Maria Saffiotti Dale
Curator of Paintings, Sculpture, and Decorative Arts
Chazen Museum of Art and President of the Friends of the UW–Madison Libraries

In 1995, conversations began between the British calligraphy artist and scribe to Queen Elizabeth II, Donald Jackson, and the Benedictine Abbey and University of St. John’s in Collegeville, Minnesota, about embarking on the production of a handwritten and hand illuminated Bible. More than fifteen years later, The Saint John’s Bible was completed by Jackson and a team of scribes and illuminators working under his direction. According to medieval practice, the Bible is written with quills and reeds, illuminated with natural pigments, gold and silver leaf on calfskin. The complex layout of the text and images, however, was accomplished with the help of the computer.

This mammoth project necessitated the creation of both an artistic community as well as a monastic, scholarly one. Donald Jackson assembled a team of scribes and artists based primarily in his scriptorium in Wales. Saint John’s convened the Committee on Illumination and Text to guide the theological interpretation of the text, to give expression to the monastic intentions undergirding the commission, and to represent a diversity of spiritual and artistic views. In the spirit of the monastic practice of lectio divina—holy reading, which is a meditative, prayerful reading of Scripture—a creative collaboration arose in the development of

Continued on page 4
From Ed Van Gemert, Vice Provost for Libraries

“Welcome, Friends”

Author Douglas Pagels once said, “A friend is one of the nicest things you can have, and one of the best things you can be.” His words echo a truth I’ve come to know, through the assistance each of you have offered as a Friend of the University of Wisconsin–Madison Libraries over the years. As we prepare to move into an exciting and challenging time of change, your continued loyalty and companionship will be invaluable.

The long-standing generosity of our Friends has provided the Libraries the opportunity to showcase an impressive variety of resources and experiences to not only the campus community, but the larger local, regional, even national communities as well. As we’ve grown, we’ve gained friends, both literally and figuratively, along the way. I thank each of you for your dedication to the Library.

During this academic year, your support and participation resulted in exceptional opportunities on campus. We enjoyed a great deal of attention for our World War I exhibit, largely provided by donor Dr. Andrew Stangel. In conjunction with the exhibit, author Adam Hochschild visited to provide a lecture to a standing-room only audience, followed by a well-attended book signing and reception, courtesy of the Friends. Your efforts also offered a fascinating look at the 100th anniversary of the extinction of the passenger pigeon with Dr. Curt Meine. The list of great experiences you help bring to the Libraries is long, and we look forward to even more in the coming months.

As many of you realize, the Libraries are faced with a daunting, yet necessary task of consolidating our physical footprint. While this directive presents some challenges, we believe there is tremendous opportunity in the idea of “getting smaller to get stronger.” As this discussion and charge moves forward, it requires extreme consideration for the impact to not only the physical spaces and materials, but also to the services and staff of the Libraries. As changing demands, expectations, and resources emerge, the Libraries are taking a proactive approach to modifying how we function, while ensuring high quality service is preserved. We know your interest and concern in these efforts will be heightened, and we will do our best to ensure you are informed throughout this process.

However, as we investigate the paths of consolidation that will be most beneficial, when it comes to our friends, we believe there’s strength in numbers. It’s with this thought in mind that we invite you to join us as we welcome a greater number of Friends into the Libraries’ family. Working with our Director of Development, Ben Strand, we will now consider each individual who gives to the Libraries a Friend. We believe this decision to incorporate all of our donors into the Friends will benefit everyone.

The UW–Madison Libraries have also been fortunate to receive support from alumni and community members, who give regularly to one of the over fifty project or collection funds established at the University of Wisconsin Foundation. I want to relay my gratitude for all of your efforts. Your contributions and passion help make us great. We hope you’ll join us as we embark on this exciting new challenge.

—Ed Van Gemert
From Maria Saffiotti Dale, President of the Friends

On a recent visit to campus this fall, Princeton University historian, Anthony Grafton, delivered a masterful lecture to a packed house entitled “A Life in the Margins” that was inspiring to any book lover and champion of libraries. His lifelong study of books, reading practices, and the history of scholarship and information management in the early modern period, along with his role as an engaged teacher who actively uses modern technologies to illuminate the relevance of historical research for the present, provide ample reassurance to anyone worried about the disappearance of scholarly discovery in the humanities. Universities are all about studying knowledge and we are surrounded here at UW–Madison by scholars’ great achievements. Great library collections allow scholars the freedom to develop ideas that may have significant impact in the future.

The Friends of the UW–Madison Libraries has consistently supported the acquisition and preservation of notable collections for research and teaching to support great scholarship. Through the ongoing, competitive Grants-to-Libraries, funds are made available for acquisitions and preservation of library materials. Recognizing that sustained support for library acquisitions is in the mission and strategic vision of the Friends, funds are also made available to be used at the discretion of the Associate University Librarian for Collections and Research Services. By celebrating notable acquisitions through targeted events, organized in partnership with the Libraries and other campus units, the Friends help to tell the story of the Libraries’ vital contribution to learning and scholarship. We believe that the Friends’ role in highlighting important acquisitions serves to encourage future financial donations and gifts-in-kind.

