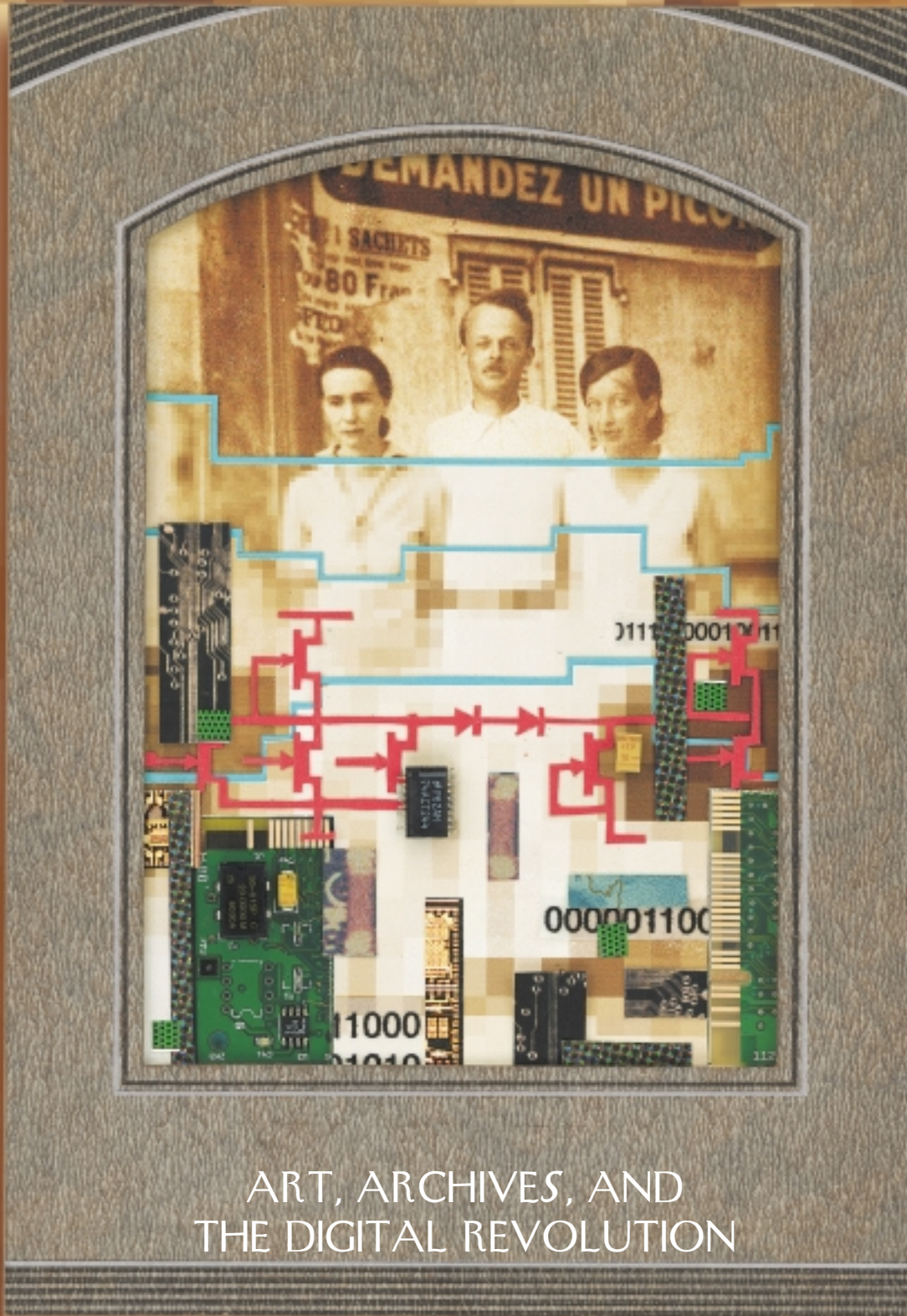


THE ACORN *Chronicle*

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ART, ARCHIVES, AND
THE DIGITAL REVOLUTION



Paul M. Gherman

Cover illustration by Billy Renkl

The photograph used at the center of the cover collage illustration is of Fugitive Allen Tate, his wife, Caroline Gordon, and Sally Wood. Part of the Heard Library's collection on Southern Literature, it is just one of many important items soon to be digitized for easy access by library users. The photo was printed on a postcard to fellow Fugitive Andrew Lytle and was taken in Paris in the 1930s. See page 6 for more information.

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Visit us on the Web at www.library.vanderbilt.edu/ or www.vanderbilt.edu/alumni/pubs.htm

Vanderbilt University is committed to principles of equal opportunity and affirmative action.

Finding ways to broaden access to the library's resources occupies the minds of many directors of research libraries. The Internet provides a flexible and efficient medium that makes such access possible, while at the same time protecting rare and fragile items. Like our colleagues at libraries across the country, we are developing programs to convert parts of our collections to digital format. The cover of this issue of THE ACORN CHRONICLE alludes to one of our larger-scale efforts: the digitization of University Photographic Archives, housed in Special Collections and containing more than 200,000 images of Vanderbilt's history. These photographs trace the development of the campus, detail student life over the past 100 years, and record the activities of famous figures in Vanderbilt's past and present (like the cover photo of Allen Tate and friends in France). By making this incredible resource available in new ways, the library continues to fulfill its mission of access and service. We anticipate that users will eventually be able to search for photographs in the same way they now search the catalog to find books and other printed materials. Specifying terms like "Allen Tate," "Fugitives," or "France," users will be able to see this image (and thousands of others) on their computers.

For more information on this process, see the article beginning on p. 3. Other projects involving digital conversion include the scanning of a selection of *dossiers* from the Gilbert Sigaux Collection. Sigaux was a French theater critic, professor, and author. The Sigaux collection is one of the key components of the library's W. T. Bandy Center for Baudelaire and Modern French Studies. Another project is the digitization of over 1,000 key texts in ancient Near Eastern studies, supported by our second Andrew W. Mellon Foundation grant, as described in the Winter 2002 issue. These texts are rare, out of print, and currently almost inaccessible. In cooperation with

our grant partners, we hope to provide the international scholarly community with easy access to these significant publications free of charge.

Library staff are busy learning how to master the processes, standards, and technology necessary for the long-term preservation of these important digital assets. Everyone involved in this effort is well aware that, unless we convert these texts correctly with an eye to long-term preservation, we might need to repeat our efforts as technology and software change, and we would certainly hope to avoid that duplication of effort. As our society moves rapidly into a digital age, we must be concerned with the preservation of this digital culture. Libraries and librarians, as the guardians of society's collective memory, should take a leading role in these discussions.

More traditional collections are the focus of our feature on bookplates on pages 8-9. Each individually designed plate represents a significant donation of materials or an endowment to purchase materials in particular subject areas. These bookplates are placed on the inside front cover of each book bought with the funds as a lasting reminder of the generosity of the donor. Donations and endowments such as these make many of our very special and enriching book purchases possible, and they help us build collections in depth to support research and scholarship. While we have a number of endowed funds, we do not yet have a bookplate for every fund. Elaine Goleski, the library's development officer, has made the design of these bookplates a priority, for they provide recognition to our donors or to those they honor. Look for more of these bookplates in upcoming issues as we continue to commemorate the generosity of so many of our library Friends.

