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Much Ado About Nothing

Romeo and Juliet

Othello

All's Well That Ends Well

Macbeth

Hamlet

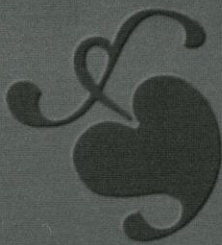
Merchant of Venice

Shakespeare

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
With Nature, to out-doo the life:
O, could he but have drawne his VVit
As well in Brasse, as he hath hit
His Face: the Print vvould then surpasse
All, that was ever vvrit in Brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.



Number 34, Spring/Summer 1997

The *Messenger Magazine* is published by the Friends of the University of Wisconsin-Madison Libraries for its members. For information about joining the Friends or giving Friends memberships as gifts, contact the Friends at:

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From the President

Dear Friends,

What an exciting time the board of the Friends had giving away money! It was a pleasure to help thirteen separate programs of our library system with important small projects. Because of the grand success of our book sales and the increased membership in the Friends, the board found it possible to allocate almost \$12,000 for projects that the present budget of the libraries could not afford. How wonderful! And *you* helped the Friends achieve this goal.

Now I know none of you will want to miss our annual banquet on Wednesday, April 23. So mark your calendars now, and as soon as you receive your reservation card, fill it out and send it in. This year both the lecture and the dinner will be held at the Madison Club, 5 East Wilson St.

It is going to be a splendid occasion. Our speaker will be Nancy Willard, the well-known poet, novelist, artist, and lecturer at Vassar College. The enticing title of her talk is "Books, Voices, and Poems." The lecture will focus on research done in Madison libraries on the history of her family. This issue of *The Messenger* contains an interview with Ms. Willard, along with an article written by her about libraries, librarians, and believing in angels.

Finally, it is imperative that all our donors understand how grateful we are to them, and how important they are to the success of the Friends of the UW-Madison Libraries. It is the many thoughtful and generous gifts we receive that help us realize the future of the libraries is in capable hands.

warm greetings to you all,

ellsworth snyder



About the cover

This famous etching of William Shakespeare is taken from the Second Folio of his works (1632), a gift to the UW-Madison libraries from Ann Nelson of Madison. Overprinted on the image is a poem attributed to Ben Jonson, which was written specifically for the First Folio and reprinted in the Second Folio. Nelson made the gift in memory of her late husband, Professor Harold "Bud" Nelson, and to commemorate the retirement of Curator Emeritus John Tedeschi from the Department of Special Collections. Professor Nelson was director of the UW-Madison School of Journalism and Mass Communication from 1966 to 1975 and was a member of its faculty for 26 years. (Photo by Greg Anderson)

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Nearly 650 people, corporations, and foundations gave money, materials, and time to the libraries last year.

"...Wisconsin will have to balance the investment we are making in technological infrastructure with an investment in knowledge resources."

UW needs to invest in information content, not just information technology

Wisconsin is building a high-tech electronic infrastructure for education, but neglecting the information content that would make it really useful to students and teachers. That is like building a pipeline with nothing valuable to put in it.

In February, the governor announced a biennial budget plan, which included funding for learning technology and distance education, but omitted the proposal by the UW Regents to increase funding for libraries to purchase, license, and deliver information, especially information in electronic formats.

As things now stand, the biennial budget does not even allow UW campuses the flexibility to balance spending on technology with some spending for information content.

Faced with four consecutive years of flat budgets and soaring costs, the UW libraries have no choice but to make deep cuts in the information resources that serve the entire state.

For reasons unclear to me, a surprising number of people believe that all the information anyone needs is "free" on the Internet. In fact, high-value information is seldom free. Scientific, technical, and medical information is extremely expensive and becoming more so, whether it is in paper or electronic format.

If Wisconsin students are forced to rely entirely on the free public Internet for information, they will have better access to electronic gambling and pornography than they do to first-rate educational and research information. Instead, students should have access to quality electronic "publications" of all types, including encyclopedia and reference materials, hundreds—soon to be thousands—of electronic journals and newspapers, as well as in-depth business, scientific, and health information.

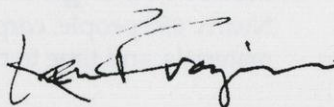
Such valuable information resources cost money. Based on my discussions with other Big Ten university library directors, I believe that the UW will be the only state university in the region that is not investing new funding in statewide educational licenses for electronic information. Ohio already has a truly excellent library resource-sharing system that includes electronic access for both public and private universities. Illinois and Minnesota are not far behind. Minnesota's library initiative will also provide access to electronic library collections for elementary and secondary schools.

Whether we approve of the idea or not, an increasing share of the knowledge and information our society needs will soon be available only from commercial electronic sources. We also know from experience that when Wisconsin libraries cooperate in negotiating statewide licenses, the cost-per-student is a fraction of the cost when purchased by individual schools.

The Regents' request for library funding would have maintained the availability of research information in the state, expanded licensed access for all UW students, and promoted resource-sharing among all Wisconsin colleges and schools.

Information is as valuable to Wisconsin at the end of this century as natural resources were at the beginning. Both the university and the state economy run on information. We can lower the financial burden of acquiring information by sharing the costs among state and private institutions, but we cannot share what we do not have.

Sooner or later, Wisconsin will have to balance the investment we are making in technological infrastructure with an investment in knowledge resources.



Ken Frazier, Director
UW-Madison General Library System

Libraries acquire scholarly collections for Jewish Studies

Recent gifts have supported the acquisition of three important scholarly collections.