The Grants-to-Scholars program celebrates the achievements of generations of bibliographers who developed notable library collections that have become beacons for scholars who come to Madison to do original research from as far afield as Europe and Africa. I invite you to read in this issue of the newsletter, grant recipient Julie Yarwood’s compelling account of how her research stay in Madison afforded her not only the opportunity to delve into unique historical holdings in the Wisconsin Historical Society and other library collections, but the value of on-site research to understand the sense of place and what that can tell us about the historical past. Library collections must be preserved and deepened in order to build on the generations of scholarship and push the boundaries of knowledge forward by nurturing the spirit of inquiry in the undergraduates that fill the lecture halls, seminar rooms, laboratories, libraries, and dormitories of UW–Madison every year, year after year.

I extend my warm welcome to all donors to the UW–Madison Libraries and thank all Friends of the UW–Madison Libraries as we move forward in supporting and celebrating the Libraries here at this great research university. I look forward to meeting you at the upcoming events outlined in the Spring Calendar.

—Maria Saffiotti Dale
the imagery that accompanies the text. As such, the final result is a dynamic whole that reverberates with the movement of the hands and breath that calligraphed the text, and put form and color to the artists’ visions. The rich compendium of images in The Saint John's Bible refer to medieval biblical illustration, to diverse cultural and religious traditions, both Western and Eastern, to scientific innovations, to contemporary history and to the natural world, particularly that of the Upper Midwest. In the Benedictine tradition, it is a project of vast scope, great expense, and powerful impact.

The exhibition hosted by the Chazen Museum of Art, “Illuminating the Word: The Saint John's Bible,” is on view from December 19, 2014 to March 15, 2015 in the Pleasant T. Rowland Galleries. The exhibition comprises thirty-four cases in which seventy individual folios of The Saint John's Bible will be visible in pairs as full openings. Although the folios are not yet bound into book form, their presentation will, in all cases except one, reflect how they will look in book form. If you would like to turn the pages of The Saint John's Bible, an interactive virtual book is available on The Saint John's Bible website at the following link: http://www.saintjohnsbible.org. Original folios from each of the seven volumes of the Bible are included in the exhibition—Pentateuch, Historical Books, Wisdom Books, Psalms, Prophets, Gospels and Acts, and Letters and Revelation. The inclusion of the first volume of the full-scale fine art printed edition (the Heritage Edition) allows visitors to see how the original folios of the Bible will look in codex form once the Bible is bound. Docents will be available to turn the pages at scheduled times throughout the run of the exhibition.

Some of the highlights of the original folios on view in the Chazen Museum of Art exhibition are the Creation and Genesis Incipit (written and illuminated by Donald Jackson), Butterflies and Thistle and Adam and Eve (written by Donald Jackson, illuminated by Donald Jackson and Chris Tomlin), The Ten Commandments (written by Donald Jackson, illuminated by Thomas Ingmire), Wisdom Woman (written by Brian Simpson, illuminated by Donald Jackson), Listen (written by Sally Mae Joseph, illuminated by Diane von Arx), Psalms Frontispiece (Illuminated by Donald Jackson), Valley of Dry Bones (written by Susan Leiper, illuminated by Donald Jackson), Genealogy of Christ and Matthew Incipit (written and illuminated by Donald Jackson), Parable of the Sower and the Seed (illuminated by Aidan Hart with contributions by Donald Jackson and Sally Mae Joseph, written by Sally Mae Joseph), and The Four Horsemen of the Apocalypse (written and illuminated by Donald Jackson).

Although the original folios have not yet been bound, they have already begun to be used along with the bound volumes of the Heritage Edition, in the St. John’s liturgies that take place in the Abbey Church designed by modernist architect Marcel Breuer. In the stark concrete structure warmed by wooden choir stalls and pews hewn from the.
trees of the surrounding woods and illuminated by brightly colored stained glass windows, *The Saint John’s Bible* ignites the imagination of the monastic community, which, in turn, is sending this monumental creation out into the world to inspire all of us, too!

Support for the exhibition has been provided by the Chazen Museum of Art Council, the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts, and the Lubar Institute for the Study of Abrahamic Religions (see page 6 for more information).

The Friends are cosponsors of the symposium plenary lecture by the distinguished manuscript scholar Dr. Christopher de Hamel. De Hamel will examine *The Saint John’s Bible* to gain a greater understanding of the production of deluxe illuminated Bibles in the Middle Ages. The Friends annual Douglas Schewe Lecture is thanks to a bequest made by Douglas Schewe to the Friends in support of lectures that celebrate the print book, lecturers that encourage a diversity of study, and to programs that further the “sifting and winnowing” principal of the University of Wisconsin.

See the pages 8 and 9 for the rich program of events that will take place in various locations to accompany the exhibition.
The Lubar Institute

Charles L. Cohen
E. Gordon Fox Professor of American Institutions and Director, Lubar Institute for the Study of the Abrahamic Religions

To update an old adage, mighty exhibitions like the Chazen Museum of Art’s “Illuminating the Word: The Saint John’s Bible,” grow from small circumstances. On an uncharacteristically mild day in August, 2012, I received an email from Jim Triggs, Executive Director of the Heritage Program at The Saint John’s Bible, prompted by his conversation with Bishop Robert Morlino of the Roman Catholic Diocese of Madison. Jim wondered if he might “pay a visit” to discuss the possibility of working with the Lubar Institute for the Study of the Abrahamic Religions on some event that would showcase the work. After all, he noted, the Bible “also celebrates the Jewish roots of Christianity and our shared Abrahamic relationship to the descendants of Islam.” He could hardly have dangled a more provocative carrot.