Paul M. Gherman

Latest News About Vanderbilt Just a Click Away

The latest news about Vanderbilt is just a click away when you sign up for the new, free online monthly alumni newsletter, .Commodore E-News. Read what others are saying about Vanderbilt in the mass media. Keep up with classmate accomplishments and favorite professors. Learn about new programs and the latest research advances on campus. Check out what's going on in Commodore athletics. To subscribe, send an e-mail message to lew.harris@vanderbilt.edu. Please include your name, degree and class year, e-mail address, and ask to be added to the mailing list for .Commodore.



ARCHIVES, ART, AND THE DIGITAL REVOLUTION

Libraries routinely serve as archives for handwritten manuscripts, papers, art, and photographic images, but only with recent advances in computer technology have they had the means to share these readily with the public. Vanderbilt's Jean and Alexander Heard Library joins the vanguard as it undertakes a number of projects to digitize collections for easier public access.

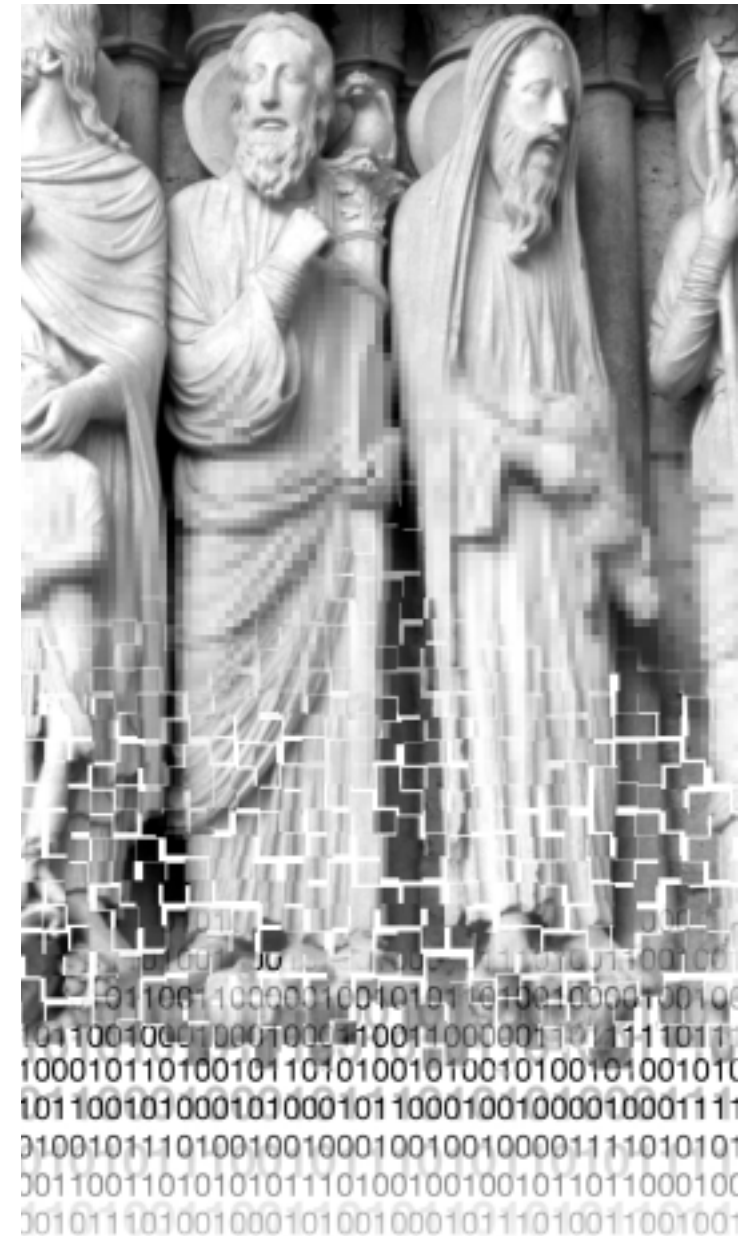
BY GAYLE ROGERS

In his seminal 1935 essay, "The Work of Art in the Age of Mechanical Reproduction," influential cultural theorist Walter Benjamin envisioned the day when the public could view the great works of world art without having to visit a museum. He saw the new printing presses of the early 20th century as enabling vehicles, for they could endlessly reproduce copies of photographic images and disseminate them to the masses.

Today, Van Gogh wall calendars are office staples and Picasso posters adorn dormitory walls, making Benjamin's dream seem almost modest. In fact, it is hard for us to imagine someone not having seen an image of the Mona Lisa, regardless of whether they even know that the Louvre exists. The technological advance that defines mass production in the 21st century is the computer, touchstone of the digital world. Making art and photography more easily accessible to the public long has been a cultural ideal, and libraries have been at the forefront of this effort, serving as storehouses of slides and archival images. The Internet and digital media have brought about a new possibility, however—creating digital images of library archives that literally anyone in the world can access via the Internet. Within the Vanderbilt community, the Jean and Alexander Heard Library is central to this democratization of images, manuscripts, and papers representing the history of the University and important collections donated for study.

The modern library is vastly different from the library many of us knew in youth. Books still form the focal point, but multimedia collections abound, with computer databases replacing card catalogs and stored digital information truncating research time dramatically. As a repository for crucial cultural archives, though, the library has not deviated from its role, only enhanced its method. Storing digital images on Internet servers "illustrates the library's interest in doing things beyond books on the shelf," says Marshall Breeding, library technology officer at Vanderbilt. "It fosters a broader understanding of what libraries are in the 21st century." Breeding currently works with the art and art history department in the College of Arts and Science to assist the department in digitizing images for classroom use. He helped design an interface that makes the images used in art and art history classes available for both teachers and students—in the classroom or at home—over the Internet.

The process of getting a slide from Vanderbilt's slide library in the





basement of the Old Gym to a classroom requires several steps. First, the tiny slides—photographs of famous and not-so-well-known works—are digitized by careful scanning by art department staff. These files are then placed on a server that art instructors can access. The instructor selects which images to use and makes a virtual slide tray. The series of digital images then can be transmitted into a classroom such as 114 Furman Hall, which is outfitted with dual image projectors to cast the pictures onto large screens for the students. Outside of class, students enrolled in each course can view these images on their computers through the University’s course management software, rather than looking at slides one by one in the Old Gym basement. The slide librarians are primarily responsible for providing the content of each digital slide show, while Breeding designs the technology to enable and maintain this system. “This process has changed the way a professor prepares for the classroom,” Breeding says, noting that professors can put together slide shows at home over the Internet as well.

Juanita Murray, head of Special Collections and University archivist, and Lynn Cradick, digital media specialist in the University’s Office of Creative Services, are working to digitize the largest collection of campus photos at Vanderbilt. This digitization project, involving approximately 200,000 images, will take between three and five years to complete. The project includes “historic, athletic, contemporary, and archival images” along with “some photographs from manuscript collections,” says Murray. Eventually, anyone will be able to access these Web-based resources, which will significantly decrease the time and work Special Collections devotes to providing copies of these materials to patrons on campus, publishers, and advertising companies. One of the primary benefits of digitization will be that the original photographs can be stored so that they will not be subject to further deterioration.

Materials on 20th-century French theater from the Gilbert Sigaux Collection, housed in the W.T. Bandy Center for Baudelaire and Modern French Studies, include numerous theater periodicals (above) and posters (right). These images are part of an online exhibit about the collection.