■ Yiddish literature: Paul Martin Wolff, Rhea Schwartz, and Dr. Stuart and Toni Holden

The libraries have acquired the Comprehensive Collection of Yiddish Literature, approximately 1,000 volumes from the extensive duplicate holdings of the National Yiddish Book Center. The volumes include reference works, essential texts in history, biography, ethnography, social theory and other nonfiction areas, together with literary anthologies and major works of Yiddish prose, poetry, drama, and literary criticism.

Acquisition of the Yiddish literature collection was made possible by gifts from Paul Martin Wolff ('63) and his wife, Rhea Schwartz, and Dr. Stuart ('64) and Toni Holden.

"These collections will be of great benefit to our students and faculty as well as to visiting scholars," says David Sorkin, Frances and Laurence Weinstein Professor of Jewish Studies and director of the Center for Jewish Studies. "On-campus access to these collections significantly increases the Center's scholarly resources and contributes to the strength and importance of our developing program."

The Center for Jewish Studies was founded in 1991 to enhance the curriculum and to expand the university's program in this field. The Department of Hebrew and Semitic Studies was established in 1955 as the first department of its kind at a public university in the United States. It provides a foundation for the Center and its interdisciplinary program, which offers students the opportunity to explore many different aspects of Jewish culture and history.

Both Wolff and Schwartz are attorneys in Washington, D.C. Holden is a doctor in Beverly Hills, Calif., and his wife, Toni, is an independent film producer in Hollywood.

Wolff credits a speech by Emeritus Professor George Mosse at a class reunion as the motivation for the gift.

"Professor Mosse is a wonderful, dynamic teacher. This allows us to do something for Jewish Studies, for the libraries, and to do something for the preservation of Yiddish literature," he says. It also commemorates, in part, a lifetime friendship between Wolff and Holden that began at the UW-Madison.

■ Hebrew and Yiddish collections: Kaplan Family Foundation

With a gift from the Rita J. and Stanley H. Kaplan Family Foundation, New York City, the libraries have purchased the full Hebrew and Yiddish collections of Harvard College Library. Reproduced on microfiche, the collections offer more than 11,000 texts, including both rabbinical and secular works. The Hebrew collection, one of the most comprehensive collections of Judaica in the world, encompasses works from ancient, medieval, and modern times. The Yiddish collection includes many previously inaccessible works with primary research value.

Rita Kaplan earned her bachelor of arts degree from the University of Wisconsin's College of Letters and Science in 1948. Her husband was founder and chair of Stanley H. Kaplan Educational Center Ltd. The Kaplan Foundation, incorporated in 1984, provides support for the arts, Jewish causes, and health care projects such as the Kaplan Comprehensive Cancer Center at New York University Hospital.

The Kaplan Foundation gift to the Center for Jewish Studies was made in honor of several family members, including Rita Kaplan, Susan Beth Kaplan, Rosalie Kaplan Sporn, Leslie Sporn Symonds, and Eugene Sporn, all alumni of the UW-Madison.



Cover of *Night and Day* (1961) by Abraham Moshe Fuchs, one of the items in the new collection of Yiddish literature given by Paul Martin Wolff, his wife, Rhea Schwartz, and Dr. Stuart and Toni Holden. The volume includes *Old Wolf*, which is considered a narrative masterpiece.

These gifts mark a new donor recognition program in the UW-Madison libraries. Gifts can now be linked to records in the computer catalog. UW-Madison library users from around the world will soon be able to search by donor name and find a virtual reading room of materials.

The Writer's Page is a new feature in the magazine.

Writer's Page

“... luck, a virtuous life, or both had something to do with one's ability to fly.”

Flight lessons

When I was a child, I believed there were two kinds of people in the world, those who believed in tables and those who believed in angels.

In our public library I met representatives of both. There was the plump lady, who worked on Mondays, Wednesdays, and Fridays, and who gave me books on dinosaurs and Abraham Lincoln. The covers of the books she chose bore the label, “This is a Read-It-Yourself Book.” That meant I knew all the words and did not have to ask my mother what, for example, a hippodrome was. Then there was the thin lady, who worked on Tuesdays, Thursdays, and Saturdays and gave me books about talking animals and giants and countries at the back of the north wind. The books she recommended had more words I didn't know than words I did, but I felt rather privileged carrying them home, as if I'd just checked out the Rosetta stone.

I do not remember what books I was carrying the afternoon I walked home from the library and saw, high in the clear October sky, a flock of geese winging south over the city. It was their plaintive cry that made me turn, startled at the wild sound over the hum of traffic. Thanks to the plump librarian's selection of books on the migration of birds, I knew how long a journey lay before them. I also knew I would never be happy until I too learned to fly as they did.

Monday afternoon I went to the library and asked the plump librarian for a book on flying. She nodded agreeably. She prided herself on filling all requests, be they ever so peculiar. She gave me a handsomely illustrated book on the Wright brothers. Leafing through it, I could see at once that it did not speak to my condition, so I handed it back and said, “Have you any books on how I can make my own wings and fly like a bird?”

The plump librarian looked distressed but not defeated.

“It is not possible for you to fly like a bird,” she answered.

I thanked her and returned to the library on Tuesday. I told the thin librarian I wanted a book on flying but I did not want a book on airplanes. She looked hurt that I should think her capable of so gross a gesture, and after a moment's thought she plucked a small book from the shelving truck. It had only two pictures, neither of them in color. It was the story of Icarus.

I read the story very carefully. I paid special attention to the construction of the wings, but the drawings were not detailed enough to be useful. I needed a working plan with measurements. And where on earth could I find so many feathers?

