



## **Friends news : University of Wisconsin-Madison Libraries. Vol. 6, Issue 1 Winter 2009**

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Wisconsin-Madison Libraries, Winter 2009

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## On, Wisconsin! On, Wisconsin! Stand up, Badgers, Sing!

By Jeanette Casey  
Director, Mills Music Library

For over one hundred years, the Mills Music Library has been helping UW badgers with just about anything pertaining to music. Whether assisting an alumnus looking for the words to “On Wisconsin!” an ethnomusicologist searching for Norwegian-American recordings, or a student needing to browse through scores of string quintets, the Mills Music Library staff and collections are available. The Library dates back to the era of Beck and Purdy’s famous song, “On Wisconsin!”—and we strive to incorporate the philosophy of “forward” into our driving spirit. The result is a music library with surprising depth in its collections, a pioneer in the use of digital technologies in its services, and fortunate in its enthusiastic, knowledgeable staff. This look at the Mills Music Library will highlight a few of the collections and services and provide an opportunity to thank the Friends for their longtime support and, we hope, prompt a few visits!

The Music Library began in the 1900s as the departmental library of the School of Music. Almost fifty years later, the Mills Music Library (named in honor of Charles H. Mills, past director of the School of Music) contained 2,500 volumes, had one music librarian, and was a branch of the General Library System.

Now, one hundred years later, the Mills Music Library is located within the



“On Wisconsin!” recorded in 1926 by the University of Wisconsin Concert Band, under the direction of E. W. Morphy.

Memorial Library building and has:

- 250,000 circulating volumes,
- 250,000 items in music special collections,
- 4 music librarians, 1 lead assistant, and more than 20 student workers,
- streaming service for audio reserves,
- sound studio for audio preservation and reformatting,
- 7 digital collections,
- and attractive study spaces, audio and video playback stations, and a seminar room.

Throughout the years, the School of Music faculty, students, and staff have formed the core of our service population. Not surprisingly, therefore, a good portion of the scores, recordings, books,

and journals support the undergraduate and graduate programs of the School of Music. In addition, the collections also support many area studies programs at UW—Madison, including: the Center for South Asia; Scandinavian Studies; the Center for East Asian Studies; the Folklore Program; Theatre and Drama; and interdisciplinary interests such as audio culture. Moreover, the Mills Music Library assists the Wisconsin Historical Society in documenting the musical activities of Wisconsin.

Thus, Mills Music Library has excellent resources for the study and performance of Western art music—plus a lot more! There is the Blake Horn Collection of 6,000 recordings featuring the horn, and 1,900 recordings in the Modern Indonesian Collection, with another 5,000 recordings from India, Bangladesh, and Pakistan in the South Asian Collection. There are numerous sets of the complete works of composers such as Bach, Beethoven, and Brahms—and hundreds of not-so-famous composers represented in the Americana, Popular, and Wisconsin Sheet Music Collections.

The sheet music collections are good examples of the forward thinking at Mills Music Library. Traditionally disregarded by academic music libraries, single song sheets were early recognized at Mills as supporting many potential avenues of research. Take, for example, the 1926 song sheet “Let’s Go to a Movie,” published in Sheboygan. A local historian may be interested in the cover’s photograph. A researcher may be

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Diederich, A. *Blitzende Sterne (Sparkling Stars)*, Op. 41. Milwaukee: Kaun and Bluemel Music; Berlin: Richard Kaun, 1898.

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*From the president*

## Historical Perspectives

According to the medieval world view, history was controlled by Divine Providence, and time was understood as a linear progression from the beginning—Creation in the Garden of Eden—to the final apocalyptic moment when all earthly things will end—the Last Judgment—and time itself will cease. Thus, historical periods were conflated, and human history was viewed as a continuum, with no major differences between antiquity and the present. Accordingly, medieval and early Renaissance artists depicted historical figures and legendary events as though they were contemporaries, presenting, for example, Greek and Trojan warriors as wearing medieval armor and fighting in urban settings that reflect the distinctive architecture of their own period. The linear conception of history was at odds with the view held by the ancients who saw it as a never-ending series of cycles mirroring the seasons. Nowadays we seem to be more inclined toward the cyclical view, if the popular expression—“What goes around comes around”—and the oft-quoted observation of George Santayana—“Those who cannot remember the past are condemned to repeat it”—are any indication.