A prototypical digital imaging project at Vanderbilt involved the archives of Professor Nahum N. Glatzer, which the Divinity Library purchased with a gift from the Zimmerman Foundation in 1991. Glatzer’s archives contain unique materials focusing on European Jewish philosopher Franz Rosenzweig and include manuscripts, correspondence, and ephemera. Anne Womack, associate director of the Divinity Library, explains that the most important items in the Rosenzweig papers are the manuscripts of his masterwork, *Der Stern der Erlösung* (*The Star of Redemption*), and the correspondence between Rosenzweig and fellow philosopher Martin Buber (both, coincidentally, associates of Walter Benjamin) regarding their collaborative work on *Die Schrift*, a translation of the Hebrew Bible into German. These documents were scanned to create a digital exhibit on the Divinity Library’s Web site which allows viewers to click on different images of text, photographs, even Rosenzweig’s death mask, to take a virtual tour of the library’s collection. “We asked a Vanderbilt graduate student knowledgeable about Judaica and the Hebrew Bible to write the text of the essay,” says Womack. “Library staff scanned the images and created the Web page. This project was an early attempt to integrate text and images in a scholarly essay for distribution over the Internet, and it has been well-received by the scholarly community worldwide.” Selected items from the Gilbert Sigaux Collection of materials related to 20th-century French theater, housed in the W.T. Bandy Center for Baudelaire and Modern French Studies, have also been digitized to assemble a searchable database.

Womack notes that other digital projects are in the works at the Divinity Library as well. One involves the digitization of images of 12th- and 13th-century French architecture, funded by a grant from the Cooperative Digital Resources Initiative of the American Theological Library Association. These slides, donated by James T. Womack, chairman of the art department at Montgomery Bell Academy in Nashville and an art history consultant for the Advanced Placement program of the College Board, will soon be available on the Internet for anyone to study, providing marvelous examples of medieval

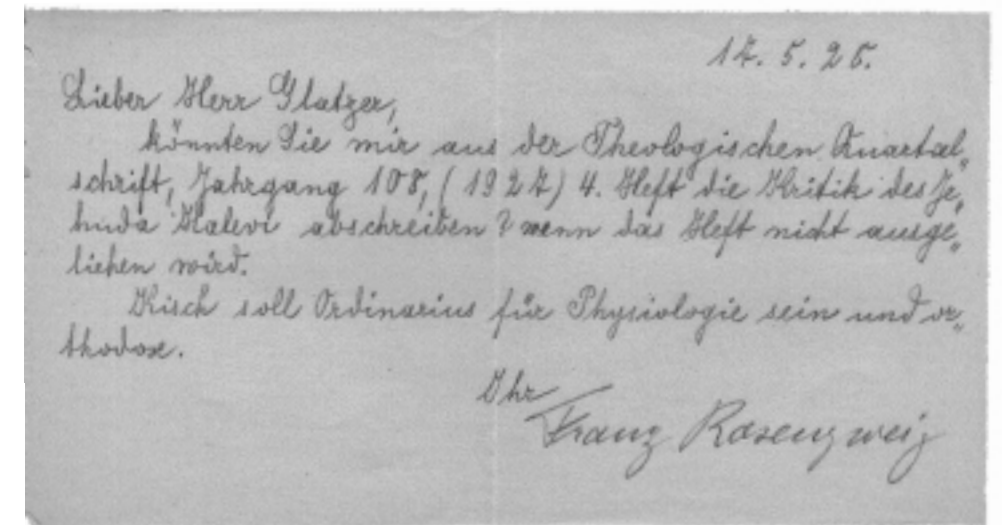


French cathedral iconography. And in a project only conceivable in the digital era, Professor Patout Burns of the Divinity School is planning to photograph early Christian baptismal sites in northern Africa with a digital camera. He can send these photos, already in digital form, back to the Divinity Library over the Internet within minutes, and they can be posted on the Web site immediately. Another digital frontier in the making at the Jean and Alexander Heard Library is the electronic reserve collection of articles, book chapters, old exams, problems sets, audio files, and other course materials maintained by the libraries and led by Rick Stringer-Hye, librarian at the Sarah Shannon Stevenson Science and Engineering Library. These files were accessed more than 14,000 times during the fall semester, and the numbers will climb as more professors take advantage of the new medium.

Innovative digital products have altered the landscape of contemporary life in remarkable ways, and libraries lead the way in using this new means to keep information accessible. The Library of Congress is working on scanning a rare original copy of Gutenberg’s Bible, printed on vellum in 1450. Internet users will soon be able to view the tiniest cracks in each page or zoom in and out for different views

The images above (depicting types of labor with signs of the zodiac) and on page 3 (of Moses and Samuel) were taken by James T. Womack and donated to the Divinity Library. His collection of slides of 12th- and 13th-century French architecture are being digitized through a grant from the Cooperative Digital Resources Initiative of the American Theological Library Association and will soon be available on the Internet for study. (At right) Franz Rosenzweig was one of the most influential thinkers in 20th-century European and North American Judaism, and one of the most widely read Jewish writers among Christians. Even after his diagnosis with amyotrophic lateral sclerosis, he continued to do research and write. Illustrated is a note dictated to his wife asking Nahum Glatzer for library assistance. It is included in the online exhibit on Rosenzweig found on the Divinity Library’s Web site.

Books still form the focal point of the modern library, but multimedia collections abound, with computer databases replacing card catalogs and stored digital information truncating research time dramatically. As a repository for crucial cultural archives, though, the library has not deviated from its role, only enhanced its method.



The photo pictured in the cover collage is one side of a postcard sent to Andrew Lytle from Allen Tate and is part of the Fugitive/Agrarian Manuscript Collection in the Jean and Alexander Heard Library. The photo was taken in Toulon, France, in 1932 and pictures (from left to right) novelist Caroline Gordon, her husband, the poet Allen Tate, and writer Sally Wood.

The same photo appears as the frontispiece to *The Southern Mandarins: Letters of Caroline Gordon to Sally Wood, 1924-1937*, edited by Sally Wood, with a forward by Andrew Lytle. In the book, Wood writes about several months in 1932 spent in France, when Caroline Gordon won a Guggenheim fellowship:

“Our goal was Toulon, where Ford [novelist Ford Madox Ford] and Janice [his wife] had a villa, and somehow we all arrived there and set up housekeeping in a rented villa called *Villa Les Hortensias*, quite near Ford and Janice. We had a Corsican *femme de ménage* who paid much more attention to *monsieur la poète* than to Caroline and me—as did our landlady... Every night either the Fords came over to our villa, we went to theirs, or we all visited a restaurant togeth-



ANDREW LYTLE PAPERS, SPECIAL COLLECTIONS

er. The talk was constantly about novel writing... It is not remarkable that Allen, surrounded by all this, turned to fiction. He wrote a short story, ‘The Immortal Woman,’ which Donald Davidson found ‘repulsively Jamesian,’ and he began a novel, ‘Ancestors in Exile,’ which was never finished, though he used parts of it in *The Fathers*, his only novel, published in 1938... Caroline wrote ‘Tom Rivers,’ one of my favorites among her short stories, there. She believed that with serious fiction one should not be able to tell whether the writer was a man or a woman. ‘Tom Rivers,’ however, on account of its subject and the way it was handled, gives the impression that it could only have been written by a man... Quite a feat.”

Caroline Gordon and Allen Tate, who were married in 1924, divorced in 1946 and remarried shortly after that. Their second marriage ended in divorce in 1959. Gordon died in 1981 in San Cristóbal, Mexico, at the home of her daughter and son-in-law. Tate died in 1979. Gordon’s letters to Wood were published by Louisiana State University Press in 1984. The Princeton University Library holds the Gordon and Tate papers.

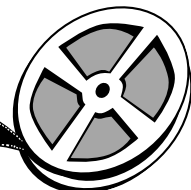
LIBRARY GOES HOLLYWOOD FOR HOMECOMING!