I checked out the book, however, and as the thin librarian was stamping my card I said, “Have you any books that will teach me to fly?”

She considered my question very seriously.

“You want a book on magic,” she answered.

“Have you books on magic?” I asked.

She pointed to a section at the back of the room.

“We have plenty of books on how to do magic tricks. However, there is a great difference between mere sleight-of-hand and real magic.”

And she waved her hand at the whole section, as if conjuring it to disappear, and led me over to a cupboard. In the cupboard behind windowed doors, which were not locked but looked as if they might be, stood the fairy tales. Here I discovered stories of wizards, witches, shamans, soldiers, fools, and saints who flew by means of every imaginable conveyance, including carpets, trunks, horses, ships, and even bathtubs. It showed me that luck, a virtuous life, or both had something to do with one's ability to fly. As I was born under a mischievous star, I would have to count on luck; virtue would get me nowhere.

Selected for
Messenger Magazine
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From *Angel in the
Parlor*, © Harcourt
Brace Jovanovich,
1983.

Nancy Willard

Willard to give annual lecture April 23

Author Nancy Willard, a lecturer in English at Vassar College, will give the keynote address for the Friends annual meeting. Her public lecture will be at 5:30 p.m., Wednesday, April 23, in the Madison Club, 5 East Wilson St. Willard is the author of more than 30 books of poetry and fiction for adults and children. Her most recent book is *Swimming Lessons: New and Selected Poems*.

In her lecture, titled "Books, Voices, and Poems," Willard plans to focus on research done in Madison for a forthcoming book, *Cracked Corn and Snow Ice Cream: A Family Almanac*. The lecture will be followed by the annual dinner at 7:15 p.m.

Willard is the author of *A Visit to William Blake's Inn*, which was awarded the Newbery Medal. Equally at home writing poems, novels, short stories and essays, she explains that "each book chooses its own form, and I try to follow its lead. They all come from the same well, a metaphor I do not take lightly."

She says her overriding impulse is to celebrate the ordinary. One reviewer has said she creates pictures of daily life "so precisely observed that afterimages often linger in the reader's mind." Willard has been published in O. Henry Award and Pushcart Press anthologies.

A *New York Times* book review notes that *Swimming Lessons* "reveals a poet whose gifts have remained constant throughout her career . . . Her imagery is both elemental and ethereal . . . Her overriding impulse is to celebrate the ordinary: a puffball, her son's wooden alphabet, even the hardware store."

She is a winner of the Devins Memorial Award in poetry and has had NEA grants in both fiction and poetry. Her newest books for children are *The Good Night Blessing Book* (September 1996, Scholastic) and *The Magic Cornfield* (April 1997, Harcourt).

Willard grew up in Ann Arbor, Mich., and was educated at the University of Michigan and Stanford University.



Eric Lindboom

Nancy Willard's lecture marks the fiftieth year of the Friends of the UW-Madison Libraries, one of the oldest academic library friends organizations in the country.

For more information

The following is a selection of books by Nancy Willard that are held by the UW-Madison libraries. For a complete list, see MadCat, the computer catalog, at: <http://www.library.wisc.edu/>

19 masks for the naked poet
Harcourt Brace Jovanovich, 1984.

Among angels by Nancy Willard and Jane Yolen
Harcourt Brace & Co., 1995.

The Ballad of Biddy Early
Knopf, 1989.

Beauty and the beast
Harcourt Brace Jovanovich, 1992.

East of the sun and west of the moon: a play
Harcourt Brace Jovanovich, 1989.

The good night blessing book
Blue Sky Press/Scholastic, 1996.

Gutenberg's gift
Harcourt Brace Jovanovich, 1995.

The high rise glorious skittle skat roarious sky pie angel food cake
Harcourt Brace Jovanovich, 1990.

In his country
Generation, 1966.

The marzipan moon
Harcourt Brace Jovanovich, 1981.

The mountains of quilt
Harcourt Brace Jovanovich, 1987.

Night story
Harcourt Brace Jovanovich, 1986.

The nightgown of the sullen moon
Harcourt Brace Jovanovich, 1983.

Pish, posh, said Hieronymus Bosch
Harcourt Brace Jovanovich, 1991.

Sailing to Cythera, and other Anatole stories
Harcourt Brace Jovanovich, 1974.

Angel in the parlor: 5 stories and 8 essays
Harcourt Brace Jovanovich, 1983.

A Nancy Willard reader: selected poetry and prose.
University Press of New England, 1991.

Sister water
Random House, 1993.

Skin of grace
University of Columbia Press, 1967.

Swimming lessons: new and selected poems
Alfred A. Knopf, 1996.

Telling time: angels, ancestors, and stories
Harcourt, Brace, Jovanovich, 1993.

Things invisible to see
Random House, 1984.

Uncle Terrible: more adventures of Anatole
Harcourt Brace Jovanovich, 1982.

A visit to William Blake's inn: poems for innocent and experienced travelers
Harcourt Brace Jovanovich, 1981.

The voyage of the Ludgate Hill: travels with Robert Louis Stevenson
Harcourt Brace Jovanovich, 1987.

Water walker
Knopf, 1989.

Editor's Note:
The following are
excerpts from a
recent interview by
Friends member
Trudy Barash with
author Nancy
Willard.



For me, the way
to write about
the ordinary is to
ask yourself,
"What is it like?"

Speaking of writing

What were some of the first books you read which live in your memory to this very day?

