

THE ACORN Chronicle

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Friends honor Heards at silver anniversary celebration

The Friends of the Library held a special "Silver Anniversary Celebration" in October to honor the couple responsible for much of the library's growth and success during the past 25 years.

In 1974, Jean Heard envisioned an organization that would lend critical support to Vanderbilt's library, then called the Joint University Libraries (JUL). With the help of JUL's director, Frank P. Grisham, and Jesse E. Wills, president pro tem of the fledgling group, her vision became the Friends of the Library. The organization now supports an institution that bears her name and that of her husband, Alexander Heard, chancellor emeritus of the University.

In honor of the Friends 25th anniversary, president Ann Jennalie Cook Calhoun announced the creation of the Jean Heard Silver Anniversary Endowment Fund to honor the person Calhoun called "our first friend." The fund, which supports acquisitions for the Anne Potter Wilson Music Library, purchased a rare 1757 first edition of *L'Arte del Arco (The Art of Bowing)* by Giusepe Tartini as its first acquisition.

"This is an especially fitting gift because it reflects Mrs. Heard's lifelong love of the violin," Calhoun said. "It will



ED RODE

no doubt bring much pleasure to those who will benefit from its presence in the library."

"*The Art of Bowing* is a classic treatise that helped lay the foundation for modern bowing techniques," Jean Heard said. "It is a very important acquisition for the music library, and I am extremely honored that it was given in my name."

Alexander Heard delivered the evening's address on "Knowledge—Creating It, Preserving It, Using It." He

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Above: Honored guests at the Friends of the Library 25th anniversary dinner were Jean Heard, left, and her husband, Alexander Heard, chancellor emeritus, pictured here with Ann Cook Calhoun, Friends president.



ED RODE

Heidi and Frank Heard chat with Florence Stumb Davis. Frank Heard is one of Jean and Alexander Heard's sons.



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Mary McClure Taylor, left, with Sally Howell and Anne Hartree



Gary Gore, left, retired University designer, enjoys conversation with Cindy Dixon and Marc Stengel.

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focused on the history of Vanderbilt's library and the "remarkable progress" made by the institution, discussing some of the more fascinating pieces in the Library's collection (please see related article on this page).

University Librarian Paul M. Gherman reported on the current state of the library, in particular the expansion of the "electronic library," which includes the use of CD-ROMS and the Internet.

"Buying electronic information at the time of need will allow us to purchase information precisely tailored to an individual's research needs," Gherman said. "It reduces the number of books, journals, and articles that go unused in the library and is a more effective expenditure of library funds."

Those attending the event received a special anniversary keepsake booklet written by Marice Wolfe, University archivist, and designed by Gary Gore, a member of the Friends. It includes a brief history of the Friends of the Library, information on their past annual dinners, and interesting items about the library. 🐦

Friends elect new board members

President Ann Cook Calhoun presided over the election of new officers to the Friends' board of directors during the 25th anniversary dinner. They include Michael Kreyling, vice-president for acquisitions; Howard Smith, treasurer; and new board members, Mandy Smith Barbara, John Poindexter, and Edwin Gleaves. The membership also approved an amendment to the constitution stipulating that the chairman of the Heard Society will be a member of the Friends of the Library Board.

Friends enrich library holdings

Contributions from the Friends of the Library support special acquisitions for the Library's various divisions. They range from costly but important microfilm sets, to a variety of facsimiles useful to various scholarly disciplines, to unique ancient publications. Here are a few of the significant acquisitions the Friends have made possible over the past 25 years:

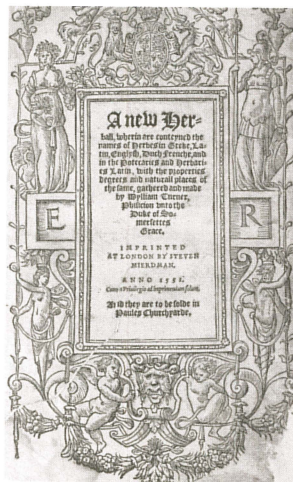
- In 1976, the Friends' first acquisitions included 65 first editions of the works of novelist Henry James, as well as two important facsimiles, *The Corpus of the Miniatures in the Manuscripts of Decretum Gratiani* and *The Red Books of Humphry Repton*, an 18th-century landscape architect. Both books are of great value to students of the fine arts.

