entry and observing the geographical features nearby (rivers or lakes) or the closest large city, the researcher can then turn to a recently published atlas and match up the location.

Knowing the current jurisdiction and name of the family's place of origin, the researcher can then use current government directories, genealogical handbooks, or other reference tools to identify the appropriate government office and find genealogical records.



View of Bremen and surrounding villages in nineteenth-century Germany. Taken from the newly digitized Ravenstein atlas.

The digital atlas is listed in MadCat, the UW-Madison library catalog, and includes a link to the resource.

"Researchers around the world can use the digitized version," says Wermter. "At the same time we can reduce the number of people handling the original, rare book."

Ravenstein's Atlas can be found at: <*www.library.wisc.edu/etext/ravenstein*>

NEWS

Not-for-profit journals more cost-effective, study says

A study released by the UW-Madison General Library System confirms earlier findings that not-for-profit journals prove more cost-effective than commercial publications for scholarly research.

The study results are likely to be controversial in the academic world. Ten years ago, a science journal publisher sued two nonprofit organizations for publicizing a UW-Madison professor's research that produced conclusions similar to the library system's findings.

The research is likely to aid librarians facing purchase decisions in an era of skyrocketing journal prices, says Kenneth Frazier, GLS director.

Rising subscription rates have taken ever-larger chunks of library materials budgets over the past decade. Last year, the UW-Madison libraries worked with faculty to cancel more than 500 journals. That brings the total number of cancellations to nearly 7,000 in the past twelve years.

Frazier says UW-Madison libraries have been conducting cost studies of journals since the 1980s. "They are intended to serve the academic community by expanding our knowledge about the cost-effectiveness of scholarly communication."

The latest study began last year on the tenth anniversary of a landmark research report by the late UW-Madison Physics Professor Henry Barschall. The eminent nuclear physicist created a scale of cost effectiveness by comparing the frequency with which articles were cited against the price of the library subscription per printed character.

Barschall, who was a member of the University Library Committee, studied the cost-impact ratios of 200 physics journals. He found that journals from commercial publishers generally had the lowest cost-impact.

Gordon & Breach, whose journals scored consistently at the bottom of the scale, sued in Swiss, German, French, and U.S. courts against two nonprofit publishers of the results: the American Institute of Physics and the American Physical Society. American, German, and Swiss courts ruled in favor of AIP and APS; an appeal is pending in France.

The new research studied 293 journals spanning physics, economics, and neuroscience. "By the measures employed here," the researchers conclude, "commercially published journals in all three fields are significantly less cost-effective than journals published by not-for-profit enterprises." In some cases the difference is a factor of 910-to-one.

George Soete, a consultant with the Association of Research Libraries in Washington, D.C., conducted the latest research with Athena Salaba, a doctoral candidate in the UW-Madison School of Library and Information Studies.

The campus libraries launched a Web site, "Measuring the Cost-Effectiveness of Journals: Ten Years after Barschall," which includes the complete report at: *<www.library.wisc.edu/projects/glsdo/cost.html>*.

Fabio Troncarelli and Maria Saci with their children in Madison.

Of witches and magic

Fabio Troncarelli and Maria Paola Saci, a husband and wife research team from the University of Viterbo in Italy, brought their two children along on a research trip to the UW-Madison this summer. With the help of a grant-in-aid from the Friends of the UW-Madison Libraries, they used campus library holdings to study witchcraft, magic, and politics in fifteenth- and sixteenth-century Europe. Friends members Turner and Mary Harshaw of Madison hosted their visit. This fall Troncarelli and Saci gave the UW-Madison libraries a working script from the landmark Italian film *Il Conformista* (1970), which includes handwritten annotations by director Bernardo Bertalucci, who also wrote the screenplay. The story focuses on Italy's fascist past. It will be added to the libraries' recently acquired collection on Italian fascism.

Remembering UW artist James Watrous

by Jessica Fiedler

James Watrous, who was associated with the UW-Madison for nearly seven decades, died this year. He was 90 years old.

Watrous may best be known for his Paul Bunyan murals painted in Memorial Union. He also has several mosaics located throughout the campus including: Memorial Library's lobby; the exterior of Vilas Hall; and inside Ingraham Hall and the Social Science Building.

In 1933 Watrous began painting a mural in the Memorial Union for the Public Works of Art Project, which was funded by the government during the Great Depression. He was hired at $18.75 a week, but six months later funding was cut. Watrous chose to continue working on the murals, however, in his spare time. After two and half years, the murals telling the famous folk tale of a logger and his blue ox were completed.

Today, the Paul Bunyan Room is one of the most enjoyed spaces on campus by faculty and students. This past year the murals were restored and will continue to be a vital part of the UW-Madison campus.

Watrous received his bachelor's (1931), master's (1933), and doctorate (1939) degrees from the UW-Madison. He joined the UW faculty in 1935 and played a vital role in the development of the Elvehjem Art Museum.

