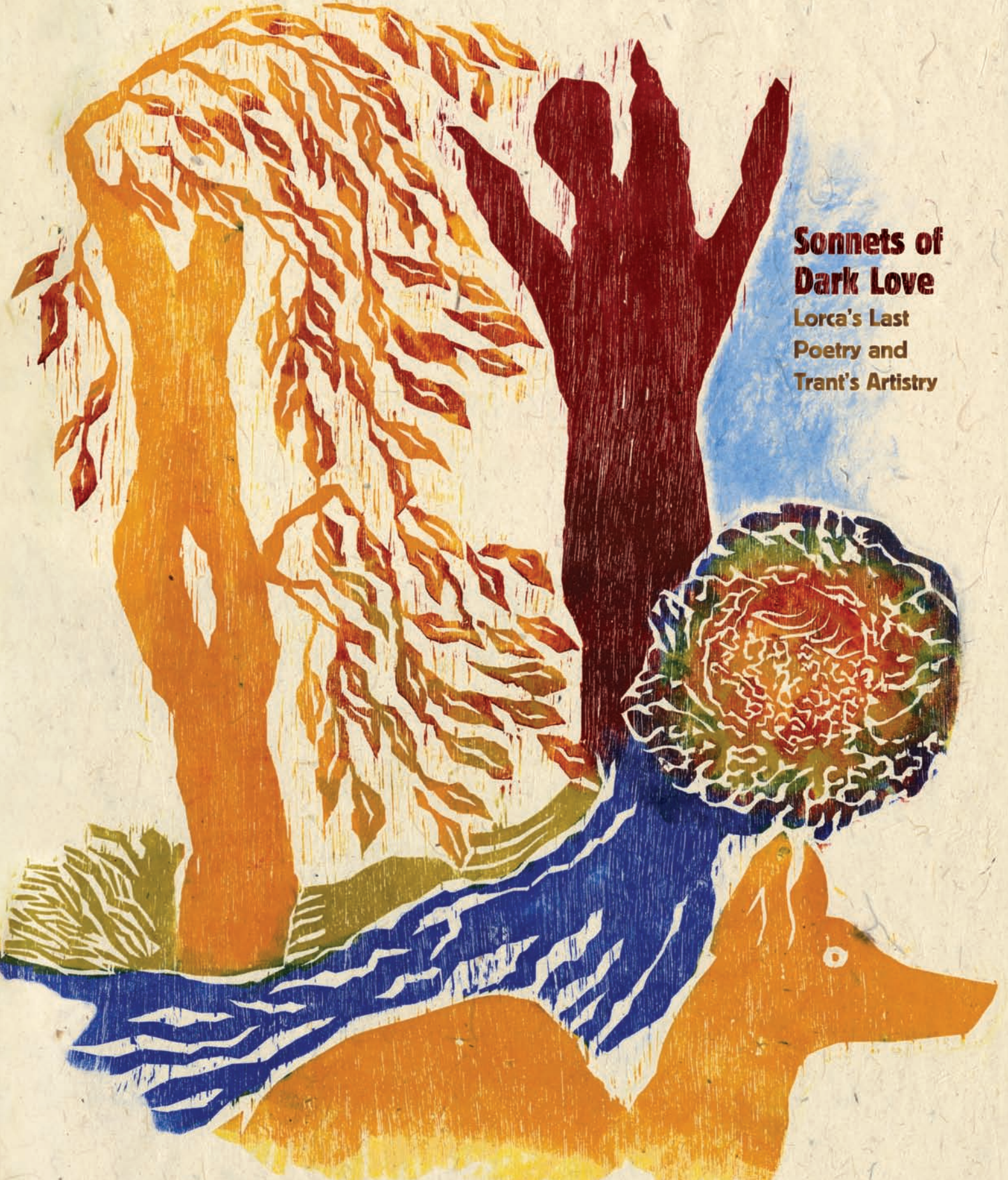


A CORN Chronicle

PUBLISHED BY THE JEAN AND ALEXANDER HEARD LIBRARY • VANDERBILT UNIVERSITY • FALL 2006

**Sonnets of
Dark Love**
Lorca's Last
Poetry and
Trant's Artistry





Paul M. Gherman
University Librarian

About the cover:
The art on the cover was created by Carolyn Trant, an independent artist and designer of books, as part of the volume *Sonnets of Dark Love*. The large book (16.25" by 22.5") illustrates some of the last poems written by Federico Garcia Lorca. Widely regarded as Spain's most distinguished 20th-century writer, he was executed by Spanish rebel death squads in 1936 at age 38. Trant has specialized since 1995 in producing artists books under her own imprint, Parvenu Press, and gave the *Acorn Chronicle* permission to use her work.

THE ACORN CHRONICLE is published semi-annually by the Jean and Alexander Heard Library, Vanderbilt University. Address inquiries to the Library, 419 Twenty-first Avenue South, Nashville, Tennessee 37240, 615/322-4782, or by email to editor Lew.Harris@vanderbilt.edu.