- Examples of scrupulously recreated modern facsimiles of ancient texts, of which only one or few copies are available in the world, include *The Great Domesday Book*, William I's extensive census of England taken after the 1066 Norman Conquest.

- To honor the 20th anniversary of the founding of the William T. Bandy Baudelaire Studies Center, the Friends helped the library acquire *Le Salon de 1845*, a first edition of Baudelaire's first work and the only "first" not already owned by the center.

- The volume selected to mark the Friends' tenth anniversary was a unique, numbered and signed copy of James Joyce's 1922 *Ulysses*.

- The History of Medicine Collection was enriched by the Friends' purchase of two original early texts, *De Morbis Puerorum*, London, 1653, on the diseases of children, and Turner's *New Herball*, London, 1551-1562, a fine addition to the collection's holdings in nutrition history.



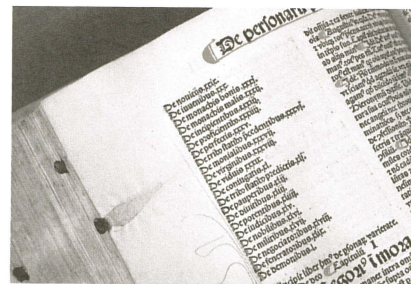
collection's holdings in nutrition history.

- The most recent acquisition of early date is the incunabulum (published during the first 50 years of printing, 1450-1500) *Opuscula*, or works of Saint Bonaventure, Strassburg, 1495, purchased for the Divinity Library to recognize the newly created Chair of Catholic Studies in the Divinity School. Bonaventure was a Roman Catholic cardinal who published many important theological works.

- The Music Library has received a number of special acquisitions including the valuable library collection and piano literature of Werner Zepernick, a Nashville pianist, critic, and teacher.

- Each year the Friends allocate an amount to Special Collections for the Jesse E. Wills Fugitive/Agrarian Collection. Bibliographers select from the broad field of active publishing on the writers, occasionally purchasing small manuscript collections, new editions, and foreign translations of their works.

After 25 years, the benefactions of the Friends of the Library are far too numerous to count. The library would be distinctly poorer without its Friends. 🐦



MARICE WOLFE

FROM THE UNIVERSITY LIBRARIAN

Vanderbilt's library has recently joined with the University of Kentucky and the University of Tennessee, Knoxville, in the Information Alliance. Our three institutions have created a virtual catalog called IRIS that allows patrons to search simultaneously all three library's catalogs plus the catalog of the Center for Research Libraries in Chicago. The center has a collection of over 3 million volumes of rare research material, such as foreign dissertations and international newspapers. Vanderbilt faculty and students thus have available to them through IRIS more than 9 million volumes from four libraries. As part of IRIS, we have also implemented a courier service to move books quickly among the three university libraries.

In addition to sharing materials already purchased, IRIS provides real opportunities for our library to use our financial resources wisely. Recently, library staff checked book orders during 1997-98 from several randomly selected funds against the holdings of our Information Alliance partners. We found that a very high number of these books—in disciplines such as education, English and general medicine—were also held by

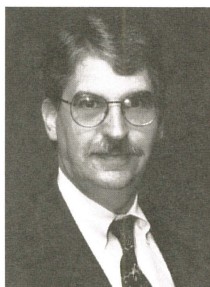


our partners (please see graph below). We have concluded that, through careful planning and selection, we might be able to diversify the collections at all three institutions by creating a process that would enable

IRIS Collection Survey

The following chart represents purchases in a representative sample of book funds in 1997-98. While the percentages shown will not apply to every fund or discipline, they indicate that a high degree of duplication is likely to exist among the purchases of the three IRIS libraries.

Fund	Number of Titles Checked	Percentage Held by UTK or UK
Church History	94	49 percent
Art	110	65 percent
English	111	77 percent
Political Science	108	67 percent
Education	93	74 percent
Management	108	56 percent
General Medicine	53	75 percent
Music	51	76 percent
General Engineering	27	70 percent
Biology	85	78 percent
Total	840	68 percent



Paul M. Gherman

each institution to purchase more unique titles. Increasing the number of unique titles would result in a broader array of material becoming available for faculty and student use.