Watrous first began pushing for the development of the museum in 1939, after he ventured into the basement of Bascom Hall where he discovered the university's art collection unprotected from heat and humidity.

Watrous led a campaign to create a campus art museum to preserve and display the university's art collection. He was the driving force behind calling alumni and other resources to help pay for the museum.

In 1970 the Elvehjem Museum of Art was dedicated and named after former UW President Conrad Elvehjem.

He also dedicated much of his time to creating mosaic masterpieces. One masterpiece, "The Library," located in the lobby of Memorial Library, displays how libraries past and present preserve and transmit human perceptions. Notes from the artist describe the mural: "Symbols, sounds, and images provide age-old means to communicate — through written (or printed) symbolic languages of words and signs, through sound recordings, and through drawings, diagrams, and photographic images."

"The Library" mosaic mural in Memorial Library.

Watrous sought to capture the roles of libraries in preserving and transmitting these perceptions of the natural and civilized worlds.

Traditional mosaic materials used for the mural, gold Byzantine glass and colored smalti, were imported from Murano, the island famous for glass-making, at Venice. They were purchased with funds provided by the University of Wisconsin Foundation, the Thomas Evans Brittingham Trust, and the Classes of 1959 and 1960.

During 1974 Watrous was one of six UW graduates to receive the Distinguished Service Award of the Wisconsin Alumni Foundation. Even after his retirement in 1976, Watrous remained involved in university arts issues.

A lesson of time

by Don Johnson

History can inspire awe. It also instills humility, especially among those who visit it often.

For Dan and Eleanor Albert, collecting pieces of history in the form of centuries-old books has been a shared passion since Dan's days in medical school. The process has taught them as much about how knowledge progresses and the individual's place in that evolution as it has about the history of ophthalmology.

"When you acquire a 300-year-old book, you develop an awareness of all the people who have owned it, the generations that have handled it," says Dan. "You come to understand you do not *own* your old books. You are only their guardian, a custodian safeguarding their future. Yet, it's a good feeling."

The Alberts had their first experience with collecting rare books when he was in medical school nearly forty years ago. They went to dinner with a classmate. On the mantelpiece was an old book the classmate's sister had purchased in a Maryland book store—an 1840s ophthalmology book by William Lawrence that had served as a standard textbook for more than a half century.

"I was amazed," comments Dan. "More than a century before there was this individual with these great skills. I was fascinated, seeing firsthand the powers of observation, reasoning, and insight that these early writers possessed. It is exciting and awe-inspiring."

As any collector knows, such books have a tactile appeal—a sensory impact that comes from holding them, examining their pages, admiring their design and construction. Such books have a powerful effect on the senses.

"I still have my copy bound in sheepskin," says Dan. Drawing on a sensory picture of it, he recalls "the smell of the binding, its appearance, and the feel of the paper, even the foxing (the brownish spots in the paper of old books) . . ."

The real impact, of course, comes from the words and their source, their value as an artifact of knowledge.

"A collector *knows* his books and, if possible, reads them," he adds. "Fifty years seemed old then, and a few centuries remote," adds Dan. "But as you get older, you appreciate that the ancients had a great deal of knowledge . . . and their fantasies and superstitions. It is so fascinating to see how something would evolve. It is fun putting all the pieces together to see how a concept or surgical technique came into being.

"The nineteenth-century authors seem to have become almost contemporary. I feel an affinity for the oldest of authors. The old Greek, Roman, and Arabian authors, who once seemed boring, now have a special wisdom and profoundness. Now I find that the appearance of these books, even their odor, has a special appeal."

Even more so when you read the names: Newton, Boyle, Vesalius—great names in optics, light, chemistry, and anatomy. Rare items from the Alberts' private collection by these scholars and others were on exhibit in Special Collections in "An End to Darkness: Renaissance and Baroque Books on Light and Vision from the Library of Daniel and Eleanor Albert." The exhibit included, among other works, several incunabula (Latin for "things in the cradle"), books published before 1501 during the infancy of printing. The eighty-plus books in the exhibit chronicle some of the most significant changes in the history of science and medicine.

The exhibit has now traveled to New York to the prestigious Grolier Club, an association of book collectors founded more than 100 years ago.

Another significant portion of the Alberts' library, hundreds of important works on optics and the eye primarily from the eighteenth and nineteenth centuries, has been given to the UW-Madison to be housed in the Department of Special Collections as the Daniel and Eleanor Albert Collection.

The Alberts point out that, although the collection highlights significant developments in the history of science, those changes did not come suddenly.

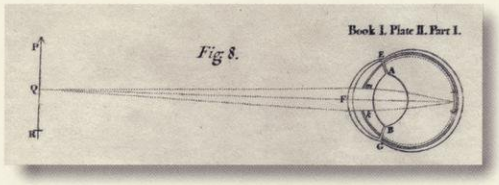
"Major awards in science, like the Nobel Prize, reward a single contribution, but most people know that progress is incremental," says Dan. "You begin to appreciate the importance of incremental contributions when you have as a reference a great library. You realize that is how knowledge progresses."