Founded in 2005 with a gift from Sheldon and Marianne Lubar of Milwaukee, the Lubar Institute strives, first, to create better understanding among the Abrahamic traditions and their interrelationships by encouraging ongoing discussion of these traditions among the general public; and, second, to increase religious literacy and tolerance among all members of the UW–Madison campus. It does so by organizing scholarly gatherings like our recent international conference on the eminent German theologian and religious scholar Rudolf Otto, sponsoring cultural projects like the current series “Religion on Film,” running an Interfaith Student Fellows program that trains its participants to bridge religious divides, and linking with both academic and student-oriented units at and beyond universities across the country. Thus, Triggs’s message was well calculated to pique the Institute’s interest because of how the Saint John’s Bible Project approaches the sacred text.

The Bible—the Old Testament (Tanakh to Jews) and the New Testament—combines Jewish with Christian writings, of course, but The Saint John’s Bible goes out of its way to put the text in the widest possible perspective. Despite emerging from a Roman Catholic institution, the Bible uses a “Protestant” version of the English translation. Moreover, it seeks to make connections beyond Christian contexts and, for that matter, religious ones, witness the helixes spiraling through the representation of Jesus’s genealogy that fronts the Gospel of Matthew. This image embeds the Messiah’s lineage within the figure of a menorah—the seven-branched candlestick of the Jerusalem Temple—an imprint, as it were, of just how Jewish Jesus’s spiritual DNA was, while also intimating a connection with Islam by rendering the name of Hagar, the woman who bore Abraham’s older son, Ishmael, in both Hebrew and Arabic.

Jews and Christians have a long—if often unhappy—history of exchanges involving their scriptures, and the Lubar Institute believes that the time has come to include Muslims in such conversations. The Qur’an, after all recognizes the “Torah” and the “Gospel” as prior revelations and draws strongly upon their personages; Moses makes the most appearances, and Mary turns up more often than she does in the Bible. A determination to illustrate Islam’s post hoc continuities with Judaism and Christianity grounds the Institute’s symposium, “Visualizing and Translating Scripture: Reflections on The Saint John’s Bible,” taking place in and around the Chazen Museum on February 26, 2015. Featuring four internationally-renowned scholars, it will for the first time situate The Saint John’s Bible within Jewish, Christian and Islamic traditions of calligraphy and illumination. To put on the symposium, the Lubar Institute has drawn upon generous support from the Department of Art History, the Anonymous Fund of the College of Letters and Science, the Religious Studies Program, and, most especially, the Friends of the Libraries.

Yet though the Institute can easily hold a symposium, we cannot host a major artistic showing. We do, however, have a history of collaborations—with Edgewood College to host photographs showing “Families of Abraham”; with the Milwaukee Public Museum to provide lectures accompanying its presentation of the “Dead Sea Scrolls and the Bible”; and with the New York Public Library to provide auxiliary programming for their exhibition, “Three Faiths: Judaism, Christianity, Islam”—and so, backed by colleagues in the Department of Art History and Memorial Library, I approached Russell Panczenko, the Chazen’s Director, with Jim Triggs’s message in hand. Russell was as eager to host The Saint John’s Bible as was I. The result is one of the largest showings of the Bible’s folios ever and a major cultural event at UW–Madison to enhance understanding of the Abrahamic religions.
Friends’ Grants Awarded in 2014

Every year the Friends award funds to visiting scholars through the Grants-in-Aid program and to campus libraries and campus units through the Grants-to-Libraries program.

2014 Grants-in-Aid Awards
This year, the Board is pleased to announce awards totaling $11,000 to the following six recipients.

- **Carlos Andres, California State University, Stanislaus**: Explore the worldwide phenomenon of Cartonera Publishers.
- **Laura Ciglioni, University Studies Abroad Consortium (USAC)-Viterbo, Italy**: Investigate ideas, perceptions, and myths about Rome in America based on 1960 Rome Olympics and their image throughout the 60’s.
- **Clare Rolens, University of California, San Diego**: Examine life and work of Vera Caspary, how Caspary negotiated expectations of morality and gender.
- **Victoria Scott, School of Oriental and African Studies**: Explore possibility of visual transfer from archaeological record to rock-art in Western Thailand; investigating role of ritual in rock-art.
- **Sarah Summers, Wilfrid Laurier University, Canada**: Research on analysis of gender models in Germany.
- **Julie Yarwood, Catholic University of America, Washington D.C.**: Examination and analysis of the letters of Roosevelt to the clergy and their responses regarding New Deal legislation.

Grants-to-Libraries 2014 Awards
This year the following seventeen awards totaling $11,000 were provided to university libraries and programs.