The Jean and Alexander Heard Library invites you to see “Buck Greene Goes to Vanderbilt,” a promotional film about the Vanderbilt experience, during ExtraVUganza, Vanderbilt’s premier alumni celebration, taking place October 25-26, 2002.

This 15 minute silent movie, circa 1920, follows the career of the fictional Buck Greene (played by Meredith Waller, A&S ‘27). During his four-year stay, Buck not only meets Chancellor James Kirkland, Dean Madison Sarratt, and Professor J. T. McGill (among others), but he also wins the crucial football game, becomes an engineer, and gets the girl! The film will be shown Friday, October 25, from 1-4 p.m., location to be announced.

In addition to the continuous showings of the film, Special Collections will have an exhibit on the history of Peabody College in conjunction with the publication of Professor Paul Conkin’s new book, *Peabody College: From a Frontier Academy to the Frontiers of Teaching and Learning*.

Don’t miss out on the excitement of the greatest alumni weekend Vanderbilt has ever hosted! For more details and hotel information, visit the Web site at www.vanderbilt.edu/alumni, or call 615-322-2929.



A BRUSH WITH HISTORY



DAVID GREENSHAW

BY ANGELA WIBKING

As the history bibliographer for Vanderbilt University’s Central Library, Peter Brush is responsible each year for purchasing hundreds of books that explore virtually every era and aspect of world history. There is one period of history, though, that Brush experienced personally rather than through the pages of a book. “I joined the Marine Corps right out of high school and was sent to Vietnam,” Brush says. “I guess I joined for the same reason that Napoleon invaded Russia—it seemed like a good idea at the time.”

Brush served in Vietnam during 1967-68 and was involved in one of the most documented battles of the war, the siege at Khe Sanh. “The battle was unusual [for Vietnam] because it went on week after week, which meant journalists were able to cover it in depth,” Brush recalls. “I think the *New York Times* ran a report a day on it.” The siege lasted 77 days and involved heavy mortar battery. “They say war is 90 percent monotony and 10 percent terror,” says Brush. “Khe Sanh was my 10 percent.”

Unlike many Vietnam veterans, Brush talks about his time there without bitterness. He also says his return to civilian life was not the difficult transition it was for many veterans of America’s most controversial war. “I got out of the service in 1968 before the anti-war movement really became radical,” he recalls. “I just went right into college.”

Brush hails from Plattsburgh, a small town in upstate New York near the Canadian border on the banks of Lake Champlain. “We call it the West Coast of New England,” he says with a chuckle. Brush earned a B.A. and M.A. in history from State University of New York, College at Plattsburgh, but was unable to find work in his field in his hometown. Instead he went to work for a utility company, though he was able to teach history on a part-time basis to inmates at a nearby state prison. “The prison system is the only growth industry in that part of the state,” Brush notes wryly.

While still working for the utility company, Brush began writing articles on Vietnam for various publications, availing himself of research materials at the university library.

He continues to write on the topic for *Vietnam* magazine, as well as for Web sites and scholarly journals, and he was interviewed about the siege at Khe Sanh for a documentary that aired on the Fox network last year.

Then, in 1994, Brush took stock of his career. “I decided I didn’t want to spend the rest of my life in the utility business,” he says. “I had spent a lot of time in libraries over the years and was impressed with the information in academic libraries and what librarians did there. A friend of mine who was a librarian suggested I think about it as career.” After deciding to go back to school to study library science, Brush admits that he took random aim at a map of the United States and decided on Kentucky, at least partially for its milder-than-upstate-New York climate. Brush earned his master of library and information science degree from the University of Kentucky in 1997, spent six weeks at the National University of Laos in Vientiane, then began his career at Vanderbilt that same year.

These days find Brush peddling his bicycle from his home in the Sylvan Park area of Nashville to his job at the Central Library. “It’s my way of beating the Nashville traffic and the Vanderbilt parking problem,” he says. Besides purchasing history books for Vanderbilt, Brush’s job entails preparing library source handouts for students in various history courses and helping students navigate the daunting stacks of the vast Central Library. “I teach students how to do research here, which is good practice for me,” Brush says.

In his off time Brush weaves baskets of all sizes and shapes from oak, hickory, reed and wisteria vines. “Some are small enough for earrings and others are big enough for laundry baskets,” he says. Brush also makes wooden spoons and ladles from cherry, walnut, persimmon, mesquite, ebony and sycamore. “I read all the time,” he adds. “Because I was out of the academic environment for so long, I feel like I have a lot of catching up to do. So, most of my recreational reading is actually work-related—but I have veered off into the novels of John Irving and I’m enjoying those.”

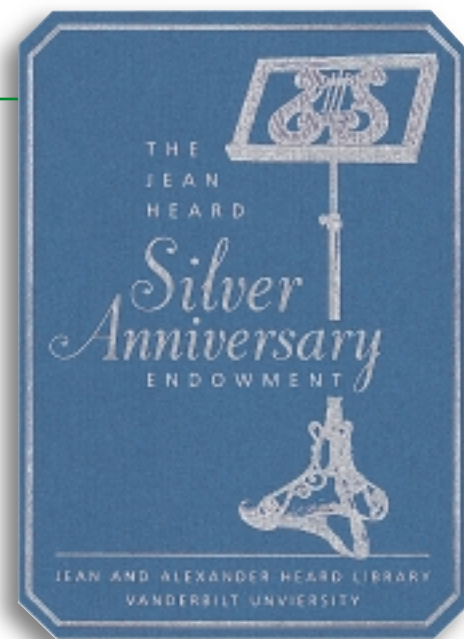


A GALLERY OF BOOKPLATES

BY ELAINE GOLESKI

The Jean and Alexander Heard Library is enriched by endowments that support its collections and by gifts of scholarly materials that deepen its holdings. A new goal for the Library Development Office is the design of custom bookplates for each of the library's endowments or major gift collections. The University is fortunate to have a talented staff of designers available to us in Creative Services. What you see on these pages are the results of these initial efforts. The designs reflect a wide range of styles, echoing the variety of interests among the library's donors.

There are many endowments and collections yet to commemorate in this fashion. As the process continues, we will feature the bookplates in future issues of THE ACORN CHRONICLE.



The Jean Heard Silver Anniversary Endowment

This fund was created in 1998 to honor Jean Heard, founder of the Friends of the Library, at the time of the 25th anniversary of the Friends' organization. Because of Mrs. Heard's career and interest in music, funds from this endowment are designated for the Anne Potter Wilson Music Library. The first purchase from the fund was a rare 1757 first edition of *L'Arte del Arco (The Art of Bowing)* by Giuseppe Tartini.



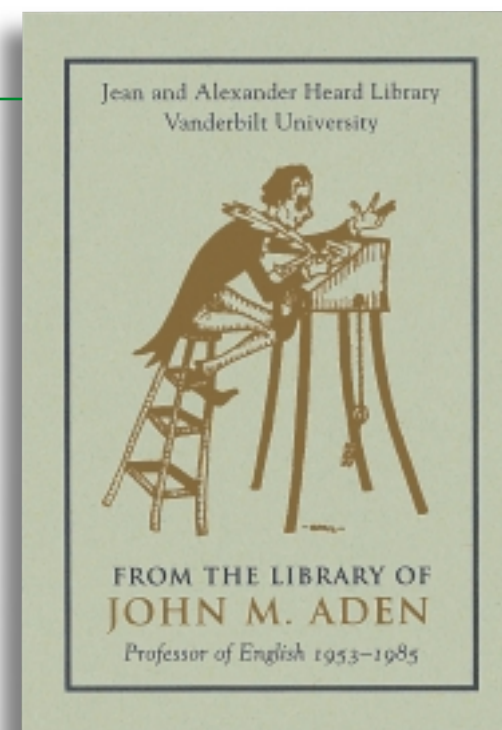
Wild Bunch Acquisitions Fund

Established in 1997 by a group of friends from the classes of 1977, 1978, 1979, and 1980 who called themselves the Wild Bunch, the fund honors Chancellor Emeritus Alexander Heard and his wife Jean Heard. Income from the endowment is used to purchase materials for use by undergraduates. To date purchases have been made for the Central, Education, and Music Libraries. In addition, the Fund has purchased an electronic journal, which is marked with a "virtual" version of this bookplate.