As a historian himself (he is also affiliated with the History of Medicine Department on campus), Dan has an abiding appreciation for his predecessors. He has authored or coauthored three books on the history of ophthalmology, produced major historical reviews, and translated historical texts. The seventeenth-century Latin text *Anatomical description of the eye and its parts* by William Briggs was translated in 1990 by Dan, working with Jeffrey Wills of the Classics Department. The book had been an important influence on Newton when he was writing *Opticks*.

As Dan said in the *Source Book of Ophthalmology*, an annotated bibliography devoted to pre-1900 ophthalmology books, "It seems more likely that each new discovery opens more doors of inquiry and discovery. A discovery is made, and five more doors open up to lead us who knows where."

Dan and Eleanor Albert

Opposite page and page 10: Images from first edition of *Opticks* (1704) by Isaac Newton, which was part of a Special Collections exhibit.



He quotes the famous statement by Newton written in a 1675 letter to Robert Hooke. "If I have seen farther, it is by standing on the shoulders of giants." Ever precise, Dan points out that a whole book has been written on that quotation alone, tracing the source to the Romans.

Collecting is a natural avocation for Dan. He collected other things before he collected books. As an enthusiastic photographer, he first acquired a number of Leica cameras. This was followed by a collection of old medical instruments and microscopes. All were laid aside, however, when he discovered old ophthalmology books.

Throughout his career, libraries and old books played a role in Dan's choice of positions. "Having a library and wanting to write and contribute became important issues," he says.

Eleanor adds that a pivotal moment was deciding whether Dan should pursue academic medicine or go into private practice. They opted for academia—first, Yale, then Harvard, and, since 1992, chair of ophthalmology at UW-Madison.

At the UW-Madison Dan holds two named professorships as Frederick Allison Davis Professor of Ophthalmology and Lorenz E. Zimmerman Professor of Ophthalmology. He stays close to the campus libraries, serving on the School of Medicine's faculty library committee.

With the sale of another part of his book collection, Dan is helping to establish an endowed chair in ophthalmology dedicated to Dr. Matthew Davis, the first chairman of the department.

Referring to their collection, Dan gives equal credit to Eleanor. "Had she not been really interested, we would not have pursued it. She has kept me from overindulging. She also has been an active enthusiast. Some of these (books) have meant a sacrifice." In the earlier days of their collecting, she gently chided Dan that they had the "best collection of second editions in the world."

"You really have to search for a book. Good collectors have a list of books on topics and discoveries. They are not going to come to you all at once; you really have to work to find them," says Dan.

Eleanor, the managing editor of the *Archives of Ophthalmology* published by the American Medical Association, has also pursued book collecting in another vein—children's books, primarily Maurice Sendak and Beatrix Potter first editions. Her interest reflects her twenty-five-year career teaching sixth-grade through college-level English in Boston, Philadelphia, New Haven, and Bethesda.

The Alberts assumed a caretaker's role early in the collecting process. Such a perspective created immediate rewards for those interested in the history of ophthalmology. The Alberts conceived a series of classics of ophthalmology—a collection of facsimile editions of classic works designed to connect ophthalmologists with their intellectual heritage. They published six leather-bound books a year for ten years, primarily from their own library.

"The books had to be disbound to be reproduced," says Dan. "It allowed others to appreciate these treasures without a lot of money." Eleanor points out that the series stopped "essentially because we had done all the major books. We ran out of English-language books."

The Alberts see a larger context for their collection. "There is a time in your life when you feel better about giving books away rather than accumulating them," says Dan.

"It is hard to see a collection of books from three centuries broken up, but practical concerns like upkeep as well as altruistic ones about making them accessible to other scholars become more important."

Have there been any great personal discoveries in their years of collecting?

"There is no single epiphany in collecting; it's more a gradual awareness of history," answers Eleanor.

"Collecting goes beyond the field in which you are interested. It broadens your sense of history and progress in general. You develop a gradual understanding that so much in the past is similar to the present—the people, the problems, the society, the struggles."

"It's humility," she notes. "You learn humility. You no longer see yourself in the center of the universe, but as part of a continuum of contributions."

In search of Lapham's library

Three days before Wisconsin became a territory in 1836, a twenty-five-year-old man with the odd name of Increase Lapham arrived in Milwaukee, then a village of fifty houses. He had little formal education and no significant financial means. Yet, by the time of his death in 1875, he had:

- written the first hardcover book published in the state,
- launched the U.S. Weather Service,
- helped establish the State Historical Society of Wisconsin and the Wisconsin Academy of Sciences, Arts and Letters,
- was a founding father of the Milwaukee Female College, later known as Milwaukee-Downer College,
- provided an extensive herbarium of nearly 1,500 species of plants to the university,
- served as the state's chief geologist, and
- collected a 1,100-volume private library of the some of the most important scientific books of the mid-nineteenth century.