❖ That's an easy one to answer: *The Wizard of Oz*, *Alice's Adventures in Wonderland*, and *Through the Looking Glass*, the Andrew Lang fairy tale books, *The Princess and the Goblin*, *Ola and Blakken*, and a picture book I checked out over and over from our school library, *When the Root Children Wake Up*. (The library copy was in German. I think it was called *Etwas von der Wurzelkindern*).

A useful exercise, I think, for anyone wanting to write for children is to make a list of the books you loved as a child. Ask yourself what scenes or details you remember from those books. Then re-read them and notice what you forgot. Often what you remember has nothing to do with the plot. All I remembered of the *Princess and the Goblin* was the heroine's magic grandmother and her room in the tower at the top of the castle. Nothing of the goblins, the dangers, the excitement, the suspense. That told me how important atmosphere is when you're writing fantasy.

What I loved about the *Wizard of Oz* from the moment I picked it up was Dorothy. She came from the Midwest, she traveled by cyclone. I'd heard so many cyclone stories from my grandmother, who grew up on a farm in Iowa.

My favorite moment in *Through the Looking Glass* is the moment when the mirror melts away. The idea that something familiar, something ordinary can be the door to another world—that was very appealing to me. So that's what I tried to do in the Anatole trilogy, especially *Sailing to Cythera* and *Uncle Terrible*.

How do you explain your impulse to celebrate the ordinary? I'm thinking of *A Hardware Store as Proof of the Existence of God* and *How to Stuff a Pepper*, among other poems.

❖ A lot of my poems come from the assignments I give my students in the poetry course I teach. (I do my own assignments.) The first assignment is to write a poem which celebrates a familiar concrete thing and helps your reader to see it afresh. For me, the way to write about the ordinary is to ask yourself, "What is it like?" and to find metaphors for it.

Of course, we've been doing this since we were children; what is a riddle but a metaphor—and the answer is the thing itself? Emily Dickinson has some wonderful riddle poems. I think the first riddle that struck my ear as a poem was a Mother Goose rhyme I learned as a child.

*In marble walls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal-clear,
A golden apple doth appear.
No doors are there to this stronghold,
Yet thieves break in and steal the gold.*

The whole poem is a metaphor for an egg!

In illustrations I did for *The Good Night Blessing Book* and *The Alphabet of Angels* and the new book, *The Magic Cornfield*, I try to do the same thing: make the familiar unfamiliar. With a camera, you change the sense of scale. Seen close up, the inside of a tulip can look as big as your living room. I've known so many children who draw and paint when they're young and stop when they get older because they can't draw things realistically enough. Those are the children who ask me, "How did you make the pictures for those books?" These books are for them. I tell them that all my illustrations were taken by available light, most of them in the house or in the yard with no flash and no special equipment. I tell them, there is not a picture in these books you yourself could not have taken. I encourage them to take their own pictures and write about them.

Will children in Madison recognize the background of one of the pictures in *The Good Night Blessing Book*? The picture on the left-

hand side of the last double spread includes a poster from an exhibit about cows held several years ago in the Children's Museum.

How does one develop an ear for irreverent, fanciful conversation? What should someone listen for to help shape a story or poem?

❖ I love listening to people talk, not simply for what they say but for the way they say it—and for what they don't say. A poem in *Swimming Lessons*, "Coming to the Depot," comes directly from a conversation I overheard on the train as it rolled into the Amtrak station in Detroit. "Roots" was inspired by the many conversations I had with a man who used to come round our neighborhood selling vegetables out of a truck.

The book that's coming out next fall, *Cracked Corn and Snow Ice Cream*, started with oral history. My sister and I drove out to the farm in Iowa to interview relatives we had not seen since we were children. But we remembered their stories. Since these people were now very elderly, I wanted to save their stories so that other children would know what it was like to grow up on a farm in the Midwest sixty or seventy years ago. It wasn't just a question of gathering information. I wanted to save those stories as I'd heard them, keeping the actual words of the speakers. Some of the best stories came from one of my Wisconsin relatives, who told me about growing up on a dairy farm. I interviewed her in a nursing home in Pittsburgh.

And you know, I couldn't find anyone who wanted to publish those stories as a book. Finally Diane D'Andrade at Harcourt Brace said, "Why don't you do the book as a farmer's almanac, so there's a context for the stories?"

So I spent a year doing research on farming and almanacs. At the end of the material for each month, there's a section called "Voices," and that's where the stories appear . . . Jane Dyer, who has done wonderful illustrations for the book, contributed her mother's memories of growing up on a farm in Kansas. When the whole thing finally went to the printer, the

editor and her staff went out to dinner and celebrated, with snow ice cream for dessert. (The snow had to be made; the trade department is located in San Diego.)

Can you speak of the abiding spirits, ancestors, muses, which find their way in and about much of your work?

❖ What is supernatural to one person may be perfectly natural to another. One of my aunts saw angels, and she would talk about them in a very matter-of-fact way. My father's sister could see events going on in distant places. She was living in Denver at the time her father died. He died during an emergency operation in Chicago, and she knew the moment he died and saw it, in a kind of vision, I guess.

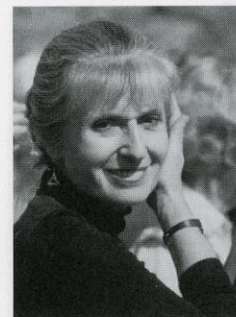
When the doctor told her, "Your father died after the surgery," she said, "No, he died during the operation," and she described the whole thing to him. And he said he didn't know how she'd gotten that information, but she had it right.