Many library studies have confirmed that 20 percent of the collection in research libraries accounts for 80 percent of the use.

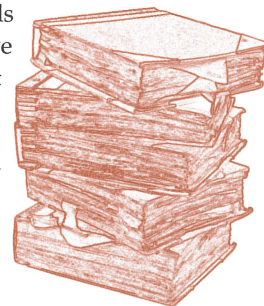
In other words, a relatively small percentage of our books get a great deal of use, and many books we own are rarely used (and some, regrettably, are never used). Yet research libraries must continue to accumulate great stores of books in anticipation of the needs of that one scholar or scientist working to advance the world's knowledge. We cannot simply rely on buying the most popular books that generate the most public interest. That is the goal of our public libraries. But it makes little sense for two or more members of the Information Alliance to purchase and house multiple copies of these rarely or little-used books. A better solution is to have these rarely used books at just one library and shuttle them to the others on the rare occasions when they are needed. Therefore, funds we would have spent on multiple copies could instead be spent on a wider array of unique materials.

Bibliographers from the three institutions with collection responsibilities in German studies have already met to plan how we might assign each library a unique collecting range for German literature. They are now building a database by which they would assign collection responsibilities for individual contemporary German authors to only one Information Alliance library. In this way, each of the three libraries can acquire more unique material. We plan similar meetings for bibliographers in other subjects so that collecting parameters can be determined for other areas.

Our attempt at cooperative collection development among the Information Alliance libraries is unusual among research libraries in the nation, but I believe that this approach shows real promise for research library consortia. As we make the collection-building process more cost-effective and rational, we also increase the breadth of unique resources available to our readers.

This alliance fulfills one of the library's goals by making the best use of our resources to serve the needs of our users. I am excited about these new developments, and I will continue to keep you informed of our progress. 🐣

PAUL M. GHERMAN



Tennessee Treasures Enliven Special Collections

by Marice Wolfe, University archivist,
with photographs from the library's Special Collections

Photos of Grand Ole Opry legends and lively gossip about Nashville personalities and artists who performed at the Ryman Auditorium can be found among more scholarly papers preserved in Special Collections.

The library's unique and valuable collection of radio station WSM-AM and Grand Ole Opry Papers came to Special Collections, in a pleasant irony, from the same source as the Fugitive/Agrarian Collection.

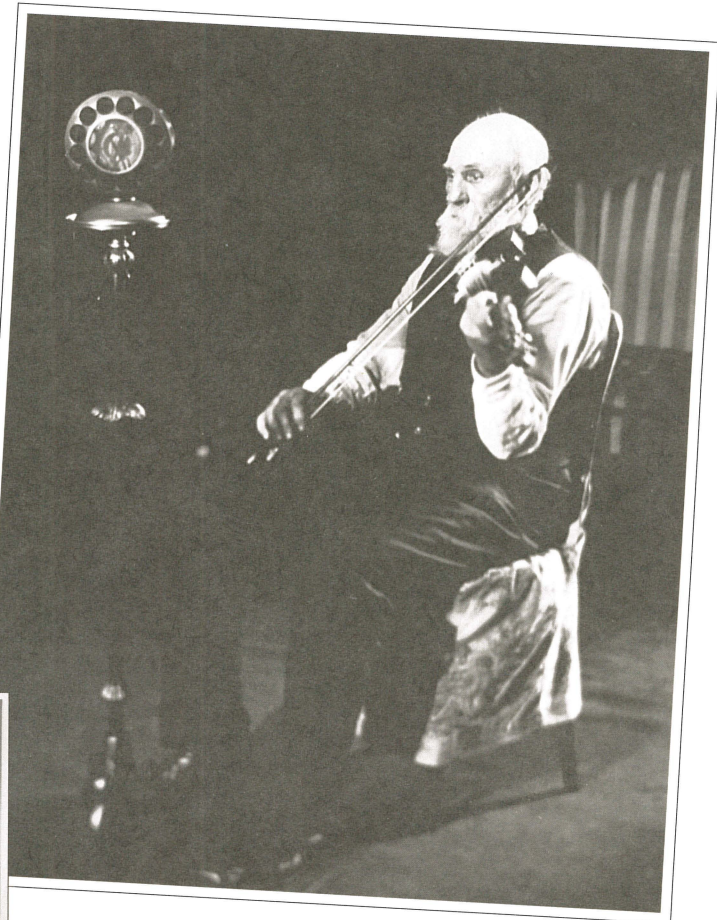
During the 1920s, the Nashville-based National Life and Accident Insurance Company owned WSM radio (its call letters stand for the National Life motto, "We Serve Millions"). The country music show originally began as a publicity vehicle for the company's insurance policies.