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<http://www.library.vanderbilt.edu/>
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Vanderbilt University is committed to principles of equal opportunity and affirmative action.

Most of us think of a library as a place to find information or a good place to find solitude for study. Increasingly, digital information makes coming to the library unnecessary. But libraries have another primary mission of significant importance, and that is to preserve our society's cultural heritage for generations to come. No other institution outside of museums has this mission in our society. At Vanderbilt this part of our core mission becomes ever more important in the digital age, where information often has no physical location and where conditions sometimes place information at great risk.

A good example of our mission is the effort to preserve the Contini-Volterra Photographic Archive, a collection of more than 60,000 photographs primarily of Italian art works. Many of these works were destroyed in World War II bombings. Without our efforts to store the photos at optimal temperature and humidity, make digital copies of them, and catalog them, this record of Western art would simply be lost. Not only does the archive serve as a research tool, but it also allows for alternative approaches to primary visual material.

Likewise, every day we record television news to preserve a record of how America is informed about significant events. In partnership with the Library of Congress, Vanderbilt's Television News Archive is the

only publicly accessible record of U.S. television news. The archive is growing in popularity since we opened its index to Google. Without the Television News Archive, access to yesterday's broadcast news would be impossible for most Americans.

One of our most important preservation activities is the acquisition of personal papers of noted Vanderbilt alumni and Nashvillians, especially those connected to the arts. The acquisition of the papers of noted Nashville art critic Louise LeQuire is a prime example of our efforts to preserve papers both related to the arts and journalism in Nashville.

Of a more mundane nature but of more immediate importance to Vanderbilt is our ongoing responsibility to organize, store and preserve the records of Vanderbilt's history. A significant number of Vanderbilt academic departments and business offices turn over their historic records to the University Archives for permanent safekeeping. Hundreds of boxes of records are added to our collection each year, ready to be retrieved whenever they are needed. Because the University's business and our faculty's research and scholarship is increasingly digital, our role in preserving that record has grown even more complex. The digital world is far more fragile and transient than the paper world to which we have been accustomed. Yet it is our mission and challenge to make sure our history is protected, preserved, and made accessible, regardless of format.

—PAUL M. GHERMAN

Vanderbilt Television News Archive to Digitize Watergate and Other News Specials

Treasured television news specials broadcast from 1968 to 2003 will become more accessible to the public, thanks to the Vanderbilt Television News Archive receiving almost \$280,000 in new funding from the National Endowment for the Humanities. The 1973 Watergate hearings, presidential news conferences, political conventions and other gems of the archive's collection will be converted from tape to digital format.

For more information, go to <http://www.vanderbilt.edu/register/articles?id=27199>

Director of Vanderbilt Divinity Library Receives Promotion

Bill Hook, director of the Vanderbilt Divinity Library, received a promotion at the fall Divinity School faculty meeting. His title had been assistant professor of theological bibliography. Upon the recommendation from the senior faculty and the Divinity dean, he was elevated to professor of the practice of theological librarianship. Hook oversaw the move from the General Library Building to the Divinity School while the Divinity Library was being renovated last summer. He then moved the Divinity Library back into its renovated quarters and was ready for the students when they returned in the fall.

New Assistant Dean of the Divinity School to Have Library Ties

Beth Boord, new assistant dean for development and alumni relations at the Divinity School, will also have fundraising ties with the library as director of development. Boord, who began her new duties Aug. 21, had most recently been director of advancement for Harpeth Hall School, where she led a successful \$44 million campaign. Her resume includes stints as director of development and marketing at the Nature Conservancy of Tennessee, vice president of financial development at the YMCA, and vice president of major gifts for United Way of Middle Tennessee. Boord and Celia Walker, director of communications and library advancement, will work together to raise funds for the library. "As the library seeks to involve more supporters in its work, I'm delighted to have Beth as a new colleague and know her strong fundraising background will be a terrific asset," Walker said.



Beth Boord

Test Pilot Web Site Now Available

The new Test Pilot web site is now available. The site showcases pre-production digital tools and services that are in development. Try out the featured items and give your feedback on their usefulness and usability at <http://testpilot.library.vanderbilt.edu>.

Louise LeQuire Papers Span More than 50 Years of Nashville Arts Scene

BY CELIA WALKER, *Director of Communications and Library Advancement*

The Nashville arts community was still in its infancy when Louise Lasseter LeQuire was born. But by the time Louise completed her education at Peabody, BA'45, MA'46, Nashville had become a place where the arts could flourish and thrive. Studio art instruction was available by 1910 at Watkins Institute and Ward-Belmont Junior College. The first community artists' group, the Studio Club, formed in 1932 to share information and hold exhibits. They would later change their name to the Nashville Artist Guild, a respected resource for exhibition opportunities, advice and support.