Increase Allen Lapham began earning a place in history as Wisconsin's first scientist and scholar within six months after arriving in Milwaukee; by then, as he reported in a letter to a friend, he had "done a little botanizing" and published the *Catalog of Plants and Shells* based on his observations.

Perhaps one of his most significant contributions to the state was an extensive survey of native American effigy mounds and other ancient remains conducted in the mid-1800s before extensive farming and other land development. His book *Antiquities of Wisconsin* describing his findings was published by the Smithsonian Institution in 1855.

Lapham's personal library included volumes on agriculture, geology, biology, astronomy, meteorology, and other branches of natural sciences, as well as books on engineering, education, religion, and history. When it was acquired by the UW-Madison libraries in 1876, the collection increased campus holdings by nearly 20 percent.

Many volumes include Lapham's marginal notations, which provide valuable insights into his own work. Librarians accessioned the books just before and shortly after the library moved into a new building called Assembly and Library Hall, now known as Music Hall. As the university grew and special libraries developed, the books were dispersed across the campus according to subject.

A project supported by the General Library System this year has focused on locating the original books from the Lapham library. Naturalist Rob Nurre, who has had a Lapham fascination for more than a decade, brought the idea to GLS Director Ken Frazier. Frazier, in turn, has made it a sesquicentennial project celebrating both state and UW history. Part of the project may include publishing a facsimile edition of *Antiquities* using digital reproduction methods. The approach would make both print and electronic versions of the publication widely available to scholars.

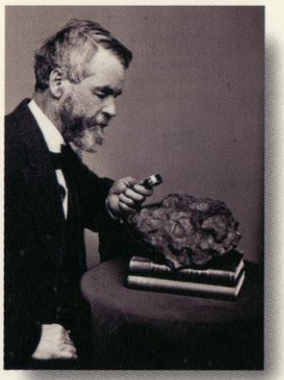
Lapham's personal copy of *Antiquities*, a quarto-sized volume, was found at UW-Platteville. To reacquire it for the campus, the Friends of the University of Wisconsin-Madison Libraries bought a replacement first edition to exchange for the UW-Platteville copy. Another book returned to the collection is a gift from Nurre, who found it in an antiquarian book store.

Like a detective, Nurre has been tracking down the volumes from the original Lapham collection with painstaking care. He is using the online catalog plus old card catalog records and accession numbers written in each book. Handwriting, initials, dates of acquisitions, and bookplates help him verify that the volumes were part of the original collection.

So far nearly five hundred books have been identified, distributed across eleven libraries ranging from Astronomy to the State Historical Society. Some were neatly sorted, such as in the Biology Library rare book collection.

Since most of these are mid- to late-eighteenth century volumes, some of which are duplicates, Nurre notes that these may not all be rare materials, "perhaps medium rare is the term."

The libraries launched concurrent exhibits this fall in seven locations across campus: Biology Library, Special Collections, Geology and Geophysics Library, Memorial Library Lobby, the State Historical Society Library, Steenbock Memorial Library, and Kurt F. Wendt Engineering Library.



Increase A. Lapham

Writer's Page

by Yi-Fu Tuan

Yi-Fu Tuan is a J.K. Wright and Vilas Professor Emeritus of Geography at the University of Wisconsin-Madison. He has written more than two dozen books and received numerous honors.

The following is excerpted from *Who Am I?*, which was released this fall by the University of Wisconsin Press. The book reveals the bittersweet success story of a Chinese-American who became one of America's best-known cultural geography writers. "My last and most truthful curriculum vita" was written for this issue of *Libraries*.

Autobiography: My angle

Socrates famously said that the unexamined life is not worth living. But, of course, if one keeps pausing to examine life, one will not live at all. Self examination must therefore come only at stated intervals, with perhaps a last ruminative survey toward the end of one's life. Now that I am old but still have my wits about me, "Who am I?" is a question that I wish to put to myself before it is too late.

Between the ages of seven and ten, I lived with my family in a village on the outskirts of Chongqing. We were poor. Everyone was who didn't deal in the black market. Our school was a single room attached to an electricity-generating station. To get there we had to pass through a village, which I disliked and feared for its sour odors, the fetid mud that tugged at my shoes, the dark and dank shops with their assortment of sinister wares, and, above all, the occasional funeral procession. I can see even now the procession and its centerpiece—the corpse. It was wrapped in a bamboo sheet, on top of which was tied a rooster, which served as an advance warning system to the carriers and mourners, for it would crow if the corpse stirred. What a happy contrast our school provided! Separated by a mere hundred yards, the village and the school were worlds apart in enlightenment. In the school we read elevating stories from the Chinese, European, and American pasts, stories about great scientists and inventors such as Isaac Newton, Louis Pasteur, and Benjamin Franklin that were meant to stimulate our intellectual ambition, and moral tales—ones of filial piety, naturally, but also Oscar Wilde's "The Happy Prince"—that were intended to help us grow into compassionate adults.