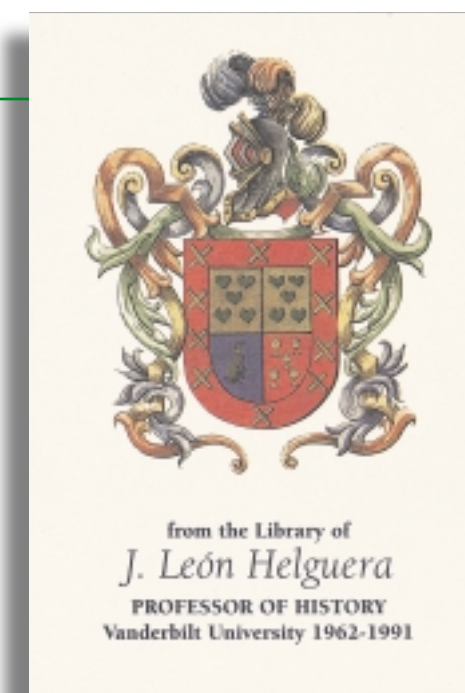
Hunt Family Book Fund

One of the library's newest funds, it was established in March 2001 with gifts from Torrence M. and Mary Caroline Hunt Jr., Caroline Hunt (A&S '01) through the Fourth Generation Fund of the Roy A. Hunt Foundation, and Richard M. Hunt. The Hunt Family Fund is designed to support the U.S. history collection in the Central Library, with particular emphasis on the Civil War, World War II, and the Cold War.



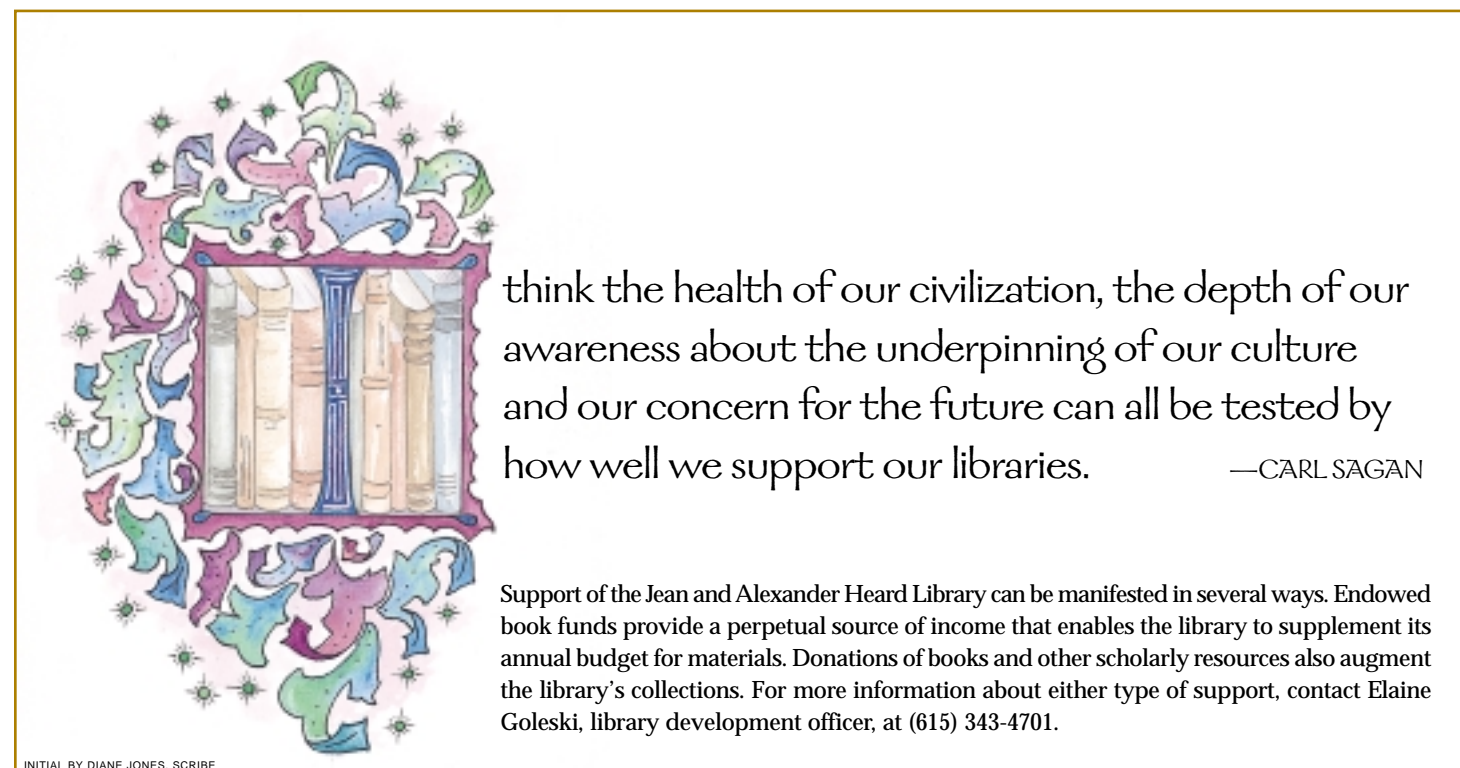
John M. Aden Library

In 2001, Mrs. Marie Aden, widow of Vanderbilt Professor of English John M. Aden, donated his personal library. The collection numbered almost 1400 volumes, including many rare items, in his areas of scholarly interest, most notably Restoration and 18th century English literature. The bookplate is a copy of a caricature of Professor Aden that was displayed in his Vanderbilt office for many years.



J. León Helguera Collection

Professor of History, Emeritus, J. León Helguera and his wife Byrd S. Helguera began donating parts of his extensive personal library in 1998, with a gift of 700 volumes. The contributions have continued annually, with more than 4,000 items received to date and more promised. The particular richness of the Helguera collection—focused on Colombia and, more generally on Latin America—reflects Professor Helguera's years of travel as an inveterate book collector. Rare periodicals, broadsides, and many ephemeral publications are a special strength of this gift.



think the health of our civilization, the depth of our awareness about the underpinning of our culture and our concern for the future can all be tested by how well we support our libraries. —CARL SAGAN

Support of the Jean and Alexander Heard Library can be manifested in several ways. Endowed book funds provide a perpetual source of income that enables the library to supplement its annual budget for materials. Donations of books and other scholarly resources also augment the library's collections. For more information about either type of support, contact Elaine Goleski, library development officer, at (615) 343-4701.

THE PHOTOGRAPHS OF EUDORA WELTY: AN APPRECIATION*



NEIL BRAKE

For the Friends of the Library spring meeting held March 12, 2002, at the Wyatt Center on the Peabody campus, Michael Kreyling, professor of English, explored how his title, “The Photographs of Eudora Welty,” might be read two ways: photographs made by Welty herself and photographs of Welty shot by other photographers. The following is an edited version of his talk in which he gives “an appreciation” for both kinds of photographs.