Onto this scene burst 26-year-old Louise LeQuire, hired by the *Nashville Banner* in 1950 to be the city's first art critic. She held that position until 1961. Louise and husband Virgil had four children during the 1950s, but motherhood did not slow her down.

"I had all those babies. I just remember carrying them with me—two in my arms and one 'hipped' child. The number four child had to take care of her-



Louise LeQuire

self. I had to go down to the *Banner* to turn in my column and I had to be ready at a certain time. During the week I tried to cover everything in the arts that was going on, and in those days it was possible. Today, it wouldn't be possible for one person to go to everything."

Those who knew Louise, who passed away last July, were aware of her love for art, which she expressed as a teacher, patron, writer, and, most importantly, as an artist. She loved art in all its forms: music, poetry, and visual art. Over the span of 50 years, Louise collected and saved materials about the changing Nashville arts scene in "clip and save" files in her Nashville studio. Last spring, she donated those papers to Special Collections of the Jean and Alexander Heard Library.

In an interview about two months before her death, Louise said, "It seemed to me that donating these papers to Vanderbilt would be really the best thing that I could do with them because I can't

imagine how people in the future would know any of this or remember it. At the time you don't think about that, you just don't look ahead. I was glad to find a place to donate them."

The papers reflect Louise's lifelong interest: her great affection for the state's artists. She followed the careers of many artists—Avery Handly, Jr., A.C. Webb, Puryear Mims (BA '26, MA '28), William Edmondson and Nashville native Charles "Red" Grooms to name a few—and used the materials to create articles, essays and films. Her files contain a wealth of ephemera—exhibition brochures, catalogs, newspaper clippings—as well as photographs and correspondence that paint a picture of Nashville's arts community in the last half of the 20th century. Such materials are extremely valuable to art historians wanting to understand the full story of our state's art development. And yet they are frequently discarded and lost. That is why Louise's gift

continued on back cover

Bandy Center Acquires *Les Fleurs du Mal* Illustrated by H. MATISSE

BY YVONNE BOYER
Librarian, W.T. Bandy Center

In his biography of Charles Baudelaire, the late Claude Pichois, Vanderbilt Distinguished Professor of French Emeritus, mentioned two reactions to the French poet's most celebrated and infamous work, the collection of poems titled *Les Fleurs du Mal*. A government report called the book, first published in 1857, "an act of defiance in contempt of...religion and morality." Victor Hugo, on the other hand, wrote to praise Baudelaire by noting, "Your 'flowers of evil' are as radiant and as dazzling as stars." Subsequent reactions have covered the full spectrum of those polarized opinions, including visual interpretations of the poems themselves.



The artist's portrait of Baudelaire

Many of Baudelaire's poems were erotic, sensuous, and flouted conventional mores. In August 1857, he was prosecuted for "offending public and religious morality." Ultimately, the French court fined Baudelaire 300 francs and banned six of the most erotic and sexually explicit poems from the volume.

In the summer of 1944 French artist Henri Matisse began the project to illustrate *Les Fleurs du Mal*. The edition was completed in 1947 and published by La Bibliothèque Française. This rare first edition has just been acquired by the Jean and Alexander Heard Library and is one of only 300 copies signed by the artist (320 copies were printed). It is part of the Baudelaire Collection at the W.T. Bandy Center for Baudelaire and Modern French Studies.



Henri Matisse at work, from Matisse et Baudelaire: [exposition] Musée Matisse, Le Cateau-Cambrésis. Le Cateau-Cambrésis: Musée Matisse, 1992.

In this book Matisse illustrated a selection of 33 poems from *Les Fleurs du Mal*. His images, mostly of women's faces, also include portraits of the poets Baudelaire and Guillaume Apollinaire, and a self-portrait. Delicate line lithographs face the first page of each poem. Matisse also illustrated the work of such other writers as James Joyce, Pierre Reverdy, Stéphane Mallarmé, and Tristan Tzara.

