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Booklover--Female Firsts

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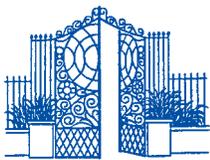
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Audio Visual Preservation

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access to content, the challenges of inactivity, and what can be done utilizing the wealth of experience being shared. The preservation of AV recordings includes not only the original media they are found on but capture technique for best-quality recordings and the challenges in the capture due to various deterioration issues. Recommendations on digital formats and related issues have been included in this special edition, since storage and access to these recordings will now reside in the digital realm, especially if recording are machine-dependent and those machines no longer exist. The digital sphere can present new challenges where formats need to be sustainable, ensuring long-term access to collections. We are sorry that due to space limitations we could not include reprinted articles from *The Journal of the International Association of Sound and Archives* which are only available to members. If you are interested in more information, you can contact **Chris Lacinak** and **Kara Van Malssen** at AVPreserve (www.avpreserve.com) about their restoration efforts and **Dietrich Schuller** <Dietrich.Schuller@oeaw.ac.at> about magnetic tape stability.

We look forward to your feedback! 🐾



Booklover — Female Firsts

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The world premiere of the opera *Paradise Interrupted* was held at the Memminger Auditorium during **Spoletto Festival USA 2015** in Charleston, SC. **Jennifer Wen Ma** not only designed the intriguing set and visual components but also directed the performance. **Ma** is a visual artist who worked on the opening and closing ceremonies for the **2008 Beijing Summer Olympics**. **Ma** used her incredible talent to transform a simple white stage into a garden with light, paper, and recessed components of the stage. The lead role was sung by **Qian Yi**, who introduced Western audiences to the Chinese style of opera, Kunqu, in her role as Du Liniang in *The Peony Pavilion*, written in 1598 and performed by **Yi** at the **Lincoln Center Festival** in 1999. The **Spoletto Festival USA** offers a range of artistic opportunities: opera, dance, orchestral music, jazz, theater, and chamber music culminating in a finale at Middleton Plantation. After experiencing the opera, I was also enchanted by the unreal vocalizations of **Petra Magoni** of *Musica Nuda*, the folk choro tunes of **Monica Salmaso**, and the jazzy notes of **Dianne Reeves** that filled the evening air of the moss-draped **College of Charleston** cistern venue over the course of several days. **Rita Marcotulli** played the piano in Simons Recital Hall with a twist, blending tradition with musical exploration while accompanied by **Luciano Biondini** on the accordion. Two of these

female performers have entertained the **Spoletto Festival USA** audiences before, and two are new. **Spoletto Festival USA** always brings an opportunity to see unique first performances, and this year was no different.

The “firsts” blended with a feminine influence may not be unique to the **2015 Spoletto Festival USA**, but it got me thinking. And when I opened my *Great Stories by Nobel Prize Winners* to page 22 the text read, “**Selma Lagerlöf**, the first authoress to win the **Nobel Prize** (1909)...” I knew this was the next adventure in my pursuit of reading one piece of literature written by each of the **Nobel Literature Laureates**.

Selma Ottilia Lovisa Lagerlöf was born at Mårbacka, Värmland, Sweden on 20 November 1858. She initially worked as a schoolteacher, honing her storytelling skills with children’s legends and folklore. She submitted the first chapters of her initial novel, *Gösta Berling’s Saga*, to a literary contest. The prize was a publishing contract for the book, and the die was set. In addition, the early producers of Swedish silver screen took a liking to her works, with many early Swedish silent films resulting. In more modern time, a movie adaptation of her 1901 novel *Jerusalem* was produced, receiving international acclaim in 1996. One of the more popular adaptations was of her children’s book, *The Wonderful Adventures of Nils*. Originally a commissioned piece for a geography reader,

it was later translated into numerous languages and film. **Lagerlöf** was awarded the **Nobel Prize** in Literature “in appreciation of the lofty idealism, vivid imagination and spiritual perception that characterize her writings.”

My choice, “The Outlaws,” begins on page 22 of *Great Stories by Nobel Prize Winners* after a brief introduction about **Lagerlöf**. This short story is one of twelve short stories that is a part of a collection translated into English as *Invisible Links* by **Pauline Bancroft Flach** in 1899. A story with a moral lesson and biblical overtones, it begins: “A peasant had killed a monk and fled to the woods. He became an outlaw, upon whose head a price was set. In the forest he met another fugitive, a young fisherman from one of the outermost islands, who had been accused of the theft of a herring net.” Tord, the fisherman, and Berg, the peasant, became companions in their fugitive state and lived in a symbiotic relationship that was ultimately challenged by feminine influence. Betrayal by women, and carrying the weight of a crime that another has committed gives way to another murder by the end of the story: “Tell Unn, for whose sake Berg the Giant became a murderer, that Tord the fisherman, whose father plunders wrecks, and whose mother is a witch — tell her that Tord slew Berg because Berg had taught that justice is the corner-stone of the world.” There the short story ends with justice. 🐾