My research for the writing of the history of the Friends has prompted this preamble, for in reading through the minutes and records of our association, I have observed that our course over the past sixty years has been both linear and cyclical. Linear in the sense that the march of the Friends through the years from 1948 to the present is continuous, though with some interruptions. Cyclical in the sense that certain patterns emerge: for example, fluctuations in the number of memberships, and periodic proclamations of the need to “revitalize” and “renew” the as-

sociation. In 1957 following a six-year hiatus, Louis Kaplan, the newly appointed Director of the Library, announced his desire to reactivate the Friends group. This campaign must have had some success, for membership in 1960–61 stood at 205. However, less than two decades later, in 1978–79, membership had sunk to an apparent all-time low of 50. It hovered around this figure until 1986 when, in response to President Richard Knowles’s appeal, membership had risen to 145. Today the Friends have some 340 members.

It is notable that in a 1962 solicitation for new members, President Frank A. Ross declared: “We are not seeking to build a large membership, nor do we expect to build a large treasury with membership dues. But we do want to maintain the organization and we do need members who will remember the Library when gifts of books can be steered to the University.” From our vantage point we recognize that during the first two decades the Friends were viewed primarily as an auxiliary organization whose purposes were to sponsor an annual banquet where members could engage in “bookish fellowship” and to secure gifts of books to the university library. Over time the mission of the Friends has grown as our endowment has risen through the semi-annual book sales, donations, and bequests. As a medievalist, I hope that the future history of the Friends will not prove to be cyclical, that it will escape the recurrent patterns of feast and famine. Rather, I hope that our association will continue on its linear



*(continued on page seven)*



## On, Wisconsin! *(continued from page one)*

tracking cultural attitudes toward couples attending movies. A musicologist may be investigating which musical instruments and what levels of proficiency were the norm for a particular time.

Mills Music Library has continued collecting, cataloging, and indexing sheet music. Currently, there is a growing digital sheet music collection and online database, which allows patrons throughout Wisconsin and the world to freely access these materials on the Web. The Friends of the Libraries have been generously supporting this project, through grant funding and donated materials.

A few additional examples of Mills Music Library special collections include:

### **Ethnic 78rpm Collection**

More than 6,500 discs from the early twentieth century showcase the wonderful variety of music commercially available in the United States. Included are performers such as the Swedish Ladies' Trio, "Whoopee" John Wilfahrt, and O'Leary's Irish Minstrels. In 2007, a Friends grant supported the cataloging of Russian discs to be added to this collection.

### **Stratman-Thomas Collection**

Between 1940 and 1946, School of Music faculty member Helene Stratman-Thomas traveled around Wisconsin generating field recordings and correspondence to document the folk music, folklore, and patterns of immigration within the state. The collection consists of more than 800 recorded performances and 20 linear feet of documents. The project was cosponsored by the UW and the Library of Congress.

### **Tams-Witmark Collection**

This unique collection consists of more than 37,000 scores, promptbooks, and scripts, representing more than 1,600 works of the American musical stage. Dating from 1800 to the 1920s, this resource includes operettas, musical comedies and

revues, minstrel shows, grand operas, and burlesques.

### **Wisconsin Music Archives**

More than 25,000 items represent all Wisconsin musical traditions from the 1850s to the present. Strengths of the collection include folk and ethnic music, scores by contemporary composers, sheet music and recordings by Wisconsin labels, including Cuca and Paramount. Selected material can be searched online through the Wisconsin Music Databases.