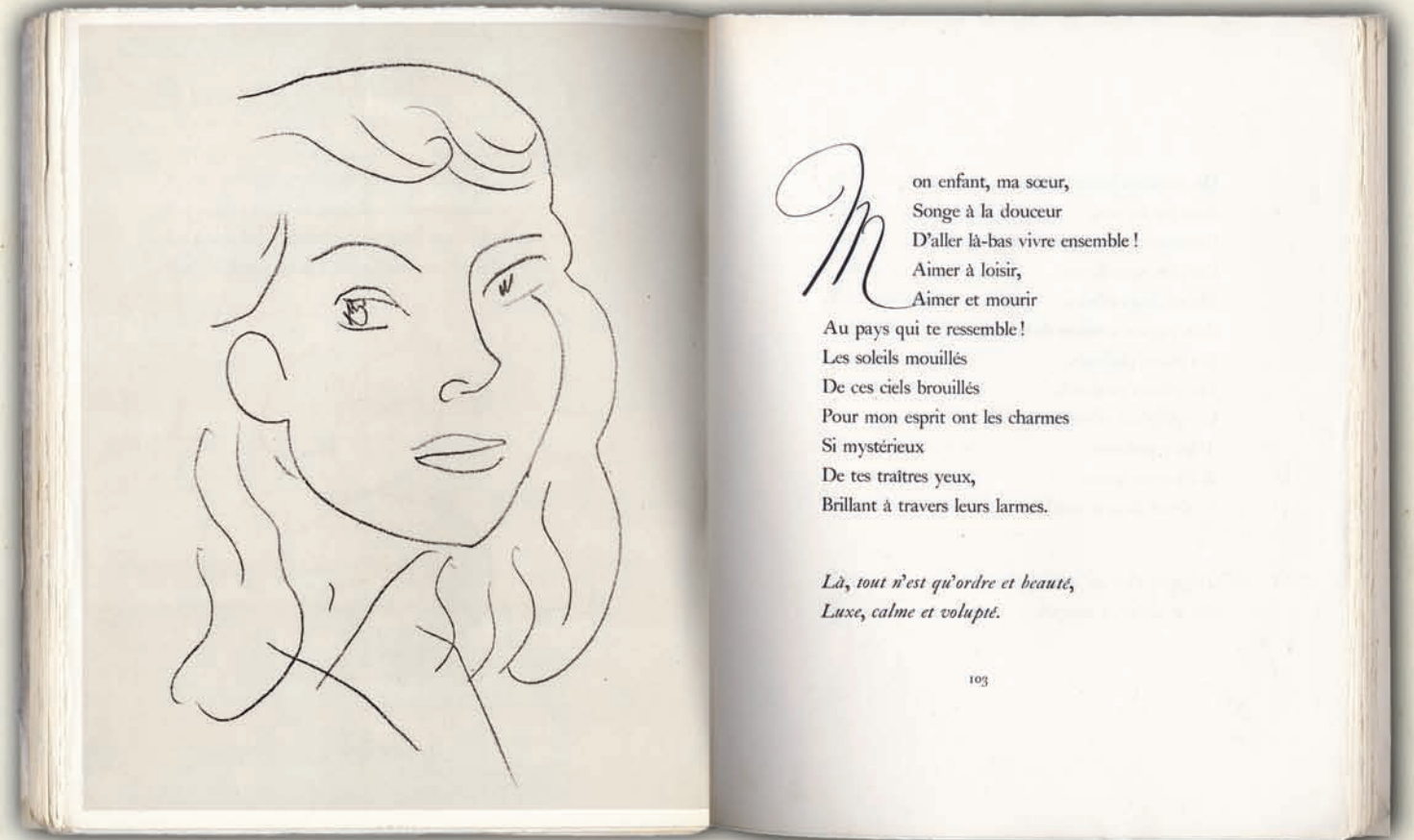
The illustrations of women's faces, drawn from models, evoke the spirit of each poem. Of particular interest is the poem, *L'invitation au voyage*, which contains the famous line "Luxe, calme et volupté (Luxury, peace, and pleasure)," the title of a 1904 painting by Matisse. The woman's face opposite this poem is traced in a few, spare and lyrical lines.



Headline at top of page 5: Signature of Henri Matisse from one of his cover studies for *Les Fleurs du Mal*.

Left: The front cover of *Les Fleurs du Mal* as illustrated by Henri Matisse.

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The woman's face opposite the poem, *L'invitation au voyage*, is traced in a few, spare and lyrical lines. The poem contains the famous line "Luxe, calme et volupté (Luxury, peace, and pleasure)," the title of a 1904 painting by Matisse.

Matisse added designs at the end of each poem, which become abstract blossoms mirroring the florid quality of the verse. He also drew the capital letters that begin the first word of each poem, transforming image to letter. It is said that as Matisse pondered how to match the character of the poems, he declared that "the drawing should be the visual equivalent of the poem."

The recently acquired volume is a testament to the success of that ambition. It was acquired at the suggestion of University Librarian Paul Gherman and with generous funding provided by The Heard Society. The acquisition of this rare and valuable volume marks a very special addition to the Baudelaire Collection's comprehensive holdings of material by and about the poet. This illustrated edition of *Les Fleurs du Mal* is a tribute to the creativity of both poet

and artist, to the unique union of their visions, and to the genre of artists' books.

The newest addition to the Bandy Center collection joins more than 200 other editions of *Les Fleurs du Mal*, spanning more than 30 languages.

This is indeed a welcomed addition to the Baudelaire Collection because next year commemorates the 150th anniversary of the publication of *Les Fleurs du Mal*.