A lot of her stories ended up in my novel, *Things Invisible to See*. I suppose some of the supernatural elements in *Sister Water* come from this source, too, but more of it comes from the stories that have always fascinated me about the Native Americans who lived in Michigan and Wisconsin before the settlers came—stories about shamans who can turn themselves into animals and back again.

Last fall when I was teaching a poetry workshop on the Menominee reservation, I loved the way the traditional stories of spirits and ghosts and animals are entwined with everyday life and enrich it. The invisible is never very far from the visible.

Can you remember particular libraries which may have been meaningful during your childhood or as an adult writer?

❖ Oh, I have lots of stories about those. But I'm saving them for my speech.



About the interviewer

Trudy Barash, proprietor of Canterbury Booksellers, serves on the Board of Directors of the Friends of the UW-Madison Libraries. Canterbury sponsors a nationally prominent reading series, which included Nancy Willard in 1995, and publishes its own award-winning newsletter, *The Canterbury Chronicle*.



"My library
was dukedom
large enough."

William Shakespeare
The Tempest
Act I, Scene II

The trust of a friend

One of the newest treasures in the Department of Special Collections is more than three and a half centuries old.

The Second Folio of Shakespeare's works, published in 1632, is a gift to the UW-Madison from Ann S. Nelson. She made the gift in memory of her late husband, Harold "Bud" Nelson, and to commemorate the retirement of Curator Emeritus John Tedeschi.

Just 1008 copies of the Second Folio of *Mr. William Shakespeare's Comedies, Histories, and Tragedies* were printed 365 years ago. No modern census could be found indicating how many copies still exist.

"Libraries have been a big part of our lives," Nelson says. "This is the place where it will be well cared for and appreciated."

Commendatory poems by Ben Jonson and John Milton appear in the Second Folio. Milton's poem, "An Epitaph on the admirable Dramaticke Poet, W. Shakespeare," was published anonymously. Nevertheless, it has been confirmed as his first published English poem. It was written specifically for the Second Folio. The Jonson poem was written for the First Folio and was reprinted.

The approximately 9-by-13 inch book, encased in a carefully crafted preservation box, is a page-for-page reprint of the First Folio [published in 1623]. What distinguishes the Second Folio from the First is 1600 emendations in the text—corrections made by one or more editors.

"Someone corrected intelligently the errors in the First Folio," notes UW-Madison English Professor Richard Knowles. "This is quite a treasure. Volumes have been written about the Second Folio."

The corrections made in the Second Folio replaced words omitted by the printer in the First Folio. They also adjusted Latin, French, and Italian passages, corrected inconsistencies and factual errors, and remedied rhyme and metrical errors. The changes were made with a purposeful ear for the rhythm and movement of Shakespeare's writing.

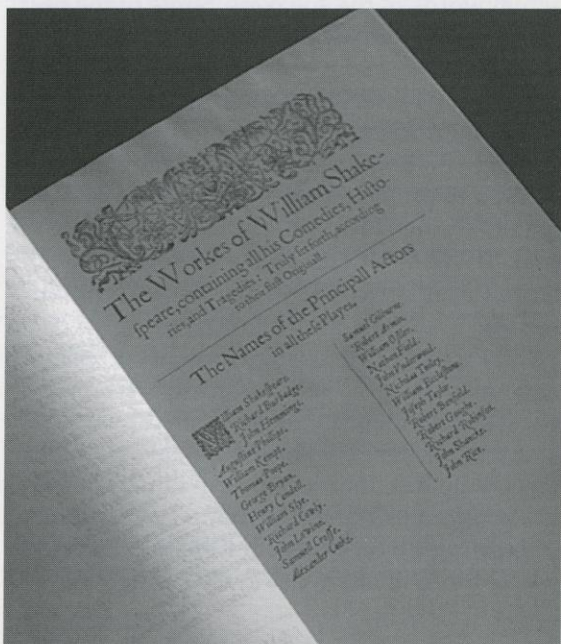
The corrections, however, represented the linguistic and grammatical patterns of 1632, not of an earlier time. Many of those changes were later rejected by modern editors, although more than a third were retained.

All 1008 copies of the Second Folio were printed in 1632. Not all were bound or sold that year, however. The title page for the volume was issued in 1641, but was dated 1632 to disguise questions about ownership of at least six plays, whose copyright was not clear at the time.

King Charles I (1600-1649) is said to have owned a copy of the Second Folio and was supposedly reading it as he was being led to his execution.

Naturally, this particular volume has its own history apart from its origins.

Notes in the margins throughout this copy were made by John Horne Tooke, an eighteenth-century political agitator and amateur linguist. He was considered one of the most effective English activists for parliamentary reform and freedom of dissent in the late eighteenth century. He was also among the first to regard language as a product of historical development rather than as a fixed structure.



The book was inherited by Ann Nelson from family friends, Earl and Aubrey Richmond of La Crosse. The Richmonds owned the National Gauge Company and sold it before the stock market crash of 1929.

Both the Nelsons shared an abiding interest in language and literature with the previous owners. "The book is like a trust from a friend," says Nelson. "And I entrust it to the libraries."

That idea was first suggested serendipitously in a lecture given by Knowles to the Friends of the UW-Madison Libraries. In his presentation about Shakespeare scholar Horace Furness, Knowles mentioned that this Folio was somewhere in Madison and "wouldn't it be wonderful if that owner could be persuaded to give it to the libraries." Nelson happened to be in the audience.