### **American Hymnals and Songbooks**

This collection contains more than 500 American imprints from 1786 to the early twentieth century, including works of Isaiah Thomas, Thomas Hastings, Lowell Mason, Ira Sankey, and others. Digitization of this collection is in progress.

Thanks to the expertise of the UW's Digital Collections Center, the digitization of Mills Music Library's print material is nearly a routine process. Looking forward, we would like to expand digital collections to include streamed digital files of music recordings, the technology for which is in place. In fact, Mills Music Library was a pioneer in creating streamed audio reserves, which allows students to access their music listening assignments from any computer with an Internet connection. As one of the first music libraries to offer this popular service, we still receive calls from other music libraries seeking how-to advice.

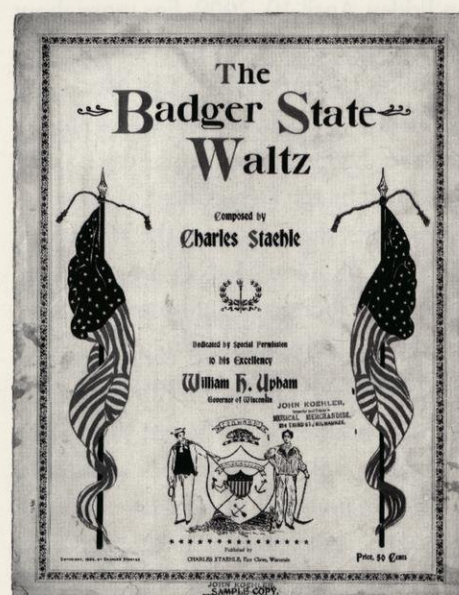
Copyright laws continue to make it a challenge to determine which music recordings may be made freely accessible on the Web. (Audio reserves are protected through UW's course management system.) For example, it would be wonderful to open up the Ethnic 78rpm Collection to patrons anywhere, rather than requiring them to travel to the Mills Music Library.

In the meantime, we will continue to create digital preservation copies of at-risk

music recordings. Mills is unusual among music libraries in having an active program in audio preservation. This has required purchasing and maintaining many types of playback equipment, specialized hardware and software, not to mention the significant staff time involved. The sound studio is capable of capturing and preserving music from 78rpm records, LPs, audiocassettes, and reel-to-reel tapes. Support from the Friends, the General Library System, and the School of Music allows us to engage in this valuable work.

None of this would be possible, without our current and past staff; their subject knowledge and initiative have been vital to building strong collections and services. The Library has been fortunate to attract high-caliber music librarians, assistants, and student workers who foster a welcoming, productive environment for our patrons.

We'd be delighted to answer questions and arrange for a tour. The director may be reached at [jcasey@library.wisc.edu](mailto:jcasey@library.wisc.edu), (608) 263-2721. Learn more at our Web site: <http://music.library.wisc.edu/>.



Staehle, C. *Badger State Waltz*. Eau Claire: Charles Staehle, 1896. (Incomplete) From Wisconsin Music Archives, Mills Music Library.



# CALENDAR OF EVENTS

January 26–April 13, 2009

Exhibit  
Religion in Print  
976 Memorial Library

With the invention of moveable type, religious institutions were able to produce texts and documents much faster reaching a wider array of increasingly literate people. Both scholars and theologians used this technology to spread ideas and doctrines to far-flung places, in some cases challenging widely held religious beliefs. Drawing on the rich holdings of the UW–Madison Libraries Department of Special Collections and the Chazen Museum of Art, the exhibit “Religion in Print” explores aspects of religion in print culture, including religious practice, religion and revolution, cults and new religious movements, prophecy, science and religion, saints and martyrs, and censorship.

The exhibit complements the “Religion in Print,” symposium organized by the Print Culture Society (PCS), to be held on Friday, April 10, 2009. For more about PCS: <http://slisweb.lis.wisc.edu/~print/>.