A self-portrait of Henri Matisse

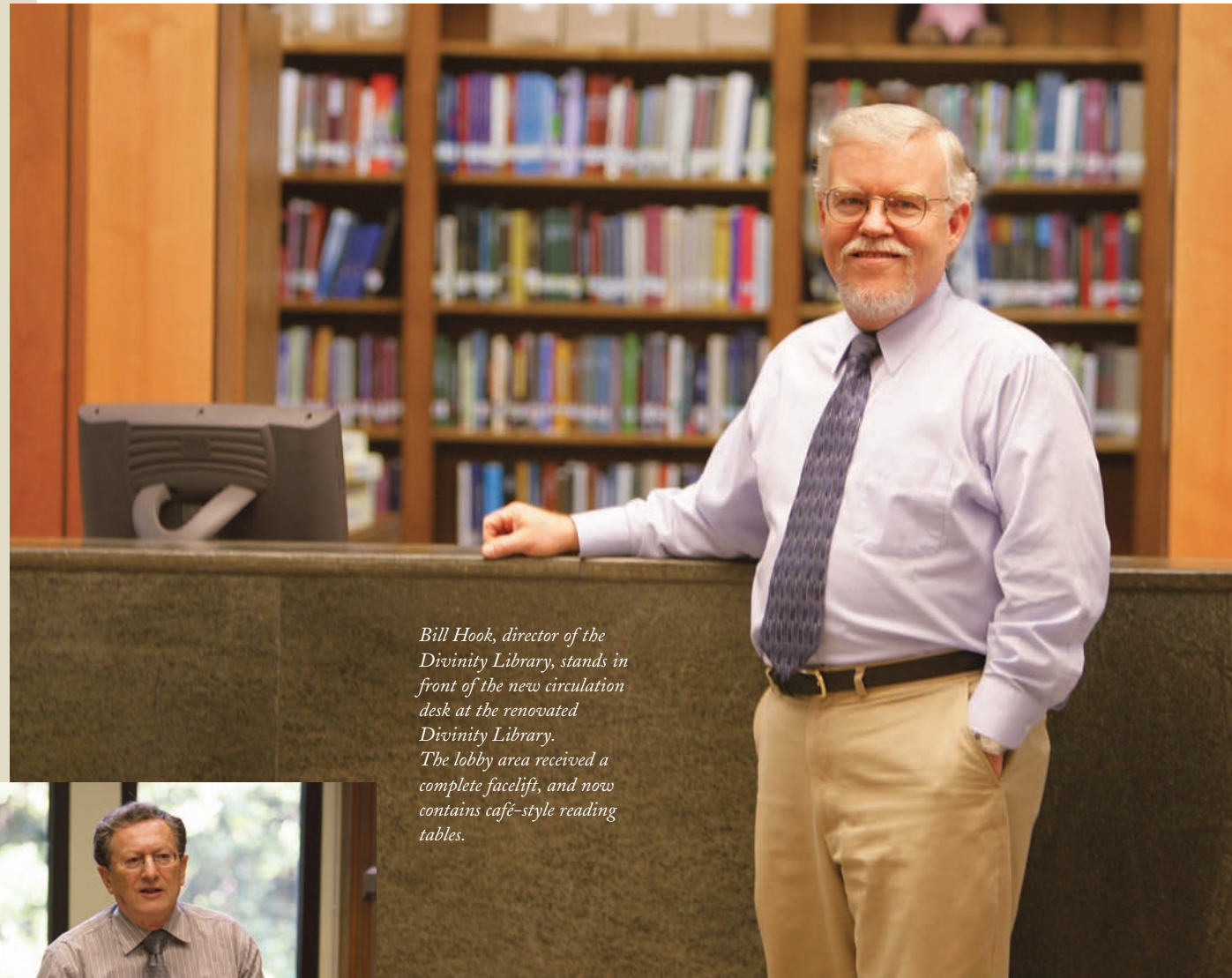
Vanderbilt Divinity Library Completes Renovation

The Vanderbilt Divinity Library underwent an extensive renovation during the summer and was ready for students when they arrived in mid-August. The renovation provides the library with additional space, expanded study areas, and the addition of four seminar/group study rooms, according to Bill Hook, director of the Divinity Library. The renovation project enabled the Divinity Library to acquire the entire second floor space of the General Library Building. Previously, Divinity's space was restricted to the north side of the second floor. The square footage in the renovated library jumped to approximately 21,000 square feet from its previous total of about 15,000 square feet. Not skipping a beat during the construction, the library moved to temporary quarters in the Vanderbilt Divinity School building during the summer months.

As previous renovations of libraries on campus have shown, when facilities are inviting and provide appropriate user spaces, use increases dramatically. For professional and graduate research, particularly with a student population consisting primarily of commuters rather than campus residents, library study space is crucial. The renovated library provides a mixture of casual seating, spaces for conversation, and collaborative studying, as well as quiet research areas. The Divinity Library serves as a hub for student life, as the faculty and curriculum place heavy reliance on library resources and research.