She has made other significant gifts to the libraries, two of which are especially notable—*De curationibus morborum per medicamenta . . . libri II* (1565) by Dioscorides and *Absalom and Achitophel, a Poem* (1681) by John Dryden. Many other items given to the libraries by

Nelson document the history of printing and publishing, one of the strengths in the Department of Special Collections.

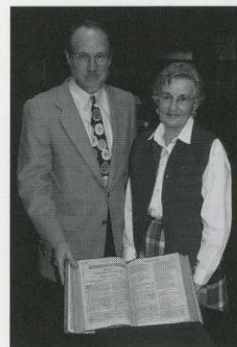
"Bud could recite Shakespeare by the yard. He had a wonderful memory for great literature," recalls Nelson. "He kept a notebook full of unusual spellings and notes on how language has changed through the generations and centuries."

Bud's interest in literature began during a two-year wait to attend college while siblings were completing school. He read voraciously, committing passages and poetry to memory.

In 1986, he initiated the effort to bring Pulitzer Prize-winning author Wallace Stegner back to the UW-Madison for an honorary doctorate after beginning a correspondence with Stegner in 1984.

Ann found a poignant testament to her husband's love of language after Bud died. In his wallet was a piece of paper, worn from time and from being folded and unfolded countless times. It was a list of poems he knew by heart.

*Interview by Don Johnson
Research by Susan Stravinski*



Ken Frazier, director of the General Library System, and Ann S. Nelson.

In memory of Harold 'Bud' Nelson

Professor Harold "Bud" Nelson taught journalism and journalism law to generations of news reporters for 26 years, from 1955 to 1981, at the UW-Madison School of Journalism and Mass Communication. He was director of the school from 1966 to 1975.

A native of Minnesota, Nelson earned his Ph.D. from the University of Minnesota. He joined the faculty here in 1955.

Nelson was a leader in journalism education, serving as president of two national organizations: the Association for Education in Journalism, and the American Association of Schools and Departments of Journalism. In addition, he had a national reputation for his research on legal and historical aspects of mass communication. His *Law of Mass Communication* remains one of the standard textbooks for media law studies.

Before entering the Navy in 1941, he worked for six months in the public relations department of *Time* magazine. After his discharge four years later, he went to work in advertising in a Minneapolis bank. A year later, he joined United Press in Minneapolis "at half the salary, but I liked the work better," he said in a 1968 interview.

Last year, a memorial resolution was passed by the UW-Madison Faculty Senate. In addition to a brief biography, the resolution says, "... it is not only Bud's writings or his classroom manner that his many friends will remember and surely miss. It is also his unfailingly good humor, modesty, and optimism. He was a person utterly without guile—a wonderful friend and colleague."

Editor's Note: The Friends have begun a grant program to help campus libraries continue to provide services that fill a "margin of excellence." This story describes the work of many small campus library programs that can benefit from the specialized grants.

One-to-one

I interact almost 40 hours a week with the public . . . in the trenches, you might say. Although I rarely have time to sit in my office, that's fine. If I did I wouldn't get to know my clients."

This is how Jane Linzmeyer, head of the Social Work Library, describes her work day. Although library staff across the University of Wisconsin-Madison campus echo these sentiments, they resound most often in some two dozen small campus libraries. These smaller libraries are an integral part of the university's library system.

Librarians at these facilities provide specialized service for students, faculty, and staff interested in such topics as geology, math, social work, astronomy, maps, biology, and space science. More than 45 libraries serve the campus—so many that users not interested in maps, for example, do not know the campus has a Map Library.

They serve users in a variety of ways. Some services are mirrors of those at other libraries—interlibrary loans, document delivery, courtesy returns, access to the computer catalog, and teaching workshops on specialized journal and information databases.

Not only must librarians in smaller libraries know their own area of specialization, but often they must help their library users tap into broader research areas on campus and around the world. They also must be knowledgeable about all areas of library science: collections, technical services, circulation, and reference, according to Sandy Pfahler, associate director for member libraries of the General Library System.

"These are not dusty little holes in the back of a classroom building," says Pfahler. "Staff at the small libraries get very excited about their jobs."

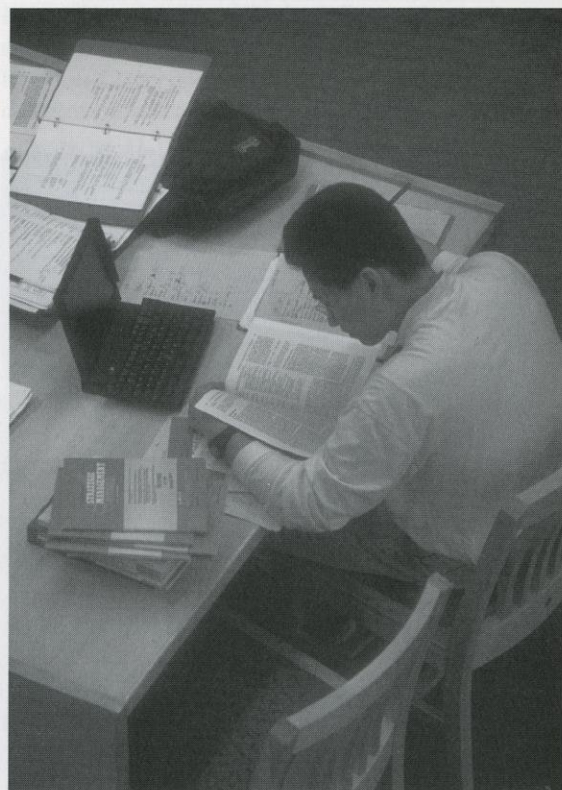
At the Geology Library "we collect in many areas. We have literature from more different countries and in a wider range of languages than most libraries our size," reports head librarian Marie Dvorzak.