Exhibit curators include Lisa Mucigrosso, PCS chair, and her fellow students in the PCS. The symposium is co-sponsored by the Department of Special Collections, the Center for the History of Print Culture in Modern America, the School of Library and Information Studies, the Religious Studies Program, and the Friends of the Libraries.



Image taken from Antonio Gallonio, *De sanctorum martyrum cruciatibus*, Paris, 1660.

**Thursday, January 29 • 4:30 p.m.**

Lecture by John Kaminski  
Getting Acquainted  
with the Founders  
126 Memorial Library

The Parallel Press, an imprint of the University of Wisconsin–Madison Libraries, has recently published a series of chapbook biographies by John Kaminski entitled “America’s Founders.” Unlike traditional biographies, these books emphasize the character, mannerisms, and physical appearance of the subjects as largely seen through the eyes of their contemporaries. The author will choose intimate descriptions and vignettes from these biographies to describe George Washington, Thomas Jefferson, the Marquis de Lafayette, and Abigail Adams.

John Kaminski received a Ph.D. from the University of Wisconsin–Madison in 1972. In 1981 he founded and still directs The Center for the Study of the American Constitution in the History Department at the UW–Madison. Since 1970 he has edited twenty-one volumes of *The Documentary History of the Ratification of the Constitution*, nineteen other volumes, and dozens of articles on the Revolutionary era.

**Thursday, February 5 • 4:30 p.m.**

FELIX: A Series of New Writing  
Joyelle McSweeney and  
Johannes Göransson  
126 Memorial Library

The Friends will host Johannes Göransson and Joyelle McSweeney, co-founders of the press Action Books, and *Action, Yes*, a Web journal for international writing.

Göransson is the author of two collections of poetry, *A New Quarantine Will Take My Place* and *Pilot (Natträngslighet)*. He is the translator of *Remainland: Selected Poems of Aase Berg* and *Ideals Clearance* by Henry Parland. A Ph.D. candidate at the University of Georgia, he currently teaches at the University of Notre Dame.

Joyelle McSweeney, professor of English at Notre Dame, is the author of two hybrid novels: *Nylund, the Sarcographer*, a baroque noir, and *Flet*, which is science fiction. She has published two collections of poetry: *The Commandrine and Other Poems* and *The Red Bird*, which inaugurated the Fence Modern Poets Series in 2002. She frequently reviews poetry for *The Boston Review* and other publications. McSweeney is currently translating the *Aeneid* and working on hybrid prose.

**Thursday, February 26 • 4:30 p.m.**

Panel Discussion  
Documenting Very Recent  
History: The UW–Madison Stem  
Cell Research Archives Project  
Room 126 Memorial Library

Organizers of this UW Libraries-based project will discuss collecting records of stem cell research at UW–Madison and documenting reactions in Wisconsin to work accomplished or underway at the university. Archival records and reactions include paper and digital documents, audio and video resources. For information about the project: <http://stemcellarchives.library.wisc.edu/index.html>  
Panelists: David Null, Director of University Archives; Robin Rider, Curator of Special Collections, Memorial Library; Lisa Saywell, Head of Public Services, Memorial Library; Micaela Sullivan-Fowler, Curator/History of the Health Sciences Librarian and Assistant Director for Development and External Relations, Ebling Library; Judith R. H. Kaplan, graduate student in History of Science

**March 25–28, 2009**

(Wednesday through Saturday)  
Friends of the  
UW–Madison Libraries’  
27th Semiannual Book Sale  
116 Memorial Library

The largest used book sale in Wisconsin. Sale items range from literature and history to children’s books, science, art, philosophy, reference texts and more. Videos, DVDs, CDs, LPs, and 78s are also available. Categories of special interest in this sale are history of science, Africa, and African Studies.