- **American Indian Studies Library**: Purchase of contemporary materials.
- **Comparative Literature and Folklore Department-Memorial Library**: Acquisition of Gaelic books in support of new Celtic studies courses.
- **Department of Special Collections-Memorial Library**: Preservation and conservation of posters acquired as part of the Woodland Pattern Book Center archives.
- **East Asian Studies Library**: Purchase of Chinese Ocean territorial literature sequel.
- **Geography Library**: Purchase of final volume of *Monumenta Cartographica Neerlandica* by Gunter Schilder, completion of the set.
- **German Language Humanities**: Purchase of 3 volumes by Martin Opitz.
- **Japanese Studies-Memorial Library**: Purchase of illustrated guidebook for international travel.
- **Kohler Art Library**: Purchase of *Mining my Antonia* by Barbara Tentenbaum.
- **LGBT Campus Center Resource Library**: Support to acquire books and movies for the Resource Library.
- **Mills Music Library**: Support to address the condition of rare book from Wisconsin Historical Society.
- **Physics Library**: Purchase of monographs in popular physics.
- **Silver Buckle Press**: Acquisition of type from Moore Wood Type.
- **SLIS-Laboratory Library**: Acquisition of materials to support teaching, research, and services for tribal libraries, archives and museums, and related topics.
- **Social Work Library**: Purchase of videos and preservation by purchasing copy of high demand VHS.
- **Steenbock Library**: Purchase copies of titles from 2013 James Beard Foundation Book Awards.
- **Wendt Commons Special Collections**: Preservation of rare materials.
- **Western European History and Social Sciences Librarian**: Preservation funding for *The Continental Times*.

Julie Yarwood searches out Wisconsin newspapers on microfilm. For more about Julie’s research at the Wisconsin Historical Society, read her article on page 10.
Symposium: “Visualizing and Translating Scriptures: Reflections on The Saint John’s Bible”
Thursday, February 26, 2015
Chazen Museum of Art
750 University Ave.

The following events will set The Saint John’s Bible within the broader context of illuminated Biblical manuscripts, consider the different approaches and the three Abrahamic faiths have developed to visualize and locate The Saint John’s Bible within the larger trajectories of the combined religious traditions.

Most work on The Saint John’s Bible heretofore has considered it primarily in terms of its production; there is little scholarship on the Bible as an art-historical object itself. This symposium is intended to lay the groundwork for future research on the Bible in its own religious and art historical context. The organizers plan to publish the symposium essays.

Panel Discussion 1:00 p.m.–3:15 p.m.
Chazen Museum of Art Auditorium
Presentation of three papers and roundtable discussion moderated by Professor Thomas E.A. Dale, Department of Art History. Dr. Christopher de Hamel will participate in the roundtable.

• Prof. Marc Epstein, Professor of Religious Studies at Vassar College, will explore Jewish translations and visualizations of scriptural texts in manuscripts made for Jewish patrons.

• Prof. Conrad Rudolph, Professor of Medieval Art History at the University of California–Riverside, will consider Christian exegesis of the Bible in medieval European Biblical manuscripts.

• Prof. David Roxburgh, Professor of Islamic Art History at Harvard University, will discuss Islamic aniconism and the translation of scriptural texts into sacred calligraphy and ornament in Islamic manuscripts of the Qu’ran.

Reception and exhibition walk-through 3:15 p.m.–5:00 p.m.
Led by Dr. de Hamel for those attending the panel discussion. Free registration for the reception is requested at http://lisar.ls.wisc.edu.

Calligraphy demonstrations
Calligraphy demonstrations in three languages at the Chazen Museum of Art, offered in conjunction with the exhibition Illuminating the Word: The Saint John’s Bible.

• Linda P. Hancock, Madison, will demonstrate calligraphy of English on Saturday, March 7 and Sunday, March 8, noon –3:00 p.m. and Thursday, March 12, 6:00 p.m.–8 p.m.

• Rabbi Kevin Hale, Torah scribe, Northampton, MA, will demonstrate Hebrew writing on Wednesday, March 11, 9:30 a.m.–12:30 p.m. and 1:30 p.m.–4:30 p.m.
Annual Schewe Lecture

Thursday, February 26, 2015
7:30 p.m.–9:00 p.m. Plenary lecture by Dr. Christopher de Hamel
The Saint John's Bible and Making Bibles in the Middle Ages
Conrad A. Elvehjem Building, L160 lecture hall (lower level)
800 University Ave.

The Friends of the Libraries are pleased to cosponsor with the Lubar Institute, the plenary lecture for the symposium.

Many of the important monasteries of medieval Europe commissioned vast manuscript Bibles or received them as gifts from princely patrons. The manuscripts, in Latin, were symbols of prestige and of the commitment to the Scriptures at the core of monastic life, and they were among the greatest treasures of major religious houses. Some of the finest of these enormous Bibles were made in twelfth-century England, such as those illuminated for Bury St Edmunds Abbey and Winchester Cathedral Priory. The modern illuminated manuscript Bible commissioned by the Benedictine Abbey of Saint John's in Minnesota in the mid-1990s is the first such Bible made entirely by hand since the Middle Ages, using traditional methods.

The extensively illustrated lecture will examine The Saint John’s Bible for what it can teach us today about the making of medieval Bibles 850 years ago. It will compare the modern experience with what is known or can be deduced about the practices in the twelfth century. It will consider questions of cost (huge, both then and now), choice of scribe, the preference of text, extent, and subjects of illumination, and the problems and decisions from the perspective of the patron. It will also look at the enterprise from the point of view of the scribes and illuminators, how they struggled and dealt with questions of the supply of materials, page design, collaboration among craftsmen and the tedium and the joy of a commission which might occupy many years. It will show how the practical experience of commissioning and making The Saint John's Bible provides an entirely new insight into some of the most mysterious and beautiful art of the high Middle Ages.