In addition to maintaining specialized collections, "smaller libraries also have moved quickly into new technologies that they see as beneficial to their customers—new databases and the World Wide Web. They are creating Web pages for one-room campus libraries which can be accessed from the other side of the world," Pfahler says.

Probably the most distinguishing characteristic is personalized service. Although it is a model for all campus librarians, no where is this more evident than in these small operations. Many of the staff at smaller libraries say they can provide public service especially well, and that being small has its advantages.

"The beauty of a small library is that you're small enough to establish a good rapport with your users," says Elsa Althen, head librarian of the Biology Library.

Among the pioneers in e-mail reference on campus, the Biology Library uses the service to build its relationship with users. Electronic



Jeff Miller, UW News & Public Affairs

reference service, now offered through many campus libraries, parallels telephone reference as a remote service, yet allows worldwide access. The Biology Library responds to questions ranging from endangered species to where certain types of plants can be found. Questions have come from as far away as Australia.

Miriam Kerndt, head librarian of the Geography library located in Science Hall, emphasizes personalized service.

"We offer services similar to those of the larger libraries, but we can give specific help to students because we specialize in the knowledge of a particular field," says Kerndt. "We do get the benefits of the larger system through the Electronic Library, but in the smaller libraries students can get specific subject knowledge and more one-on-one contact. These are the kinds of things you can do when things are more personal."

Instruction goes on in all the libraries, but it is in the smaller libraries that one-on-one instruction is a hallmark of service.

"This is a very exciting job. With so much material and so many questions asked I'm never bored for a minute. I'm available for reference 40 hours a week and I tend to get personally involved in every question," says Linzmeyer.

"We really value our students here," continues Linzmeyer. "They come in with fresh ideas all the time that we use. Things are very personal here; we all work together."

At the Art Library caring for readers is the main priority, according to Director William Bunce. To do this, the Art Library staff members focus on providing a collection that allows students to learn actively. For example, the books they collect on printing teach students hands-on how to illustrate, design, and bind books.

"We hope that this is the kind of library that asks of its readers more questions than it answers," says Bunce.

It is not only the students' input that is important though. The faculty have a great influence on the library as well.

"When it comes to journals and adding to the collection, faculty input is invaluable," says Linzmeyer. She also points out that the library can serve as an intermediary between students and faculty.

"Faculty members are especially crucial with student concerns. And we are in a unique position in which to link student concerns directly to the faculty," adds Linzmeyer.

Ultimately, staff at small libraries take their mission very seriously—helping members of the campus community fill information needs, no matter how much effort it takes.

"We train our staff to rarely say no to anything in terms of information. If we don't have the answer, someone else does, and we refer clients to those sources," says Linzmeyer.

"Our students are who we run the library for," says Bunce. "We try and give them wonderful rich experiences. It's not so much about answering questions as enriching ways of being."

Joanne P. Waterbury, '97

Friends initiate grant program for campus libraries

Thirteen campus libraries this spring received Friends grants totaling nearly \$12,000. The awards are the first in a new Friends grant program for campus libraries. Nineteen libraries submitted twenty-five proposals to compete for the first round of awards. Current priorities for the program focus on preservation, acquisition, and print access to collections. The following projects received grants.

Kohler Art Library (\$2,250)

To provide final payment for the new and much celebrated 34-volume, \$8000 *Grove Dictionary of Art*.

"It's not so much about answering questions as enriching ways of being."

British and American Humanities**Bibliographer-Memorial Library (\$750)**

To develop and print a brochure describing holdings in fine printing and the book arts, which would include the Private Press Collection, fine printing in the Kohler Art Library, and items in the general collections.

Geography Library (\$750)

To support a pilot project to preserve up to fifteen large atlases and books essential for teaching and research in the history of cartography.

Geology Library (\$469)

To purchase a vacuum cleaner designed specifically for cleaning books in the stacks, especially important for the preservation of older materials.

Library School Lab/Library (\$750)

To purchase a descending platform book truck as part of a renovation of the public services area, which will help preserve books that could otherwise be damaged in a regular drop box.

Memorial Library Management Group (\$400)

To hire and train student workers to vacuum areas of the Memorial Library stacks that have been identified as priorities for cleaning, a basic preservation practice that extends the life of older materials.

Mills Music Library (\$1500)

To purchase 227 filter ray ultraviolet shields for fluorescent lights. The lights are in a locked cage area where 240,000 unique items are stored. The shields will protect materials from harmful ultraviolet rays. Another grant provides support to hire and train student workers to clean and vacuum the collections.

Preservation-Memorial Library (\$735)

To purchase a vacuum cleaner with a high-efficiency particulate air filter. The Preservation Department deals primarily with brittle materials replete with dust, rotting leather, and mold spores. Effective vacuuming will help protect staff and users by reducing dust and spores.

Reference-Memorial Library (\$550)

To purchase *World Authors 1900-1950* and an up-to-date French language encyclopedia, both interdisciplinary items with special value for undergraduate education.

Silver Buckle Press (\$750)

To produce a general brochure describing this working letterpress museum.

Social Science Bibliographer-Memorial Library (\$750)

To purchase copies of two weekly German newspapers published at the center of events during the re-unification of Germany in 1989-90. Memorial Library has long been known for its primary and secondary materials in the area of German history, especially in the areas of trade unions and socialism.