Physical space influences the way patrons perceive the collection and also affects the way in which the library staff develops and provides services to support patrons. The renovation project provided a creative opportunity to design new space and to develop new library facilities that meet research and teaching needs for the students and faculty of the Divinity School and the University.

The Divinity Library renovation project came in under budget and plans are underway for additional, though more modest, renovations on the first floor this winter.



Bill Hook, director of the Divinity Library, stands in front of the new circulation desk at the renovated Divinity Library. The lobby area received a complete facelift, and now contains café-style reading tables.



Professor Jack Sasson conducts a class on Literature of the Ancient Near East in one of the new seminar rooms in the Divinity Library. Sasson is the Mary Jane Werthen Professor of Jewish Studies and Hebrew Bible at the Divinity School. Right: Students listen intently to Sasson.



Divinity School students (from left) Ryan Brand-Neuroth and Katie Ziskovsky sit at study tables. In the foreground is student Nathan Brown.



GENEROSITY THAT VOLUMES

Every year, the support of alumni and friends allows the Jean and Alexander Heard Library to expand its collections and enhance its services. This generosity is vital to maintaining and managing our first-rate library system.

Now you can be part of this success story by joining the Friends of the Library.

To find out more about the Friends of the Library, please contact Beth Boord at 615/322-2929 or beth.boord@vanderbilt.edu.

To make a gift now, please use the enclosed envelope or visit our online gift site at www.vanderbilt.edu/giveonline.

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Sonnets of Dark Love

Represents Some of Lorca's Last Poetry

BY PAULA COVINGTON

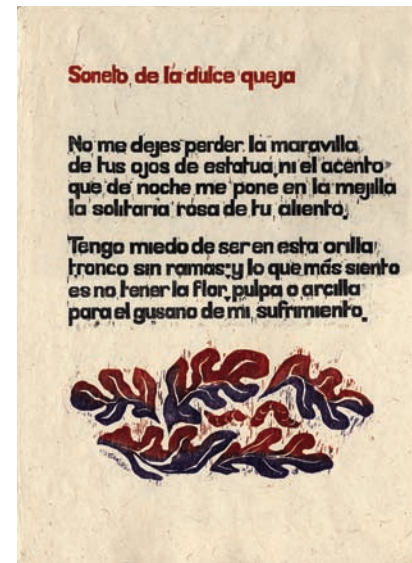
Sonnets of Dark Love is a volume that unites two art forms in a single work: the passionate poetry of Federico García Lorca and the exquisite artistry of the gifted illustrator, Carolyn Trant

Federico García Lorca is widely regarded as Spain's most distinguished 20th-century writer, both as a poet and as a playwright. He achieved his fame during the years between World War I and the Spanish Civil War, an era that witnessed an explosion of literature in Spain unequalled since the Spanish Golden Age of the 16th and 17th centuries.

The 11 sonnets in *Sonnets of Dark Love* represent Lorca's last poetry. Carolyn Trant, an independent artist and designer of books, created both the book and the spectacular woodcuts. The volume is one of a limited edition of only 30. From her studio in the south of England she describes the process: "Both text and images are woodcuts on large sheets of plywood cut with a knife and scalpel. They are printed by hand by burnishing on the reverse with a spoon—very labor intensive but the nature of the hand-made paper works best

this way...blocks are printed on top or side by side in several stages. They take months, years, to print." She adds, "My methods are often quite unorthodox but I enjoy working with very natural materials and finding solutions to the problems they present." And she has certainly found the solutions for the challenges posed by this project, through the choice of rough Khadi paper from Nepal and the design of woodcuts that convey the passion of Lorca's sonnets through her art. The acquisition of the book was made possible through funding from the Heard Library Society. This volume joins other examples of fine book making as an art form that are held in Special Collections.

Born in 1898, Lorca was already a published poet while as a student but his family wanted him to become a lawyer. After a brief time reading law at the University of Granada, he left to continue his studies at the cultural and intellectual center of Madrid during that time: the Residencia de Estudiantes, the "student hall of residence," a college based loosely on the model of Oxford. While at the "Resi," as he called it, Lorca made friends with poet Rafael Alberti, filmmaker Luis Buñuel, and artist Salvador Dalí. The publication in 1928 of poems celebrating his native Andalusia and its gypsy influences—



Primer romancero gitano—established Lorca's reputation in his home country. Despite this success, he fell into a period of depression and left Spain for a time, traveling and lecturing in New York, Cuba, Argentina, and Uruguay. Lorca returned to Spain just as the dictatorship of Primo

de Rivera failed and the Spanish Republic was re-established. He became head of a traveling theater company, La Barraca, which performed both classical and contemporary dramas—some written by him—all over the country.