In time, I learned that, even with severe material want, the perks of class and their subtle psychological boosts were there to fortify the self . . . How could I have forgotten the paradox that, with hardly enough to eat ourselves, my parents nevertheless had the Honorable Nelson Johnson, the American ambassador, to dinner? Our humble home was turned inside out for that occasion. To create a dining room, which we didn't have, the furniture of our parents' bedroom was removed and stored in a neighbor's courtyard. We children were happily expelled. In a village that rarely saw an automobile, the ambassador's limousine, with tiny American flags fluttering over the mudguards, arrived like a glittering vessel from outer space.

The pictures that I offer now are troublesome to me, for they touch more directly on my character, including its deficiencies. Why make the effort? Is it that I can't resist the itch to show the scar on my stomach in the manner of Lyndon Baines Johnson, who led the country into new directions of exhibitionism? I am in a bind, for if this self sketch is to be honest—psychologically true even if not all the details are accurate—I cannot avoid a confessional note. On the other hand, as a creature of my generation, undressing in public would be out of character. I intend to resolve the bind by indirection: that is, I shall draw on other people's honesty and eloquence to cover my lack of both. There! Already I have raised the hem of my shirt to expose a scar.

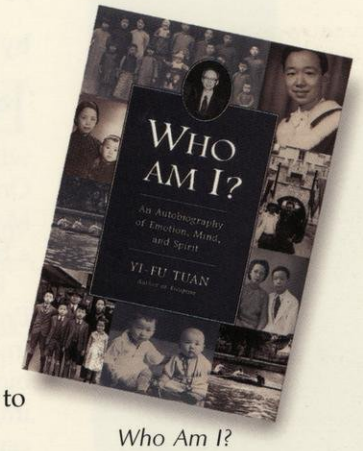
Cowardice and verbal inadequacy are not, however, the sole reasons for my reticence. I feel a reassuring oneness with other people when I find that even my most intimate, anguished, socially inadmissible emotions and desires are known to others. I am not alone. Stricken by a feeling that leaves me desolate, I say to myself, "Well, I bet I can find even that somewhere in Memorial Library." That confidence comes from experience. Kindred souls—indeed, my selves otherwise costumed—turn up in books in the most unexpected places. Discovering them is one of the great rewards of a liberal education. If I quote liberally, it is not to show off book learning, which at my stage of life can only invite ridicule, but rather to bathe in this kinship of strangers.

One reason that I keep reading, one after another, the female author Ellis Peters's Brother Cadfael mystery stories is that invariably they include a bold and gallant boy or young man as hero. Cadfael's illegitimate son is described in one novel as "clean-boned, olive skinned, fiercely beautiful." In another

Cadfael novel, written when Peters was more than seventy years old, she put herself in the position of an elderly female character observing secretly an eighteen-year-old who was squire to a knight. The boy stood before the central fire on its flagged hearth. "He still had Andamar's cloak over his arm, the capuchon dangling from one hand. The light from the reviving flames gilded his stooping face into gold, smooth-cheeked, with elegant bones . . . and on his dreaming lips the softest and most beguiling of smiles bore witness to his deep happiness. His flaxen hair swung against his cheek, and parted above the suave nape of his neck, the most revealing beauty of the young."

But my dread of rainforest and love of desert hint at something deeper than just orientation. Beneath such likes and dislikes are questions of one's fundamental attitude toward life and death. In the rainforest, all I can see and smell—perversely, I admit—is decay. In the desert, by contrast, I see not lifelessness but purity. I sometimes say teasingly to environmentalists that, unlike them, I am a genuine lover of nature. But by "nature" I mean the planet Earth, not just its veneer of life—and the whole universe, which is overwhelmingly inorganic.

The last time I had coffee with Tom Boogaart, a graduate student on his way to Belgium to do research, he said almost casually, "Now that you have retired, I can see that you are eager to end your life." I was shaken. I didn't know I was such an open book.



Who Am I?
by Yi-Fu Tuan
UW Press, 1999

My last (and most truthful) curriculum vita

by Yi-Fu Tuan

Through a long academic life I have had to write and rewrite my vita many times. It seemed to me an increasingly meaningless exercise, for its traditional format does not allow events that have influenced me most — events that have made me into the sort of person I am. In the official vita, I am encouraged to list my place and year of birth, the schools I attended, the institutions at which I taught, my accomplishments, and even my travels, as though these were the principal defining moments. But were they? They now seem to me quite arbitrary. Why, for example, include the schools and universities I attended but not the books I read? Did one year at Bloomington, Indiana, two years at Toronto, really matter more to me than the tens and scores of years I have spent, on and off, with certain books?