All sales are open to the public. Proceeds help support grants for special needs of campus libraries, the Friends’ grants-in-aid program for visiting scholars, and other programming. University students, faculty, staff, and Madison residents alike donate materials for the sale. The hours are:

- Wednesday, March 25  
Preview Sale 5–9 p.m. (\$5.00 entry)
- Thursday and Friday, March 26–27  
10:30 a.m.–7 p.m. (no entry fee)
- Saturday, March 28  
10:30 a.m.–2 p.m., \$3.00-a-Bag Sale  
(Bring your own grocery bag or purchase one for \$1.00.)

To donate books, or to volunteer to help out with the sale, call 608/265-2505 or email [friends@library.wisc.edu](mailto:friends@library.wisc.edu). Book donations are tax deductible.

For more information: <http://giving.library.wisc.edu/friends/book-sales.shtml>.

**Thursday, April 2 • 4:30 p.m.**

FELIX: A Series of New Writing  
Michael Hofmann  
126 Memorial Library

The Friends host Michael Hofmann, German-born author and poet. He has published five books of poems: *Nights in the Iron Hotel*, which won the Cholmondeley Award; *Acrimony*, the Geoffrey Faber Memorial Prize winner; *Corona, Corona; Approximately Nowhere*; and *Selected Poems*. He co-edited the anthology *After Ovid: New Metamorphoses*. A selection of

his criticism, *Behind the Lines: Pieces on Writing and Pictures*, was published in 2002. Hoffman has edited and introduced short selections of the poems of Robert Lowell and John Berryman, and is the editor of *The Faber Book of Twentieth-Century German Poetry*. A prolific and award-winning translator, he has translated more than thirty books from the German, twice winning the Translator’s Association’s Schlegel-Tieck Prize. He lives in London and teaches for part of the year at the University of Florida, Gainesville.

**Wednesday, April 15 • 5:30 p.m.**

Annual Lecture and Banquet  
Five Collections  
and Their Collectors  
Ken Frazier, Director  
General Library System  
Wisconsin Historical Society Auditorium  
816 State Street

Sometimes it must seem to book collectors that the collections possess them as much as they own the collections. Not surprisingly, some of the best collections are the product of passionate interest and attention over a long period of time. Every great library collection has its own “story”—often a story that strikes off in an unexpected direction and may feature insights and discoveries as interesting as the books and documents themselves.

In this illustrated lecture, Ken Frazier will discuss five of UW–Madison’s library collections and the people who created them. He will present visual highlights from materials in the collections with profiles of the collectors and their motives.

A banquet at 6:30 p.m. at the Pyle Center will directly follow the lecture.



## Oral History: Recording History with Those Who Lived It

Troy Reeves  
Head, Oral History Project

The collection of oral histories and stories is a tradition that began in earnest in the nineteenth century, before the birth of voice-recording devices. Lyman Draper, first secretary and librarian of the Wisconsin Historical Society, was one of the early practitioners in the 1840s and 1850s. Oral history has evolved from personal narratives to the description of historical events using increasingly sophisticated equipment. The federal government began funding programs for the preservation of oral history in 1935 with the establishment of President Roosevelt's Works Progress Administration (WPA).



Student welfare mothers, circa late 1960

Thus historians have collected firsthand accounts of experiences from the Civil War and slavery through the world wars, student protests, civil rights struggles, and up to the most current world events.

The University of Wisconsin-Madison established an Oral History Program (OHP) in 1971 in conjunction with the University Archives in an attempt to preserve first-hand accounts of research and examples of lectures of prominent faculty members. The OHP currently holds a collection of more than one thousand interviews covering these and

additional events occurring over the 160-year history of the University, such as the Teaching Assistants' strike of 1970 and the memorable University of Wisconsin merger. National events, including the Depression, World War II, and the Vietnam War are also documented. The collection provides interviews with winners of the Nobel Prize, including former UW-Madison Professor Howard Temin, winner of the 1975 prize in Medicine. More recently, the program began preserving anecdotes and verbal descriptions of Hurricane Katrina and the attacks on the New York World Trade Center and the Pentagon.