Dr. Christopher de Hamel, Donnelly Fellow Librarian of Corpus Christi College (Parker Library), Cambridge University, is one of the world’s foremost scholars of illuminated manuscripts, having written several authoritative books on the subject and managed sales of illuminated manuscripts for 25 years at Sotheby's.

De Hamel will also conduct a workshop on medieval manuscripts for advanced undergraduates and graduate students at UW–Madison Libraries on Friday, February 27, 2015 in the Department of Special Collections in Memorial Library. Contact the Lubar Institute (http://lisar.lss.wisc.edu/) for more information.
Go Big Read Panel Discussion
“How Libraries and Information Services are Empowering Women and Girls around the Globe”

Karla Strand, UW Gender & Women’s Studies Librarian and Araceli Alonso, UW–Madison Associate Professor in Public Health will lead the discussion

Tuesday, February 10, 2015
5:30 p.m.–8:00 p.m.
460 Memorial Library, 728 State Street
(Public parking in Campus/State Street ramp, 415 N. Lake St.)

This year’s Go Big Read book, I Am Malala by Malala Yousafzai, looks at the issues surrounding the education of girls in Pakistan. The panel will continue that discussion by looking at how libraries and information services are helping to empower and educate women and girls around the globe. Karla Strand, UW Gender & Women’s Studies Librarian, whose doctoral research focuses on libraries in South Africa, and Araceli Alonso, UW–Madison Associate Professor in Public Health and Gender & Women’s Studies and founder of Health by Motorbike in Kenya, will be among the panelists sharing their experiences.

5:30 p.m.–6:00 p.m.
430 Memorial Library
Tour of the Office of Gender & Women’s Studies Library, one of the premier resources for support of gender and women’s studies scholarship and librarianship.

6:00 p.m.–7:30 p.m. 460 Memorial Library
Panel discussion
Light refreshments provided

Co-sponsored by Office of the Gender & Women’s Studies Librarian, Department of Gender and Women’s Studies and the Go Big Read program

ABOUT THE BOOK
Read the remarkable story of Malala Yousafzai, the youngest winner of the Nobel Peace Prize, in I Am Malala. When the Taliban took control of the Swat Valley in Pakistan, Malala refused to be silenced and fought for her right to an education. In October 2012, she was shot in the head at point-blank range while riding the bus home from school. She was not expected to survive. Instead, Malala’s miraculous recovery has taken her on an extraordinary journey from a remote valley in northern Pakistan to the halls of the United Nations in New York.

Allan McNab Lecture
—AND—
Marjorie Kreilick Book Talk and Reception
Featuring McNab Exhibit
Thursday, March 5, 2015
6:00 p.m.–8:00 p.m.
Fullerton Hall
Art Institute of Chicago

McNab Lecture
6:00 p.m.–7:00 p.m.
Professor Andrew Stein Raftery, Rhode Island School of Design
Raftery is a printmaker specializing in narrative scenes of contemporary American life. He has focused on burin engraving for the past 12 years, publishing the portfolios Suit Shopping in 2002 and Open House in 2008. He often collaborates with the RISD Museum on exhibitions and educational programs, recently as consulting curator for The Brilliant Line: The Journey of the Early Modern Engraver, fall 2009 at the RISD Museum and at the Block Museum at Northwestern University in Evanston, Illinois.

Exhibit, talk, and reception
7:00 p.m.–8:00 p.m.
Following the lecture will be an exhibit of prints by Allan McNab, former director of administration of the Art Institute of Chicago. Professor Emerita Marjorie Kreilick McNab will talk about Allan’s life and work. She will also sign a recently published memoir written by Allan that she edited (Parallel Press, 2013).
OF EVENTS

Talk and Book Signing with author Amy Quan Berry

*She Weeps Each Time You’re Born: A Novel*

Thursday, March 12, 2015
6:00 p.m.–7:00 p.m.
460 Memorial Commons

Join us for an author’s talk and book signing by UW–Madison English Professor Amy Quan Berry. This book has been described as “. . . a luminous fiction debut: the tumultuous history of modern Vietnam as experienced by a young girl born under mysterious circumstances a few years before reunification—and with the otherworldly ability to hear the voices of the dead.” Barry is also the author of the poetry collections *Asylum*, *Controvertibles*, and *Water Puppets*. Her poems have appeared in *The New Yorker*, *The Missouri Review*, *Ploughshares*, *The Kenyon Review*, and other literary publications. She is the recipient of numerous awards and fellowships.

Copies of Quan Barry’s books will be available to purchase and light refreshments will be provided. Co-sponsored by the UW–Madison Department of English and Program of Creative Writing.

Verona Shelving Facility Open House

Thursday, April 9, 2015
3:00 p.m.–6:00 p.m.

Please plan to attend the opening of the Verona Shelving Facility on April 9, 2015 from 3:00 p.m.–6:00 p.m. Friends of the Library are invited to join us for a special reception and tours of this state of the art library facility, which provides one million inches of shelving space for hundreds of thousands of volumes.