Now that I've retired, no one badgers me for a copy of my vita. This is the downside. But the upside is that I can at least write it the way I wish! In my ideal vita, I would skip certain geographical residences (mere tourist places for me) in favor of certain writings that have been and still are my home. At age seven, in a one-room school in wartime China, I read Oscar Wilde's fable, "The Happy Prince," in Chinese. I thought there was nothing more noble than a prince who, as a consequence of his supreme acts of charity, came to a bad end. I loved the realism — the fact that "no good deed goes unpunished." As a teenager, I was a devotee of Dostoevsky and found, in particular, *The Brothers Karamazov* a haven to which I could retreat in moments of metaphysical and religious doubt. As an undergraduate at Oxford, I found inspiration in the works of C.S. Lewis and Simone Weil, two radically different personalities but united in their common yearning for Beauty and the Good. As a graduate student at UC-Berkeley, I was enamored with the radicalism of Kierkegaard and the pessimism (e.g., a woman regretting on her death bed all the good works she had done) of Balzac. In graduate school, I took up Ernst Cassirer, Susanne Langer, and Merleau-Ponty. I was at a stage when I hungered for a social/geographical science that included in its province of truth emotions, feelings, and thought, and not just material and socio-statistical facts. My other favorite writers were and are Hannah Arendt (especially *The Human Condition*), Iris Murdoch (especially *The Sovereignty of Good*), and Thomas Mann (especially *The Magic Mountain* and, a late work, *The Black Swan*). In old age, predictably, I seek to stoke the dying fire in my belly by dipping into novels that contain generous dollops of soft porn. The works of Jean Genet, John Updike, and Alan Hollinghurst satisfy me in that regard.

Before I began to give away my books, deconstructing my vita in preparation for true retirement, I have always felt a tinkling excitement — a sort of nervousness combined with pleasure — when someone looks over my personal library. The book titles alone (their range and number) reveal the animal/thinker/decent guy I am with an explicitness and fullness that no other medium can remotely match. After all, one is what one eats, and I've eaten omnivorously (no literary vegetarian, I) these books.

A sideways view

by Don Johnson

Robert Polito, a 1999 Friends grant-in-aid recipient, is director of the Graduate Program in Creative Writing at the New School in New York.

Detours provide fascinating views of the world—serendipitous changes in course with mesmerizing, inexorable destinations. One such detour recently brought a writer to Madison pursuing an ambitious new project—a biography of seven American *noir* artists.

Robert Polito, the director of the Graduate Program in Creative Writing at the New School in New York, is writing a novel-length biography describing seven meandering and intersecting lives from the mid-twentieth century. His subjects include three writers, three film directors, and a photographer, people who were generally unaware of any connection with one another.

"The intention with each one of these figures is to cut into life and work at very specific points," says Polito. "I have always thought of this book as a kind of 'six degrees of separation.' I cannot put all of these people in the same room at the same time, but everyone was connected to the others through his or her work and mutual contacts." His book is about "chance and coincidence and people meeting and also people not meeting."

"'By indirection find direction out,'" quotes Polito from *Hamlet*. "It is one of my favorite lines. A sideways view."

Polito is investigating writers Kenneth Fearing, David Goodis, and Clarence Cooper; film directors Edgar Ulmer, Samuel Fuller, and Ida Lupino; and the photographer Weegee. In the process of telling their stories, he also hopes to define *noir* across a variety of genres.

"These are seven figures who all had much in common: the darkness of their vision, but also a kind of homegrown American modernist air. They were people inventing themselves often under preposterous situations, such as tabloid journalism."

For example, Weegee was a tabloid photographer on the extremes of objectivity, famous for his searing portrayals in *Naked Hollywood*. Fuller started out as a crime reporter for the *New York Graphic*, considered one of the "cheesiest of all tabloids," since it would publish composite photographs edited out of eighteen to twenty images to illustrate stories such as Rudolph Valentino in heaven or an airplane crash. The actress Ida Lupino was known for her intense, gritty movie characters and later as a 1950s-era film producer dealing with such ugly subjects as rape and psychopathic murder. Like Goodis and Cooper, Fearing was a crime fiction writer.

It was the caliber of the subject and the large one-of-a-kind Kenneth Fearing Collection at the UW-Madison libraries that brought Polito to Madison. The Friends of the UW-Madison Libraries provided a grant-in-aid to help finance the humanities research.

Why Fearing?

"I look first for good writing. I found this terrific, much underrated poet in Fearing. He is like a missing link between William Carlos Williams and Allen Ginsberg.

"His poems reflect urban landscapes, jazz rhythms, and ad lingo. They read as contemporary, even though they were written in the '30s and '40s. Fearing also was a terrific experimentalist as a novelist. Most of his novels feature multiple narrations from a variety of people. The plot keeps spiraling through these monologs, a bit like Faulkner."