Since Jesse E. Wills, the Fugitive poet, was executive officer of the insurance company as well as chairman of the Board of Library Trustees for the Joint University Libraries, he was in a position to deposit the earliest Opry documentation at Vanderbilt.

Among programming schedules, musical notations, song books, and publicity materials are the only known original photographs of fiddler Uncle Jimmy Thompson and harmonica player DeFord Bailey, the Opry's first African-American performer. Early documentation retained at the then-new Opryland amusement park was severely damaged in the March 1975 Cumberland River flood, which also left hollow logs from the Flume Zoom ride dangling from the treetops. This unfortunate circumstance makes the Heard Library's WSM and Grand Ole Opry Papers an even greater treasure.

Researchers regularly access the collection—which measures almost 10 cubic feet—for biographical information on Opry performers. Staff members from the Country Music Foundation often peruse the collection for materials to use in exhibits at the Hall of Fame.

"The Vanderbilt collection is one of the better collections of WSM/Grand Ole Opry papers," says John Rumble, MA'76, PhD'80, an historian with the Country Music Foundation. "They have been very generous in sharing their materials with us for our Grand Ole Opry exhibit."



These photographs from the library's WSM/Grand Ole Opry Collection feature, clockwise from the top, Uncle Jimmy Thompson; Patsy Cline; Opry stars arriving in New York for their performance at Carnegie Hall; and Cousin Minnie Pearl.



Remembering the Ryman

In another ironic twist, the papers of the late Francis Robinson, BA'32, MA'33, a Vanderbilt trustee, memorialize the Opry's historic home in a surprisingly intimate way. From 1943 to 1974, the radio program originated from the historic Ryman Auditorium, which was originally built by Captain Tom Ryman in the 1890s as a place for religious services. Because the show aired immediately following the broadcast of the Metropolitan Opera, its first announcer, George Hay, dubbed it the Grand Ole Opry.

During his Vanderbilt years in the early 1930s, Robinson served as an usher at the Ryman when it hosted the touring theatrical greats of the American stage. He went on to represent Alfred Lunt and Lynn Fontanne, Judith Anderson, Maurice Evans, and others, before beginning a 40-year stint as an executive with the Metropolitan Opera.

Over the years, Robinson kept up a faithful correspondence with fabled Ryman manager, Lula C. Naff. Their 25-years worth of theater and Nashville gossip provide a lively transport back to the past of the local landmark (please see related article on this page). Robinson was Naff's executor and placed her papers with The Nashville Room at the Public Library of Nashville and Davidson County.

Dear Francis:

Here are some tidbits of gossip from letters to Francis Robinson from Lula C. Naff, manager of the Ryman Auditorium, who was dubbed "America's most picturesque manager" by the New York Times.

No way to treat a first lady

"I fixed up the dressing room on right as you come in, and arranged for [Mrs. Eleanor Roosevelt] to enter side door. When Mrs. R. got to the auditorium, she was brought in by the main front door, and one of the doorkeepers demanded her ticket! There were supposed to be no passes. They took her backstage, and as some man was occupying the dressing room, they marched her across the stage in front of the audience, and let her stand with the [Girl Scouts] on the side, not even taking her into that dressing room."

The Grand Ole Opry

"The house [was] not heating for the Solemn Old Judge [George Hay], who wrote me a pretty stiff letter because it was cold last Saturday night at six o'clock. There was not enough coal in Kentucky to heat it, with the drunks going in and out and leaving doors open, and swinging them to and fro, and with such weather as was on, snow and sleet and ice and such a cold wind. Anyone in his right mind, if he had a mind, would not have ventured out on such a day to hear even Roy Acuff play or Uncle Dave [Macon], to say nothing of the many worse ones!"