Special Collections (\$1350)

To purchase a fax machine/scanner that will enhance the acquisition of rare books and other special collections and to encourage use of Special Collections. To purchase plexiglass sheets that help in displaying our rare items. To purchase a vacuum for preservation work.

Southeast Asia Bibliographer-Memorial Library (\$750)

To fund a microfilm purchase of materials on progressive and social movements in Southeast Asia, which are not owned by any U.S. institution. This particular collection covers Indonesia in which the libraries have a strong collection.

Dictionaries: English & American Lexicography to 1900

The Department of Special Collections is hosting an exhibit on dictionaries tied to the eleventh biennial meeting of the Dictionary Society of North America. The conference, May 29-31, is being hosted by The Dictionary of American Regional English (DARE) at the UW-Madison. Guest curators are George Goebel, Roland Berns, and Mary Jo Heck, all of DARE. The show in the Department of Special Collections, 976 Memorial Library, continues until summer 1997. Hours are 9 a.m.-5 p.m.

Silver Buckle Press offers *Exquisite Horse*

The nationwide efforts of thirty-two contemporary book artists and letterpress printers has come together in an elaborate exquisite corpse project coordinated by the UW-Madison Silver Buckle Press. Like its *Printer's Exquisite Corpse* published in 1992, the array of prints depict parts of a body, in this case a horse.

Each artist designed and printed 100 copies of either a head or a tail of a four-footed animal, usually a horse. Along with letterpress, other techniques used in the project include rubber stamp, laser printing, linocut, and collage.

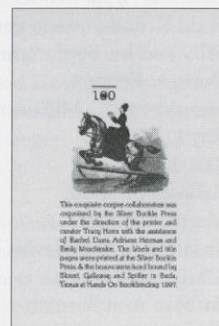
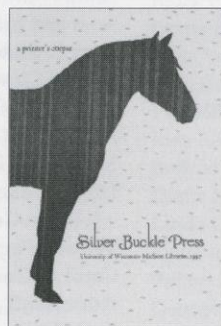
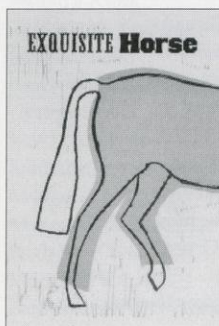
Some artists used paper handmade specifically for this project. In fact, one included pieces of a silk horseless carriage duster in the paper. One of the sets has movable parts.

The boxed prints, each 7 1/2 by 11 inches, may be arranged and reconfigured to create hundreds of combinations. Label and title sections were printed by the Silver Buckle Press.

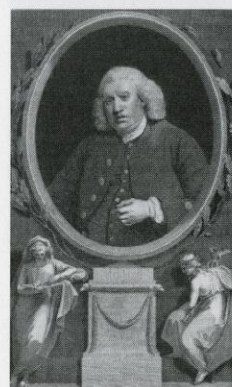
Other than size, the only specification was that the section match up in the middle with those of the other printers and that at least part of each image was produced by letterpress. The concept of an exquisite corpse was first popularized by Surrealists in France and Germany in the 1930s.

Sets are assembled in a many-colored drop-spine box measuring 16 inches long, 11.75 inches wide, and 1 inch high. Each set contains thirty-three images.

Sixty copies are available at \$850 each. For more information, contact the Silver Buckle Press at 236 Memorial Library, 728 State St. Madison, WI 53706, phone: (608) 263-4929.



Exhibit



Engraving of Samuel Johnson, 1787, author of *A Dictionary of the English Language*, 1755, Department of Special Collections part of an exhibition in the Department of Special Collections (see story this page).



Emeritus Professor Lenore Landry recently contributed \$47,500 to the UW-Madison Libraries "to facilitate access to information of all kinds." Landry, who spent her teaching career in the UW-Extension, is a strong advocate of outreach programs (*Messenger*, Spring 1996). "So much is needed to share information statewide," she says. "The libraries can help do that. I feel that a gift to the libraries is a gift to the entire university and, for that matter, to the citizens of Wisconsin."

1996 Honor Roll

We are grateful to the donors and Friends of UW-Madison Libraries. To help sustain its activities, the General Library System needs more, dedicated Friends. If you are interested in joining the Friends, please write to the Friends of the University of Wisconsin-Madison Libraries, 728 State Street, Madison, WI 53706, or call (608) 265-2505.

The Friends engage in two types of activities: educational—including lectures, newsletters, and exhibition catalogs—and fund raising to support library projects that would not otherwise be possible.

Membership brings with it circulation privileges in the libraries and complimentary copies of various Friends publications.

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French Professor Mary Lydon gave one of the Friends lectures this spring. Her topic was *Serendipity and Toponymy: Reading Madison Like a Book*.



Friends of the libraries at a Garden Party: Natasha Nicholson and ellsworth snyder.

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 Todd Bender
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Lois Thies and Gene Dewey, longtime employees of the libraries who have also been members of the Friends, retired last year after a combined total of more than 60 years of service.

☘ Although every effort is made to insure completeness and accuracy, omissions and errors sometimes occur. If your name has been misspelled or inadvertently omitted, please notify the staff in the Office of External Relations, General Library System, 728 State Street, Madison, WI 53706, phone 608) 262-2566.



The Exquisite Horse (1997)

The Silver Buckle Press has coordinated the efforts of thirty-two printers from across the country to create a delightful collaborative body of work. For The Exquisite Horse, artists created and printed independent limited edition prints for just one section of a body that match up in the middle—like the Surrealists. The prints, housed in a many colored drop-spine box, can be mixed and matched to create hundreds of combinations. Only sixty copies are available (see story inside).



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