The Verona Shelving Facility, as noted by Vice Provost for UW Libraries Ed Van Gemert, enables the University to preserve and to continue to make available its investment in print research materials that we’ve collected on this campus for 165 years and counting. It also creates opportunities to repurpose library spaces on campus, and create collaborative and highly usable spaces like, the Wisconsin Collaborative for Enhanced Learning (WisCEL).

Formal invitations will be sent to Friends of the Libraries in early spring.

SAVE THE DATE

The History of Cartography Project will publish Volume Six, *Cartography in the Twentieth Century*, later this spring. Please mark your calendars for a celebratory event on April 25, 2015, starting at 4:00 p.m. Details to follow.

Friends of the Libraries Book Sale

Wednesday–Saturday
April 15–18, 2015
116 Memorial Library, 728 State Street

The largest semiannual used book sale in Wisconsin includes literature, history, children’s books, science, art, philosophy, reference texts, foreign language books and more. DVDs and CDs are also available. All sales are open to the public.

Wednesday, April 15
Preview sale: 4:00 p.m.–8:00 p.m. ($5 admission)

Thursday and Friday, April 16–17
Regular sale: 10:30 a.m.–7 p.m. (No admission fee)

Saturday, April 18
Bag sale: 10:30 a.m.–1:00 p.m. ($4 per bag)

Bring a grocery bag or buy one for $1
1:05 p.m.–2:00 p.m., remaining books are free

Friends of the UW–Madison Library

Nineteen years after the first book sale in March 1996, book donors and book buyers have helped the Friends to raise more than $750,000 to help enrich the UW–Madison libraries. Thanks to you all for your continued support.
A stunning variety of musical theatrical productions appeared on the American stage in the 19th and early 20th centuries. From concert saloon shows attempting to sell beer, to amateur productions of children’s operettas; from Englished opera and Italian opera to operetta, opéra bouffe and comic opera; from benefit concerts and vocal stars to burlesques, minstrel shows and spectacles; all of these were familiar forms on the early American musical stage. All are represented in the Mills Music Library collections, in particular the Tams-Witmark Wisconsin Collection.

With more than 37,000 physical items, the Tams-Witmark Wisconsin Collection contains the actual production material used by theatre troupes, opera companies and amateur groups as they put on their shows. There are 1,600 shows in the Collection—and a few unidentified mystery items. The sorts of items per show can include: promptbooks, piano-vocal scores, orchestral arts, full scores, stage manager guides, libretti and dialogue parts, scenery, lighting and costume sketches.

Many of these are heavily annotated with cuts, stage directions, handwritten English translations, added songs and cast lists. There are ownership stamps and autographs from traveling companies, such as the Seguin Opera Troupe and the Emma Abbott Opera Company. The occasional drawing and sports score show up too, presumably by musicians with too much time on their hands!

The scores and libretti are nearly all from European and American music publishers. The promptbooks and stage manager guides are handwritten or typewritten, while the orchestral parts are in manuscript. The number of items per show varies tremendously. For example, the Belle of New York, a hit show on both sides of the Atlantic, has 182 items while Good night, Paul: a musical farce, also known as Bridey, A la mode, Oh so happy, Thin ice and Eenie-weenie, has only 6.

How did this fabulous Collection arrive in Wisconsin and who uses it now? What follows is a brief look at the Collection’s history, an example of a lesser known show type, a look at the Wisconsin connection and purposes going forward.

Overture
Prior to the mid-1880s, it was quite difficult to obtain performance materials. Music publishers were slow to release piano-vocal scores and orchestra parts were rarely available. Hit shows were pirated immediately and composers had little control over performances. Musical directors and theater producers used existing song sheets, composed new songs, and made their own arrangements and parts. This material became a valuable asset, hence the property stamps and signatures in the Collection.

In 1885, the Tams Music Library was founded to provide performance material on a rental basis. In 1898, M. Witmark and Sons also began offering rental material, and a thirty year rivalry was born. Legal conflicts abounded, the two founders refused to speak to one another and serious money was lost on both sides. Both companies bought up stock from troupes and publishers tried to sign the hit composers and expanded services to become one stop shops, with everything from scores to scripts to costumes. In 1925, peace was brokered and a merged Tams-Witmark became the largest supplier of music for staged performance in the United States.

This firm is still going strong. In the 1960s they generously donated their earliest material to five institutions. Thanks to the Wisconsin Center for Film and Theatre Research (WCFTR), the largest portion came to Madison in 1971.

Stage Business
Initially, the 580 boxes of material were split between the WCFTR and the Mills Music Library. In 1985, a $10,000 Brittingham grant and a $107,952 Federal Title II-C grant were awarded to reunite the Collection, and properly house and catalog it. These were both daunting tasks. The cataloging needed to bring together all items for a show, describe them, note the differences between multiple copies, and mention the most important annotations. The items themselves often...
showed hard use, with plenty of dirt and dust, plus everything from hair pins to safety pins holding pages together.

In the end, nearly 3,000 detailed catalog records were created every physical item was brush cleaned and rehoused in archival envelopes and boxes. The catalog records are in the Library catalog, WorldCat and come up in Google searches, revealing this unique collection to the world.

Opéra Bouffe “... the dog has a bad name...”