Political polarization in Spain continued to intensify during the 1930s. Lorca debated leaving for Cuba or Mexico, though he did not wish to leave his rumored lover, Rodríguez Rapún, whom he had met in 1933 through La Barraca. In July, 1935, Lorca traveled to his hometown of Granada to join his father for their shared saint's day. Within days of his arrival, military rebels took control of the city. Lorca was an easy target for the rebel group as a poet and intellectual who was thought to be a homosexual and was a member of a prominent anti-fascist family. He was shot during mass executions by a rebel death squad and buried in a mass grave. Though he died at the age of 38, he still remains a renowned writer 70 years later.

Written in 1935, the sonnets were not intended for publication in book form and were not generally available until 1984. The title comes from a line in one of the sonnets that was recalled by the poet Vicente Aleixandre from a private reading of them shortly before Lorca's death. When Lorca finished his reading, Aleixandre cried out, "What a heart! How much it must have loved! What it must have

suffered!" The sonnets focus on human relationships and the sorrow felt because a beloved is absent or indifferent. The title "amor oscuro" or "dark love" does not refer to Lorca's homosexual relationship, despite the fact that he was writing the verses during a difficult period in his relationship with Rapún, who may have been his inspiration. Rather, the "dark love" refers to unrequited love and the verses express the torment and anguish and often unhappy nature of relationships, and speak to the essential need of all men and women for a love that is returned.

No me dejes perder la maravilla de tus ojos de estatua, ni el acento que de noche me pone en la mejilla la solitaria rosa de tu aliento.

Never let me lose the marvel of your statue-like eyes, or the accent the solitary rose of your breath places on my cheek at night.



Library Preserves and Enhances Valuable *Contini-Volterra* Photographic Archive

BY LEW HARRIS



Canaletto (Italian, 1697-1768)
View of the Grand Canal, 1726-1730
Oil on canvas
Birmingham Museum of Art
Contini-Volterra Photographic Archive, Vanderbilt University
Special Collections

Professor Hamilton Hazlehurst, then chair of Vanderbilt's fine arts department, was visiting the offices of the Kress Foundation in 1968 when the foundation's executive director took a call saying that the Contini-Volterra Photographic Archive would soon be available. The call had come from the widow of Gualtiero Volterra, who said that she would like to sell it and see it placed with either a university or museum. Department legend says that the receiver had just been placed back on the cradle when Hazlehurst said, "We'll take it!"

While admitting that it's a good story, Hazlehurst said it was not so easy a process. "I knew it would be a useful archive and hopefully we might be able to get it, so I passed the idea along to the dean and he in turn talked with the chancellor," recalls the professor emeritus. "They thought it was a good idea but they didn't want to just take it without really knowing what it was all about. So they sent me to Florence (Italy) to look over the archive. It didn't take

me long to know that we had to have it if somebody could come forth with the funds for it."

Dr. Thomas A. Matthews and his wife, the late Ann Hearn Matthews, BA'50, purchased the collection for \$30,000 in 1968 for the Fine Arts Department, which housed the collection for 35 years. The Contini-Volterra Photographic Archive contains more than 60,000 photographs of primarily Italian Renaissance paintings and sculptures from between the 13th and 18th centuries. Other European schools of art are also represented, especially the French and Spanish.

Among the many images are works by such noted artists as Botticelli, Titian, Giotto, Tintoretto, Michelangelo, Leonardo da Vinci and Lorenzo Monaco.

The photos are contained in 375 red Moroccan leather-bound boxes. Because most of the photographs were taken before World War II, they include images of art objects that were either destroyed in bombing during the war, stolen, or no longer exist. That makes them doubly important for art history scholars.



Sandro Botticelli (Italian, 1446-1510)
The Virgin Adoring the Child, 1480-1490
Tempera on panel
National Gallery of Art, Washington, D. C.
Contini-Volterra Photographic Archive,
Vanderbilt University Special Collections

The archive was transferred from the Fine Arts Department to Special Collections at the Jean and Alexander Heard Library in 2003. There were two reasons for moving the collection, says Robert Mode, associate professor of the history of art.

"The library indicated it had the proper archival conditions to preserve it—which we did not have—and that was very attractive," says Mode. "Special Collections also had the possibility of applying for a major grant to catalogue the material, which in fact is what has transpired."

The Kress Foundation recently awarded Special Collections a \$170,000 grant to catalogue and preserve the photos and eventually make the catalogue and images available to a world wide audience online.



Albrecht Dürer (German, 1471-1528)
Knight, Death and the Devil, 1513
Engraving
Museum of Fine Arts, Boston
Photo credit: Museum of Fine Arts, Boston
Contini-Volterra Photographic Archive,
Vanderbilt University
Special Collections

"We are doing a tremendous amount of work to make sure this collection is preserved, and the grant is going to help with the acquisition of supplies and allow us to hire enough personnel to devote significant time to the collection," says Juanita Murray, director of Special Collections. "One of the things you have to be careful with, particularly with photographs, is to keep them at the correct temperature and humidity so they can be preserved longer."