Fearing, a 1924 UW-Madison graduate, was the author of the 1946 crime thriller *The Big Clock,* his most successful book. The novel is about a magazine publisher who commits murder and then assigns one of his magazine editors to find the chief suspect—the editor himself.

Two years later Paramount turned it into a motion picture by the same name starring Ray Miland and Maureen O'Sullivan. Co-stars included Charles Lawton and George Macready. The film is considered a classic of film *noir,* or "black film," which alludes both to the black and white visual style and to the alienation of the protagonists in what is usually a crime story. The movie was remade in 1987 as *No Way Out* starring Kevin Costner as a CIA liaison involved in a murder investigation that points to him.

The Big Clock is remarkably like the *Dark Page*, a novel written by Fuller before he

became a famous director. That story describes a newspaper reporter investigating himself. It was so similar that owners of the movie rights to the *Dark Page* threatened to sue Paramount. They dropped the suit when Fearing was able to defend the originality of *The Big Clock*. According to Polito, Fearing later admitted reading the Fuller novel, which he grafted onto a real-life crime case in New York. "Out of those two things came his novel," adds Polito.

Fearing wrote six other novels and six volumes of poetry. Among his poetry volumes were *Afternoon of a Pawnbroker, Dead Reckoning*, and *New and Collected Poems*. Much of his work focuses on social justice in a mechanized society, where evil is as likely to be dominant as good.

He got his start in creative writing as a student at the UW, when he served briefly as the editor of the *Wisconsin Literary Magazine*. "Using the Fearing archives and other records, we can recreate the literary circle at the UW in the 1920s," notes Polito.

Margery Bodine Latimer, a Portage native, was among Fearing's close associates at the UW. They lived together briefly on Staten Island in New York after they graduated. Her story *The Family*, published in 1929 when she was only thirty, was hailed in a *New York Times Book Review* as "one of the most important stories published in America in twenty-five years." Her book *This is My Body* (1930) was a thinly fictionalized account of her affair with Fearing. Latimer died in childbirth at 32.

Fearing's circle also included fellow UW student and noted poet Carl Rakosi, whose work was solicited by Louis Zukofsky for the Objectivist issue of *Poetry* magazine in 1931. Rakosi stopped writing between 1939 and 1965, explaining to a writer in the *New York Times Book Review* that it was impossible to continue in the wake of the Depression and World War II, because he considered his intensely individual lyricism to be irrelevant. Instead, he devoted himself to his family and to his career in social work. Decades later he began to write again at the behest of a younger poet. In 1969-70 he was writer-in-residence at the UW-Madison. Now 96, Rakosi lives in San Francisco. Like Fearing's, his papers are also held in the Department of Special Collections.

Fearing spent most of his life as a free-lance writer, although he also took jobs as a newspaper reporter, salesman, mill-hand, and clerk. His poetry regularly appeared in the *New Yorker* in the 1940s, and he wrote many reviews for the *New York Times Sunday Book Review*. Fearing won a Guggenheim Fellowship in the late 1930s and did a brief stint with *Time* magazine in the 1940s.

Polito points out that most of the artists he is studying had hard lives. Fearing was married twice and was estranged from his second wife for ten years before he died of lung cancer in 1961 at 59.

The working title for Polito's book is *Detours*. "These lives were detours in the sense that they are off the track of conventional American experience, and they touched upon the detritus from American culture. It implies that these people were and are lost in a number of senses. The work got lost in awaiting rediscovery, detoured, if you will." He plans to make the book read like a novel, "but as a novel in which you cannot make anything up."

It creates a tremendous burden.

"You have no license," notes Polito. "The details of the research have to be luminous. Or there is no project."

Paramount's *The Big Clock*, 1948, based on the Kenneth Fearing novel by the same name.

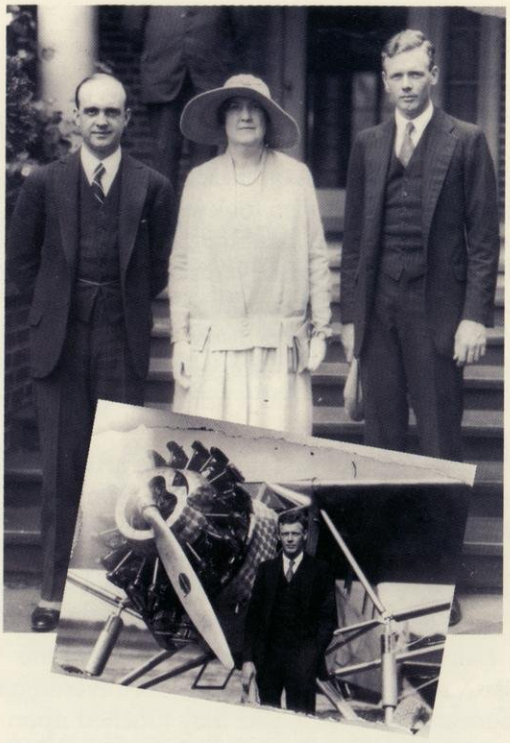
"All writers should be bound and gagged, save for moments of inventive writing; nothing should ever reach the public save the fictions they claim to wish to do; all letters, notes, casual remarks, speeches, should be forbidden and ruled out. It is in these marginal annotations and footnotes, these sententious 'asides' that PhDism and other lunacies originate."