The disreputable dog is opéra bouffe, which was lambasted in 1870 by the New York Times for its “... glory of elegance and coarseness, of melody and ribald humor.” The show in question, Le Petit Faust had both “... a great deal of glitter about it, and not more than a usual amount of dirt.” The critic concludes that as opéra bouffe is so tremendously popular his reports will continue, leaving the “moral aspects” to each individual. Compare this with the bland, modern definition in the Grove Dictionary of Music, “witty spoken dialogue and sparkling, light music.”

How can these be so different? The unique material in the collection would be crucial in answering this question and others: changes in performance practice, eroticism in the 19th century, evolution of cultural norms and theatrical use of social and political satire.

The collection has over thirty-five shows titled opéra bouffe, in French, English and German by composers such as Charles Lecocq, Herve, Offenbach and Victor Roger. Le Petit Faust alone has 98 items: five published vocal scores in French six promptbooks in English, two typescript, one a modified libretto, and three in manuscript, one of which includes The Fair One with the Blonde Wig and 83 dialogue parts in English in four sets, both typescript and manuscript.

The Wisconsin Connection “... the audience was drinking it in with intoxicating delight.”

The date was August 13, 1883, the place Oshkosh, Wisconsin, and the occasion, a production of Martha, featuring Wisconsin born star, Abbie Carrington, and the Hess Opera Company. The Oshkosh Daily Northwestern proclaimed it “... a fitting finale to the eventful season.” As beautifully documented in Encore! The Renaissance of Wisconsin Opera Houses, Wisconsin audiences hungered for entertainment of all sorts. Traveling troupes and star performers were happy to oblige, visiting the numerous halls and opera houses springing up throughout Wisconsin in the late 19th and early 20th centuries.

Performance material used by these entertainers is contained in the Collection. Newspaper reports of shows and performers can be cross-referenced with the Collection’s detailed catalog records. For example, one of the promptbooks for the comic opera Chimes of Normandy, is labelled “Hess version.” In 1883, the Hess Opera company presented this show in Milwaukee. How is it different from versions produced elsewhere? By looking at the music and topics of the shows, is it possible to trace the cultural sophistication and values of Wisconsin audiences?

Segue, not Finale

Today, the Collection is used for both performance and research. Numerous books, article and dissertations cite its material. Topics include: theatre and audiences in Antebellum New York, male impersonation, professional touring bands, Sousa’s operetta El Capitán, unreported Gilbert & Sullivan source material, creating the Chinese in American popular performance and early burlesque. A few of the performing organizations requesting material have been: Bard College’s Schubert Festival, WDR Rundfunkorchester, Ohio Light Opera, cpo records, the Post-Classical Ensemble’s “Free To Sing: The Story of the First African-American Opera Company,” and the Carl Zeller Museum. With a UW Digital Collection Center pilot project in the works, we hope to ensure the Collection’s continuing appearances in academia and on the stage.

Notes


Finding the Wisconsin Connection to a Presidential Letter

Julie Yarwood, Ph.D candidate
American Religious History
The Catholic University of America

Phil Smiles, Says Nothing—Governor Refuses to Comment on Similarity of Clergymen Letters.” This headline really caught my eye as I scanned the pages of Governor La Follette’s scrapbook in the Wisconsin Historical Society archives. It was exactly what I was hoping to find. The clipping from the September 27, 1935 edition of The Kenosha News-Herald addressed the very question that had drawn me to Madison:

Governor Philip F. La Follette smiled enigmatically and was discreetly silent today when it was pointed out to him that President Roosevelt’s recent letter asking counsel and advice from clergymen in eastern states was almost identical in some paragraphs with one Governor La Follette addressed to Wisconsin ministers six months earlier... Governor La Follette said he had absolutely no comment to make and declined to answer some questions regarding the sameness of the letters.

I discovered a significant link between Governor La Follette and President Roosevelt while conducting research for my dissertation at the FDR Presidential Library in Hyde Park, NY that led me to Madison. In September 1935, President Roosevelt had sent a letter to the clergy of the nation asking for feedback, counsel, and advice. This letter and the thousands of responses he received are at the core of my dissertation, which examines two separate, but connected, questions. First, what compelled Roosevelt to send the letter, which represented a departure from his established patterns of gauging public opinion? Second, what can we learn from the responses submitted by conservative Protestant ministers?

Roosevelt’s letter to the nation’s clergy was not original, it was modeled after a letter distributed to the clergy of Wisconsin by Governor Philip La Follette in March 1935. This link was exposed by the press in 1935 and received very little scholarly attention in recent years. I was delighted to be awarded funds from the UW–Madison Friends of the Libraries to spend three weeks on campus in order to seek information about this critical connection.

While in Madison, the majority of my time was spent divided between the Wisconsin Historical Society Archives and the Historical Society Library. I was able to go through literally thousands of pages of the Philip Fox La Follette Papers, including public and private correspondence, publications, speeches and scrapbooks. Through this research, I was able to identify and collect responses to La Follette’s first clergy letter sent in the spring of 1935. I also found several letters written to La Follette by clergymen after they received FDR’s letter and, in some cases, also found copies of the responses sent to these letters by La Follette. In addition to this extensive correspondence, I was able to learn more about the relationship between La Follette and Roosevelt, and to confirm several meetings between them leading up to La Follette’s visit to Hyde Park in August 1935 from which Roosevelt’s letter emerged. I also collected numerous pieces of information about La Follette’s Executive Secretary, A.W. Zeratsky, who played a significant role in writing and distributing La Follette’s original clergy letter and Roosevelt’s subsequent one.