The OHP has recently begun to focus not only on collection and preservation, but also on instruction in the methodology of oral history. The OHP serves as the primary resource center for Wisconsinites to learn the art and science of oral history, and OHP staff provides advice and support through workshops and one-on-one training. In 2008, the program organized the state's first Oral History Day, which included workshops and lectures from some of the nation's leading

oral historians. This event was funded, in part, by a grant from Friends of the UW-Madison Libraries.

Public access to these important materials is a priority of the UW-Madison Libraries. Yet in the almost forty years of this program's existence, limited resources have impeded the preparation of time-consuming written transcripts for most of the recorded interviews. Now, with opportunities for information digitization, the need has increased for preparation of accurate transcripts. Recent grants, including those from the Friends of the UW-Madison Libraries,

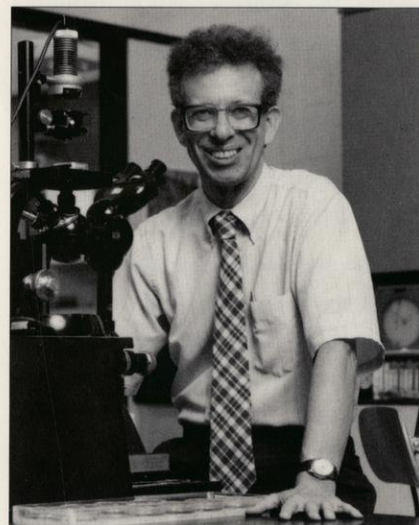


Edwin Broun Fred, 1927

have funded the digitization of a selection of existing transcripts in order that they might be made widely available through the program's Web site.

Another grant from the Friends has enabled purchase of a speech-recognition software package called "Dragon Naturally Speaking." This and other innovative technologies will allow for more efficient recording and more rapid transcripts.

To find out more see <http://archives.library.wisc.edu/oral/oral.htm>.



Howard Temin, circa 1980



## Working With O. Winston Link

It was my pleasure last November to be part of the Friends public lecture series, speaking about working with O. Winston Link (1914–2001), a photographer who took on the self-imposed task of documenting the last years of steam-powered railroading on the Norfolk and Western Railway in Virginia, West Virginia, and North Carolina. I worked as a part-time assistant to Link in his New York City darkroom, printing photographs, helping with studio setups and hauling equipment, large and heavy, when he went out on assignment.

I made three trips with Winston (the “O” stood for “Ogle,” a family name he used only in college) in his increasingly obsessive effort to record all aspects of the sights and sounds of steam railroading. It was absolutely fascinating work, and as I had a love of, and knowledge about, these fast-vanishing machines, we worked very happily together. I thought that what he was doing was absolutely wonderful. He had taken on making the record entirely at his own expense, and the bills mounted up as each trip required hundreds of miles of driving and might use hundreds to

more than a thousand flashbulbs.

Winston had scouted out the sites in advance where he wanted to photograph or make tape recordings, and I would take every opportunity to look around this new Appalachian landscape. I loved looking at and riding the locomotives, and listening to the soft southern mountain accents, so different from Winston’s hard Brooklyn twang. We lived and ate modestly on the road (about the only way one could do it in that part of the country then), but concentrated fully on the job. Winston knew that the diesels were coming just behind us, and that this opportunity to record the great steam locomotives would soon vanish without reprieve.

While we knew that these magnificent locomotives would soon disappear, what we could not have predicted was that so much of the life we saw in the small towns, yes, even the towns themselves, would also change so utterly too. Many of them have also all but vanished.

Today, the photographs of O. Winston Link, along with much archival material



related to his life and his documentation of the Norfolk and Western Railway, are preserved in the O. Winston Link Museum. The collection is located in the former N&W passenger station in Roanoke, Virginia, the railroad’s former headquarters. This is the only museum devoted to photographs of a single artist in the United States. To see more, go to [www.linkmuseum.org](http://www.linkmuseum.org).