The vault that houses the collection is maintained at 60 degrees with a humidity of 45 to 50 percent—optimal conditions for preserving photographs according to Teresa Gray, reference archivist for Special Collections. The vault, which also houses other manuscripts, rare books and photographic collections, has its own special air conditioning and heating units as well as its own security system.

Karin Sack, who earned a master's degree in art history at Vanderbilt in 2004, has been devoting about 20 percent of her time to the archive. The grant will enable her to devote most of her time to cataloguing and developing a data entry system for each picture and will also provide the funding for an additional person to help her. Sack's experience as a



*Titian (Italian,
1488-1576)
Portrait of Ranuccio
Farnese, 1542
Oil on canvas
National Gallery of
Art, Washington, D.C.
Contini-Volterra
Photographic Archive,
Vanderbilt University
Special Collections*

museum registrar has been especially helpful in preparing the collection for digitizing.

“What makes this archive unique is the addition of specific opinions by top scholars through the period before and after World War II who used it and would write their notations and comments literally on the back of each photograph or attach their notations to it,” Mode says.

“This archive enhances the visual resource of history in a way that cannot be done by other substitutes,” adds Mode. “These are large scale photographs of fine detail and quality that give scholars every opportunity to study all the styles and personal attributes of a given artist. Of course the original would be ideal, but this gives you as good an image as was possible at the time.”

The photographs were mounted on extra heavy paper stock but most of the images have some slight curling and, occasionally, minor buckling. Heavy archival sheet protectors are being used to gradually flatten the photographs. A number of images also suffer from acid burn, causing a yellowing of the emulsion. Because the photographs were printed on acidic paper, Sack places each one in non-acidic plastic sleeves and stores them in non-acidic folders in non-acidic boxes.

The archive of photographs was started by Count Alessandro Contini Bonacossi, a noted art connoisseur in the 1930s, as a way to reference and guide his art purchasing.

The count was quite a colorful person by all accounts. He was made a count by Italian dictator Benito Mussolini in exchange for a promise to give his art collection to the country upon his death. Contini Bonacossi was later made a senator of the Kingdom of Italy.

Count Contini hired noted art historian Evelyn Sandberg-Vavala to organize the photographs before World War

II, and the archive was later acquired by antiquarian Gualtiero Volterra and augmented by art scholar Mina Gergori. The collection was created between the 1930s and 1960s with large numbers of images taken before 1940.

According to Sack, some examples of art objects documented in the archives that no longer exist because of World War II bombing or which have been transferred or separated over the years include:

- Frescos from the Church of Saint Apollonia of Mezzaratta. Photographed as they were at Mezzaratta, the frescos have since transferred to the National Gallery of Bologna.
- Two altarpiece panels by Jacopino de Francesco de' Bavosi (National Gallery of Bologna). This historical photograph features both panels fitted together as one object. They are currently separated as two distinct art objects.
- *Coronation of the Virgin* by Altichiero, formerly at the Chiesa degli Eremitani in Padua. No longer exists.
- A crucifixion scene with the Trinity and Mary Magdalene by an unknown 14th century artist at the Church of St. Zeno, Verona. Damaged fresco exposing an older Byzantine fresco underneath.

Both the Getty Foundation and the National Gallery of Art in Washington, D.C., were apparently anxious to snap up the archive, only to learn that Vanderbilt had the inside track. Regardless of how the collection may have been acquired, Mode says getting it “was a major coup.” The archive has been in Vanderbilt’s possession for 40 years and, with the help of the Library’s preservation efforts and digitizing, its life expectancy is now virtually limitless.

Under the new Pension Protection Act of 2006 you’ll avoid paying taxes on amounts transferred directly (“rolled over”) from your IRA to Vanderbilt University. Under the old law, all withdrawals from an IRA were included in taxable income.

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The Jean and Alexander Heard Library thanks and recognizes the many supporters who gave generously to the library during the past fiscal year (July 1, 2005, through June 30, 2006). To learn more about supporting the library—or to let us know about any omissions or errors on this list—please contact Beth Boord at 615/343-4717 or beth.boord@vanderbilt.edu.

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Members of the Heard Library Society, named for Chancellor and Mrs. Alexander Heard, generously gave \$1,000 or more during the year.

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LOUISE LEQUIRE: ARTIST, WRITER, TEACHER, PATRON

LEQUIRE PAPERS,

continued from page 3

The Nashville arts community was still in its infancy when Louise Lasseter Lequire was born. But by the time Louise completed her education at Peabody, BA'45, MA'46, Nashville had become a place where the arts could flourish and thrive. Studio art instruction was available by 1910 at Watkins Institute and Ward-Belmont Junior College. The first community artists' group, the Studio Club, formed in 1932 to share information and hold exhibits. They would later change their name to the Nashville Artist Guild, a respected resource for exhibition opportunities, advice



Louise L. Lequire, American 1924–2006 Pond Mists, 2000 Watercolor on paper 31" x 40"
Courtesy of the Lequire family

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