BY MICHAEL KREYLING

Photographs of Welty

Like most writers (and most of the civilized, technologized world since the invention of mechanical image-making with light and chemicals in the 1840s), Eudora Welty was photographed to put a face to the new and unknown name on the title page of her early books. Eventually, though, a history of her author photographs becomes a chronicle of a significant literary talent that moves from confident youth through proven maturity and into, ultimately, iconic or “major figure” status.

In this abbreviated history of “the photographs of Eudora Welty” certain issues arise about the making and beholding of photographs:

What does the image mean? Who controls the meaning? How far may both meaning and control be taken, or pushed? Is there a “tradition” of author photographs that may be seen in the photographs of Welty?

The photographic image that Eudora Welty made of herself as publicity for her first book, a col-

lection of early short stories called *A Curtain of Green and Other Stories* shows Welty as both the subject of the photograph, and in some measure the photographer: whether or not she snapped the shutter, she posed herself. The photograph shows a young (32-year-old), slyly smiling woman lounging fashionably (if incongruously) in an outdoor “garden”—actually her backyard in Jackson, Mississippi. Her “smart” cocktail dress drapes suavely on her angular frame. It is a pose one would expect in a highly decorated indoor set, not on the bare ground. The ironic play of expectation and presentation, however, is just what identifies the young Welty, a young but smart Southern writer who is fully aware of all the stereotypes posing as “knowledge” about the South and its writers: mostly those swirling around the most well-known of the Southern writers of the time, William Faulkner, who was famous for a certain crude, violent, even primitive South. This early photograph of Welty by Welty cleverly juxtaposes the primitive South (her outdoor surroundings) with the refinement of the writer

herself, dressed and posed to “mean” the opposite of “primitive.” My point: Welty always referred to herself as an amateur photographer and to her images as snapshots. Don’t believe it.

Welty certainly knew the impact of condescension to her region, and she played on those expectations. In an interview with Hunter Cole and Seetha Srinivasan in *Eudora Welty Photographs*, Welty describes the *chutzpah* that took her into the Lugene Photo Store in Manhattan in 1935. She went in to buy a camera and saw photographs on exhibit that she thought no better than her own. She eventually talked the owner into exhibiting her work—but not until he had given her a free critique that amounted to her agreeing to the label “primitive.” Being thought of as the maker of “primitive pictures by an unknown from Mississippi” was a small price to pay for entry into the cultural sanctum of Manhattan.

“Primitive,” “unknown,” “Mississippi”—these labels constitute a hat-trick of cultural condescension given the time and the context. The 1941 author photograph certainly owes much of its fashionable insouciance, the easy smile of the urbanely dressed woman seated incongruously on the raw ground, the loose-fitting dress almost in mid-swirl, to the verdict of the “colonialist” that anyone and any artifact that comes from Mississippi must be primitive and its producer naïve.

Let us arbitrarily set the next phase of the writer’s life around 1950, pegged to the publication of *The Golden Apples* and *The Ponder Heart*; the former is Welty’s masterpiece and garnered her international critical respect, and the latter was a popular success that included adaptation as a Broadway play. Integral to this success was the establishment of a connection between Welty and the “fashion magazines,” two of which (*Harper’s Bazaar* and *Vogue*) bought and published several of her stories

in the late 1940s and 1950s.

“Primitive” is no longer a category the Southerner can play with; Southern primitives lynched Emmett Till and acquitted the murderers, resisted *Brown v. Board of Education*, bolted the Democratic party over desegregation. Now the Southern writer is “burdened,” as historian C. Vann Woodward would

write, by Southern history and guilt. Robert Penn Warren named the narrator of his novel, *All the King’s Men*, Jack Burden to symbolize the Southerner and his guilt.

Through her association with *Vogue* and *Harper’s Bazaar*, Welty sat for Cecil Beaton, Irving Penn, and Louise Dahl-Wolfe, three of the foremost fashion photographers of mid-century. Dahl-Wolfe’s portrait records the “burdened” Welty, a woman now pushing forty, related to the thirtysomething “smart” young woman of 1941, but well beyond her for having faced the tests that the “natural” writer had not seen coming. Dahl-Wolfe’s portrait has most recently been seen on the cover of Ann Waldron’s *Eudora: A Writer’s Life* and the reissue of The Modern Library edition of Welty’s short stories. Here is a serious Welty, *sans* smile, grown-up and beyond insouciance and smartness. Lines that incise her face are underscored in the “text” of the photo by the rock, in New York’s Central Park, against which she leans. She looks straight into Dahl-Wolfe’s camera with determination rather than youthful self-confidence. Dahl-

Wolfe’s portrait records Welty at the apex of her creative powers, secure in an American and transatlantic literary reputation. She is no longer a phenom, not yet an icon.

In the cultural and political context, the maturely lined face is the appropriate face of the Southern writer. No longer afforded the luxury of meaning nothing—that is, being a primitive and an unknown—no longer excused by having a “natural” talent and point of view, this Welty is a writer with a full sense of the responsibility for public and private meanings, for what she can control and what she cannot.

With the publication of *Losing Battles*, the meaning of the writer’s image intensifies as Welty is “resurrected,” according to critics. In point of fact, she had not been silent and invisible between the publication of *The Bride of the Innisfallen* in 1955 and *Losing Battles* 15 years later, but the reviewers of the novel would have it so. Just as the identity of the South and of Mississippi had undergone a harrowing revision in the 1950s and 1960s, emerging in the 1970s with a cadre of progressive state governors (one of whom, Jimmy Carter, was elected to the Presidency in 1976), Welty as the surviving Southern writer was re-imaged, too. Rollie McKenna’s and Jill Krementz’s portraits (one of which, McKenna’s, is recognizable as the full rear jacket photo—without caption—on *Losing Battles*, and the other, Krementz’s, recognizable as the cover portrait on one of the two volumes of the Library of America edition of Welty’s work) have done a lot to establish the persona of the grand survivor.

In the *Losing Battles* author portrait Welty, as she did in 1941 and in 1949, poses in a natural setting. In 1941 that setting fit a young, unknown writer. In 1970 the vegetation and the writer have aged: the trees constitute a forest, not a garden, and the symbolism of maturity and age likewise mark the author. The rocking chair in the Krementz portrait denotes wisdom, and Welty dispenses it from the seat of authority. In the Dahl-Wolfe portrait, whatever had weighed on and carved lines of concern in the author’s face has been overcome. An easy smile displaces concern. These portraits express, pictorially, the narrative voice of *Losing Battles*. Another Krementz photograph, a solitary Welty at her desk (1972), furthers this persona.

Yet another constituency tends to identify the survivor Welty as a sibyl or icon. William Eggleston’s color photograph of the writer seems a clear expression of this intention. Eggleston is known as the photographer of common Southern things raised to the power of icons, talismans, charms. His Welty, head down and averted, hands (the writer’s tools) inert, age showing in face and neck, placed inside the frame of the vertical photo with another framed artifact that so obviously hangs on the wall behind Welty—the totality of the composition strongly claims that Welty is herself a work of art, an icon who has, with a tinge of melancholy, perhaps outlived herself.

Photographs Made by Welty

Eudora Welty’s father, Christian Webb Welty (1879-1931), was enthralled by mechanical gadgets of all kinds, including cameras, of which he owned several. He and Welty’s mother, Chestina Andrews Welty (1883-1966), posed and snapped and developed and printed photographs while they were courting and during the early years of their marriage when Eudora and her two brothers were children. Their only daughter remembers her parents making the kitchen into a darkroom. There was no professional photo lab in Jackson, Mississippi, until Welty’s father talked a pair of newly-arrived brothers

into starting the Standard Photo Company on property next to the Lamar Life Insurance building—of which Mr. Welty was company secretary. Eudora took her film to the Standard Photo Company in the thirties when she worked for the Mississippi Works Progress Administration (WPA) as a publicity agent, junior grade.