It has been 50 years since I set out to work with Winston Link on this seemingly quixotic task of cultural and physical documentation, but it remains one of the highlights of my life.

—Thomas H. Garver  
Liaison, Friends of the Libraries

## Historical perspectives

*(continued from page two)*

course—avoiding, to be sure, the dire apocalyptic end, which the current state of the stock market might augur—and that our membership and endowment will continue to grow, thus allowing us to expand our contributions to the campus libraries, to the university, and to the Madison community in general.

—Christopher Kleinhenz

## Help the Libraries: Donate Your Books!

To support the Friends semiannual book sales, we need your donations of used books, LP and CD recordings, VHS and DVD recordings, and cassette audiobooks.

Materials for donation should be left at Memorial Library’s Lake Street loading dock between 7 A.M. and 3:30 P.M. Monday through Friday. If you wish to receive a letter indicating the value of your gift for tax purposes, make sure that your name and address is in every box or bag of books and other materials you drop off..

If you need to arrange for a book pickup, would like more information about book sales, or would like to volunteer, please call or e-mail the Friends office: 608/265-2505, [friends@library.wisc.edu](mailto:friends@library.wisc.edu).

All gifts of books or other materials support the University of Wisconsin–Madison Libraries and are greatly appreciated.



## Researching Modern European History in Madison

Alessandra Tarquini

Research Assistant, University of Rome

Thanks to a grant-in-aid from the Friends, my stay in Madison (in August 2008) allowed me to make significant progress on my research project ("Giovanni Gentile and the Racist Racial Laws in the English-Speaking World"). Not only did I find many American, English, and French texts that are not available in Italy, but I also consulted a number of Italian books that were unknown to me. After a necessary orientation period, I divided my research between two different but related subjects, the first being a study of Giovanni Gentile's reaction against fascist anti-Semitism, and the second being the phenomenon of left-wing anti-Semitism.

In 1938 the Italian totalitarian State adopted the "racial laws," which had such a grievous effect on Italy's Jewish population. Although the bibliography is huge, I read almost forty books in Madison as a way of comparing different approaches to the topic. Among the American, British,

Italian, Israeli, and French scholars who have studied these problems, two different interpretations are prevalent. On the one hand, some scholars consider the racial laws irrelevant to Italy and place emphasis on the readiness of the Italian people to help the Jews in the period after 1938. On the other hand, other scholars regard the racial laws as a natural development of pro-Nazi policy. Nevertheless, the majority of scholars take for granted the silence of Italian intellectuals in the face of this policy, for there was no negative reaction from the majority of the Italian intellectuals, including Giovanni Gentile, who was Mussolini's minister of culture. However, there appears to have been little or no interest among scholars in analyzing the reasons for that lack of reaction.

A related project that I researched in Madison concerned left-wing anti-Semitism, a topic I began to study a few years ago, when I engaged in a group research effort on the anti-Semitism of the PSI (Italian Socialist Party). One result of this research is the article, "Zionism, Anti-

Semitism and the Arab-Israeli Question in the Socialist Press, from 1948 to the Seventies." [Ebraismo, sionismo e antisemitismo nella stampa socialista, ed. Mario Toscano (Venice: Marsilio, 2007)].

There has been virtually no research on the relationship between the Socialist world and the Jews, even though many studies on the Socialist party and on the history of the Jews (from anti-Semitism to Zionism) have been published. I discovered that in France and in America this theme has been widely studied by sociologists, political scientists, historians, and intellectuals from different cultures and perspectives since the 1960s. Moreover, the relationship between the Left and the Jews has recently received even more attention due to the international political situation and to the fact that Zionism and Socialism can both be analyzed as "civil religions." In a world where the relationship between religion and politics seems increasingly relevant for our future, this question could become a new and interesting topic in contemporary history.

*Friends* **NEWS**  
University of Wisconsin-Madison Libraries

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