My research in the Historical Society Library was also very fruitful. Most of my time there was spent scrolling through hundreds of rolls of microfilm to read newspapers from all over Wisconsin and beyond. This collection is vast, and unlike digitized records, there is no way to quickly search text to identify articles that would be relevant. I was able to find several dozen relevant articles and, as a result, now have a much better understanding of how communities and the clergy responded to Roosevelt’s letter and the similarities between it and La Follette’s earlier letter.

While the tangible benefits for my research from this trip are obvious, I found that having the opportunity to spend time in the city that was such a part of La Follette’s life was also valuable. Being able to walk through neighborhoods referenced in his memoirs and to go on a tour of the Capitol Building helped me connect to the place and the people that are now a part of my story. This trip allowed me to complete the research for my dissertation and provided material for a paper I am scheduled to present at the annual meeting of the American Catholic Historical Society in January 2015. My time in Madison was wonderful, and I am so thankful for the support from the Friends of the University of Wisconsin–Madison Libraries that made this trip possible.
Where Have Our Role Models Gone?

Ben Strand, UW Foundation
Development Officer for the Libraries

Where are today’s role models? This is a question that I have been asked by UW Libraries supporters more than once during the past year. Each person who posed the question had a poignant concern that today’s students don’t have the same types of positive role models experienced by prior generations.

I think this sentiment echoes the feelings of many. It often seems as if the role models that used to inspire, engage, and inform yesterday’s students have disappeared. On the surface it sometimes seems that we have lost the influence of the positive larger-than-life figures that once embodied the mores of our culture. I believe that sometimes we have to look a little harder to find the people and the institutions that are role models with the power to influence our students in a positive way. Two places that come to mind are the professors in the classroom and librarians in the campus libraries.

An example in the classroom is UW–Madison alumnus and author, Avi, (a nom de plume his twin sister gave him in childhood) who turns his students into role models by engaging them in a world of historical fiction. Avi has published more than seventy books and been awarded the Newbery Medal. He places students in historical situations, where their own actions can sway the course of events, helping readers sway historic events with heroic imagination. His lesson is that even the smallest among us can be a role model for others.

The campus libraries are also in a unique position to influence and inspire students. The inspiration occurs when librarians are working with students and connecting them to an incredible array of resources and materials. This also happens when students are exploring the collections on their own. I defy anyone who believes that role models no longer exist to watch as students browse the UW Digital Collections (UWDC) and discover the Wisconsin Pioneer Experience collection of diaries, letters, reminiscences, and speeches of people who built Wisconsin during the 19th century. You can also see their excitement as they learn about Aldo Leopold and his contributions to the environment and conservation, browse the cookbooks from former UW Chef Carson Gully, explore the works of the Gay People Union (GPU) or discover the papers of social reformer Ada James.

I don’t want to pass up this opportunity to also point out that you, our Friends, are also role models for our young people. Supporting the Libraries is a wonderful way to encourage students to appreciate the Libraries that provide them with so many services and resources. It is also a terrific way to model the importance of giving and supporting causes that are important. Thank you for being role models. Together we will continue to encourage students to be inspired by the knowledge that can be found in the library.

New from UW–Madison Libraries’ Parallel Press

The most recent publication from Parallel Press is a wonderfully written biography of Irwin and Robert Goodman. Good Men: The Lives and Philanthropy of Irwin A. and Robert D. Goodman, was written by Doug Moe, a Madison journalist and author. Former Madison mayor Dave Cieslewicz said the Goodmans, whose State Street jewelry store served generations of city residents, set a “gold standard” for philanthropy in Madison. Their gifts helped build the first community swimming pool, an east side community center, a Jewish community campus in Verona, and much more.

The press also published the final two chapbooks in its long-running poetry series. The Book of Arabella by Timothy Walsh and The Beauty of This World by Rosemary Zurlo-Cuva are emblematic of the high quality of poetry that Parallel Press has been lucky enough to publish since 1998. More information about these and other Parallel Press publications can be found at parallelpress@library.wisc.edu.
**Chapter and Verse: Bibles from the Holdings of Special Collections**

January 12, 2015–April 3, 2015

Department of Special Collections
976 Memorial Library
728 State Street

“Chapter and Verse” explores the close association of the Bible and related texts with print culture (and, more broadly, book culture). This exhibit, drawing upon the holdings of Special Collections, complements a touring exhibition, “Illuminating the Word: The Saint John’s Bible,” at the Chazen Museum of Art. See: [www.chazen.wisc.edu](http://www.chazen.wisc.edu).

On display in Special Collections are examples from the late medieval period through the 20th century showing the organization of religious texts and their ornamentation. Some of these books were intended for an elite readership; others, for a much larger audience. Small volumes or large, well equipped with erudition or simplified for beginning readers, in a variety of languages, typeset or rendered in manuscript, handsome or otherwise — the array invites re-examination of the familiar and canonical.

See Calendar of Events in this issue for more information.