Kenneth Fearing, c. 1957
Writer's notes in Kenneth Fearing Collection
Department of Special Collections, UW-Madison

Preserving history

Grants totaling more than $54,000 from the Friends of the UW-Madison Libraries have helped many campus library programs maintain a margin of excellence through acquisition and preservation projects. One such project, supported in part by the Friends grants, has been preservation of the Meuer Photoart Album Collection.

The UW Archives, a unit of the General Library System, is producing copy negatives from some of the 26,000 black and white photographs taken by William Meuer from the 1800s through 1935. Topics range from faculty portraits, new scientific discoveries, athletics, students, governors of Wisconsin, and images of Madison. These are a few of those famous and not-so-famous images.



UW President and Mrs. Glenn Frank with pilot Charles Lindbergh, a former UW student who was awarded an honorary doctorate in 1928.
Inset: Lindbergh with his plane, "The Spirit of St. Louis," in Madison for the occasion.

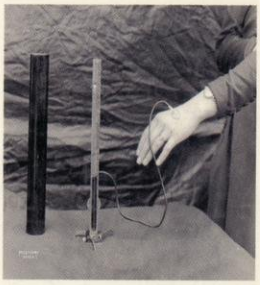
UW President Charles R. Van Hise riding to work, May 1916.

Memorial Day parade around the Capitol Square in May 1918.

UW cadets conducting machine gun drill in Madison during World War I.

Upper left: View of Camp Randall during the Minnesota vs. Wisconsin football game, November 20, 1915. Minnesota won 20-3.
Above: Football player Arlie Mucks Sr. in 1915, father of the longtime director of the Wisconsin Alumni Association, Arlie Mucks Jr.

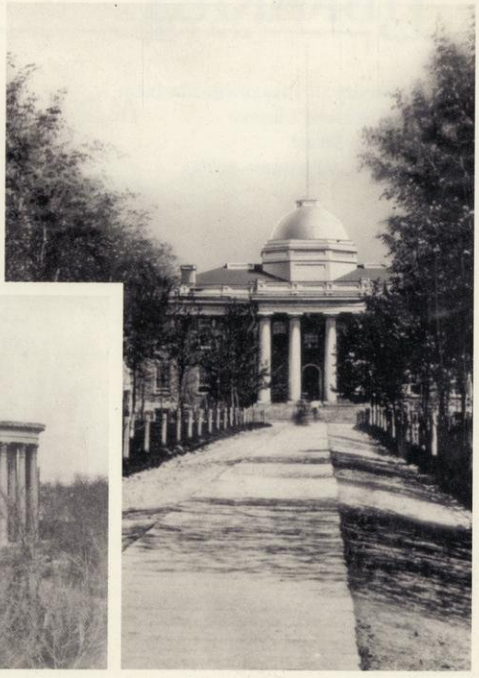
Haresfoot Club in an original production, *Jan of the Trails* (April 1915), with Thompson's Orchestra. The club, an all-male farsical theater troupe, started at the UW in the 1890s and toured the Midwest. Herbert Stothart, one of the composers for *Jan of the Trails*, later collaborated with Oscar Hammerstein and George Gershwin. Inset: Copy of the vocal score published by the Haresfoot Club from the Mills Music Library.



Blood pressure test, March 1918.

UW Circus, 1913.

Rare views of the state capitol buildings in Madison. Right: first building, 1863. Bottom: second building, before 1869.



Class Rush in 1916 on Library Mall. View looking east toward present location of Memorial Library, which opened in 1953.

Of poetry and printing . . .

The new Parallel Press has published three poetry chapbooks. Parallel Press, an imprint of the University of Wisconsin-Madison General Library System, produces small-format, literary works.

- In *The Perfect Day*, Wisconsin poet Andrea Potos writes about childhood memories.
- *Hosannas* contains nine poems by Katharine Whitcomb, recently Halls Poetry Fellow at the UW-Madison Institute for Creative Writing, in which she evokes a reverence for the Midwest's people and history.
- *Apparition*, by Max Garland, discusses childhood ideas of God and love and his adult experiences of pain and passion.

More books are in press (see story on page 4). Each chapbook is $10 plus $3 for shipping. Call (608) 263-4929 or visit the Web site at <*www.library.wisc.edu/projects/glsdo/parallelpress.html*>.

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