Eudora remembered the sights and sounds and smells of the kitchen, but when she came to develop and print her own film in the same kitchen—when the downtown lab was not enough—she drew on a wide and complex web of influences and models. By the early 1930s, after college in Mississippi, Wisconsin, and New York City, having studied art history and tried studio painting, Welty was prepared to connect photography to major art history traditions. Later, she might call her photographs “snapshots,” but what we see is well beyond point-and-click. In addition to her personal experience with academic art history is the simple historical circumstance that the decade of the 1930s was the decade of the classical age of documentary photography in the United States. Fueled and financed mainly by the Farm Security Administration (FSA—a WPA agency), the federal government commissioned photographers to record both the poverty the Depression had caused and the projects of the New Deal that had been designed to fix the problems. Photographers like Dorothea Lange and Walker Evans (along with many others) were dispatched to migrant worker camps and Alabama sharecropper farms and told to bring back to the center of power and policy the proof that the nation was broken and that certain measures were needed to fix it.

Welty was both part of this movement and a mild dissenter. She did indeed try her hand at documentary photographs of the United States in the Depression. On a visit to New York—perhaps the one mentioned earlier, when in 1935 she traveled there to try to sell her fiction and photographs—she made pictures of breadlines in Union Square. She even tried to capture (and maybe to imitate) the image of urban *ennui* and alienation, characterized by the overpowering, overhead angle on the streetscape with the slashing diagonals of light and shadow that are characteristic of work by photographers like Alfred Stieglitz and Paul Strand. She even titled one of her photographs “Under the El,” after a similar image by Strand.

Despite what the self-effacing Welty says about her naïve and amateurish skill with the camera and her modest claims for her photographs, she was neither naïve nor unconcerned about the quality and reception of her work. She made photographs of high polish and composition, valuable to us not only because they record a time and a place, but also because they advance the potential of the medium and provide the aesthetic surprise and pleasure of something very well made.

If we could divide the subject matter of photography easily into still life/landscape and the human subject, Welty’s work would show a clear preference for the latter. She could capture the haunting, non-human permanence of things. Her photograph of an abandoned church near Old Washington, Mississippi, clearly shows how she could frame themes of isolation, mutability, impermanence. In making such images, she was working in a genre that her contemporary Walker Evans had all but monopolized in the 1930s. Evans’ images of Alabama sharecropper homes and interiors, made to accompany text by James Agee that eventually became *Let Us Now Praise Famous Men*, are the most widely recognizable work of Depression “realism,” attempting to evoke both the starkness of rural Southern poverty and to trigger a moral/political reaction in favor of change. At first Evans’s images hit us with the authority of incontrovertible realism; the camera does not lie. And yet,

there is in the unpeopled images a residual sense of the designed and manipulated. In the photographs of the sharecroppers themselves, there is a sense of control and distancing. Welty felt it, and was clear about how she felt about it:

What I should have said a while ago is that the difference between my pictures and Walker Evans's, among other differences—those people were professionals—is I never posed anybody—that was on principle—and his are all deliberately composed pictures. I let my subjects go on with what they were doing and, by framing or cutting and by selection, found what composition rose from that. So, I think that's a quality that makes them different from those of professionals who were purposefully photographing for an agency, or a cause.

Evans was not the only photographer who traveled the South in the 1930s looking for the primitive and the real. Wright Morris, a Nebraska-born novelist and photographer, also made the trip. In 1939 he approached the FSA with a plan to travel by car across the country from Virginia to California, taking pictures of the great sweep of American regions. Morris had some deeply preconceived notions about “the over-rich compost of Southern life and history, which [he] had sampled in the pages of Faulkner.” “Southern atmosphere,” Morris wrote before he visited, “as dense and pungent as leaf smoke, to be breathed in and savored like pollen, was such a contrast to my previous experience [of the Midwest and New England] that I found myself in another country.”

Morris, in fact, made his automobile odyssey in 1940, after the war in Europe had erupted but before the United States had entered the battle. In Mississippi, where he had gone in search of Faulkner, friends took him to meet Welty. Their conversation, Morris reports, was about the giant of Oxford, not about Welty herself and her own work recording Mississippi on film. Morris was looking for the epic, the exotic, and more importantly for the built—the non-human. When he stumbles upon the human subject, he literally feels targeted as the alien, the dangerous intruder. In fact, in South Carolina he was briefly detained as a spy. Morris confesses that he can never create a comfortable relationship with the “human subject”—especially when they are poor and black Southerners. He took refuge in photographs of barns and churches and eroded fields, inanimate objects that could not look back at him. Morris is very good at that, capturing a kind of spirituality in the built or natural thing. But—and this is my point for this over-long digression—this is precisely what Eudora Welty does not do in her photography. When she turned her lens on the same world, she found the people in it. Her photographs, like her short stories and novels, are motivated by the connecting current between her self and the human beings she sees before her. She liked that instantaneous quality of seeing somebody doing something that was essentially that person's self and then clicking it and capturing it. Which is why she liked writing short stories best. She always said that being a novelist obliged her to do too much.

Welty shows she had absorbed the stylistic turns of the Depression/ documentary photographer in photos like “Fayette” and

“Courthouse Steps, Fayette,” both dated as “1930s.” The shadows are long and raking, the spaces empty and on the verge of desolate. The emotional message seems to be one of desperation, exhaustion, streets abandoned to machines. In “Fayette,” the framing device of the store window “aestheticizes” the scene, disallowing any claim to be merely a snapshot. The human figure of a male, shown from the back and in silhouette, allegorizes him to Everyman in the Depression, faced with the emptiness of his chances and his future.

In “Sideshow” and “Tomato Pickers,” made at the same time, our human condition is not so bleak. The boys at the carnival are aroused by wonder and curiosity, the tomato pickers actually seem to enjoy each other's company. We travel in social groups, these two photographs seem to say, not as solitary wayfarers in the wasteland. One need only remember Walker Evans's famous photographs of Alabama sharecroppers in the 1930s to appreciate how Welty found a different, more affirmative humanity in economic suffering.

Welty always said of her photographs that she preferred the human subject to the depopulated landscape of a building. She could, and did, make very fine images of the landscapes and structures, but she recognized a real skill, and love, for human beings in the process of living their lives. The iconic “A Woman of the Thirties,” the image Welty chose to introduce her first published book of photographs, *One Time, One Place* (1970), is as expressive as any classical portrait. Let Welty herself “appreciate” it:

When a heroic face like that of the woman in the buttoned sweater looks back at me from her picture, what I respond to now, just as I did the first time, is not the Depression, not the Black, not the South, not even the perennially sorry state of the whole world, but the story of her life in her face. And though I did not take these pictures to prove anything, I think they most assuredly do show something—which is to make a far better claim for them. Her face to me is full of meaning more truthful and more terrible and, I think, more noble than any generalization about people could have prepared me for or could describe for me now. I learned from my own pictures, one by one, and had to; for I think we are the breakers of our own hearts.

* Because of restrictions on the use of Eudora Welty's work, her photos are found only in the print version of the Acorn Chronicle. For a copy of this publication, please e-mail the editor at acornchronicle@vanderbilt.edu with your name and mailing address, and a copy will be sent to you.

*Among all living creatures,
only human beings seem to have the
knowledge that the moment is passing,
and the acute wish to hold that moment.*

*In the most unpretentious snapshot
lies the wish to clasp fleeting life. —Eudora Welty*

Central Library to Begin Transfer Project

With more than 700,000 volumes currently housed in the Central Library, the stacks have become so crowded in many areas that shelving new books as they arrive can only be done with difficulty. Even though there has been remarkable growth in the rate of acquisition of digital materials, the Central Library continues to add approximately 30,000 print volumes per year. (Recently added titles can be browsed at <http://www.library.vanderbilt.edu/newtitle/>.) More stack space cannot be added without reducing already-limited user and study space. Thus, finding shelf space for these new materials within the Central Library's current physical layout is the best option.

To accomplish this task, the Central Library is beginning an extensive project to identify over 100,000 volumes to transfer from its stacks to the Library Annex. Over the next eighteen months (ending in August 2003), subject bibliographers

will review materials on the 3rd, 5th, 7th, and 8th levels and carefully select titles for transfer.

The Library's goal—and the chief reason the project will take so long—is to identify and select for transfer volumes that are rarely consulted or charged out. Materials that are heavily used will remain conveniently located in Central. The bibliographers will make transfer decisions based on circulation histories of each volume and on their knowledge of how faculty and students use materials in each discipline. Even if a title has not circulated recently, the bibliographer will evaluate its usefulness as a source of reference and consultation before deciding whether to transfer it.

Once the selected materials are moved to the Annex, their use will be monitored. Frequently requested titles will be transferred back to the Central stacks.

Television News Archives Rejoins Library System

The Television News Archive rejoined the Heard Library System on April 1. The TVNA now reports to Marshall Breeding, library technology officer, who is working with Archive staff to incorporate new technology into its operations and to digitize the Archive's collection of 30,000 hours of videotaped news coverage.

TVNA was part of the Library from the time of its founding in 1968 until 1992, when it moved administratively to the Office of the Vice-Chancellor for University Relations and General Counsel.

The Archive is unique in the world for its collection of videotaped broadcasts of the nightly news on the three major networks, and, more recently, CNN and Nightline. In addition, the Archive has broadcasts of major special events, including the Watergate hearings, the Iran-Contra hearings, the Clinton impeachment proceedings, and many others.

Finding a way to maintain this irreplaceable collection by insuring its long-term financial viability is a high priority. Since the issues of collection and access are core functions for librarians, moving the TVNA back to the library seemed appropriate. The TVNA now becomes a part of the Office of the University Librarian but budgetarily remains part of the Office of News and Public Affairs for the immediate future.

Library Conducts User Perceptions Survey

The Jean and Alexander Heard Library conducted a survey this spring in conjunction with 167 other academic libraries across the nation attempting to evaluate user perceptions of library service quality. The effort at Vanderbilt to better understand user perceptions is a part of an overall study being conducted by the Association of Research Libraries (ARL). The survey and the resulting data analysis are being administered through Texas A&M University, the other major grant participant along with ARL.

This overall study is a part of the ARL New Measures Initiative projects, which seek to develop innovative ways for libraries to describe their contributions to their institutions. The data gathered from this study will benefit the Library and the University community as we explore ways of improving the services offered and of ensuring that appropriate priorities are established in our ongoing activities. The Library hopes to learn how well it measures up to the expectations of faculty and students, and also how it compares with other institutions in terms of user satisfaction.

More information about ARL's LibQual+ study can be found at ARL's Web site: <http://www.arl.org/libqual>

Library & Vanderbilt Women's Basketball Sponsor Book Drive

For the sixth year in a row, the Jean and Alexander Heard Library cosponsored a book drive with the Vanderbilt Women's Basketball program. This year's



University Librarian Paul Gherman presents a book to former Vanderbilt and NBA basketball great Charles Davis during this year's book drive cosponsored by the Library and the Vanderbilt Women's Basketball Program.

recipient was the Charles Davis Foundation. Anyone bringing a children's book (appropriate for ages 7-18) to the game versus Auburn on February 24 got into the game for free, and nearly 2000 fans came through.

The Charles Davis Foundation was founded in 1982 and is a non-profit organization dedicated to empowering inner city youth to reach their full potential. Charles Davis played at Vanderbilt from 1977-1981 and led the Commodores in rebounding in 1977, '78, '79, and '81, making him the only player in Vanderbilt history to lead the team in rebounding for four years. He also holds the VU record for career field goals made, and he ranks sixth on the school's all-time scoring list with 1,675 points. Following his outstanding career at Vanderbilt, he was drafted in the second round by the NBA's Washington Bullets (now Wizards), where he played from 1982-85. His playing career included stops in Milwaukee, San Antonio, and Chicago. After spending two years as an assistant coach at Vanderbilt he now devotes himself full-time to the Charles Davis Foundation.

If you could not attend this game and still want to help out, please mail your book(s) or bring to: The Charles Davis Foundation, 615 Main Street, Nashville, TN 37206.

Web Site Provides Easier and More Extensive Access to Census Data

The updated census 2000 Web site—created by Government Information Services and the Census Information Center at Vanderbilt Institute for Public Policy Studies (VIPPS)—allows for easier access to hundreds of charts, maps, and data regarding national and local results of the 2000 census.

"We have made visual and substantial changes to improve the ease of navigation as well as the presentation behind the site," said Larry Romans, government information librarian. The user-friendly site presents census information that can be navigated and understood by the general public as well as by those familiar with census-related terminology. Demographic data and other information were arranged on the site to be accessed in as few clicks as possible. Local information is extensive, and Davidson County data can be accessed from the homepage in four categories: race and ethnicity, children and family, housing and income, and poverty. Maps for each of these categories are also available. Tables are formatted to be printable and some of the data is geo-mapped. Links to the U.S. Census Bureau and related Web sites are included in the menu.

The Census Information Center at VIPPS hosted a community workshop February 27 in the Central Library to train people on the best way to access Census 2000 data.

The training sessions were conducted by the U.S. Census Bureau and were aimed at helping community leaders, business and civic organizations, not-for-profit agencies and other interested people get the latest census infor-

mation. The Vanderbilt Census Information Center is one of 59 such sites named by the U.S. Census Bureau to help disseminate information. To view Vanderbilt's updated census information Web site, visit www.vanderbilt.edu/census.



"First, they do an on-line search."

Music Manuscripts Donated by Family of Holocaust Survivor

The family of Rosemary Kremer May, a Nashville resident for many years and survivor of the Holocaust concentration camps of Westerbork, Terezin, and Auschwitz, recently donated two music books to the Anne Potter Wilson Music Library at the Blair School of Music.

The books, given by Emily May Dolinger, Dudley Dolinger, and Rick and Cindy May, were treasured by their mother as remnants of her life in Germany. Immediately after her liberation from Auschwitz by Allied troops, she carried these music books to her new home in America. While not rare in musical terms, these books of classical music accompanied their owner through the inhumanity of war, imprisonment, and suffering. The May children wished to leave them with a library that would appreciate their emotional and historical value.



Martha Young, the Central Library’s administrative services coordinator, and Paul Murphy, retired science and engineering librarian, curated an exhibit at the Central Library featuring 104 miniature flags. Each flag represents the home countries of the University’s 988 international students. The display of flags will become a standing exhibit, updated each fall. The majority of Vanderbilt’s international students hail from China, the Republic of Korea and India, among others, but there are flags—and students—from such locales as Moldova and Afghanistan. “After the terrorist attacks on September 11 happened, we felt it was even more significant to help foster a sense of community,” said Young. “I hope it makes our international students know that we welcome them and are pleased to have them here.”

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