Who needs birth control?

While attending a speech by Margaret Sanger, an early advocate of birth control, Naff wrote: "I told the women sitting near me that the people there had never had any children or were now too old! The main dining room was packed with a motley bunch of social workers, old maids and a scattering of old men, eunuchs, I presume!"

Goose bumps

"Things are about ready for the Golden Gloves. It is cold, and I am hoping the house will be hot enough for the nakid [sic] boys."

Taking the media to task

"The [Nashville] Banner only noticed [Polish pianist, composer, and statesman] Paderewski's passing by a short news story on an inside page - no pictures. [He was] a wonderful man. Neither paper mentioned he had ever been here.

...I was sorry about Gertrude Lawrence dying. I had her here once to a large audience, but the [local] papers never mention anything that involves the Ryman. Such ignorant reporters. I called both papers and told them about what dumb reporters they had, and they agreed that some mention should have been made of Lawrence appearing here."

Goodbye to censorship

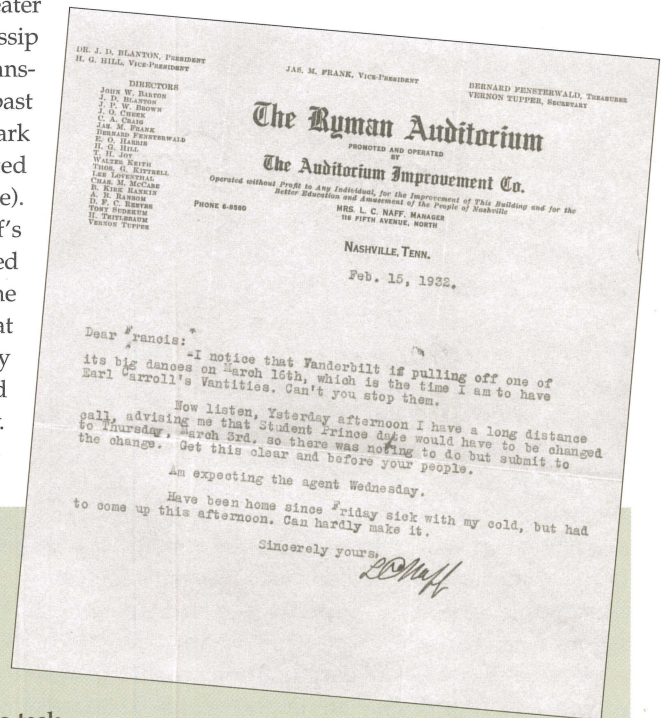
During the 1950s, Naff struck a blow for artistic freedom when she presented a dramatic adaptation of Erskine Caldwell's controversial novel, *Tobacco Road*. The play ran not once, but twice in two years, over the objections of the Nashville Censor Board. Naff's letters to Robinson document the board's opposition to the play and Naff's successful lawsuit that resulted in the board's demise:

Those three prisses in Society [at the] *Tennessean* do not think I can put [Tobacco Road] on in Nashville, it is so "terrible..."

...Well, I am still alive, and *Tobacco Road* has been and gone, so they can't put me in jail, at least I hope they can't...Some preachers, many doctors and educators came...The Fire Chief came and I gave any and all of the officials that [sic] asked passes...

The mail came...and there was the letter from Cameron Faircloth. He stated that at a meeting of the Censor Board yesterday, they "unanimously voted that we should not permit the showing of *Tobacco Road* in Nashville another time"...We had Rust look up their power, etc., and find that the ordinance creating this board gives them authority to pass on and close any kind of show, regardless of its merits or whether or not it is clean.

...I played *Tobacco Road* [a second time], and people were pleased. No policemen came down to stop it, and no second injunction was taken out by the opposition through the state, as was threatened, and I not only won my contention [in court], but did away with a useless and incompetent Censor Board.



From Middle Tennessee barn lofts to the Amazon rain forest

You wouldn't think that the responsibilities of a university records-keeper would take her to the Amazonian rain forest, but for Marice Moylan Wolfe, MLS'77, they did.

Wolfe served as archival consultant for Partners in the Americas at the Museu Amazonico in Manaus a few years ago. The experience was so fascinating that she'd like to return to Brazil, she says, "after mastering elementary Portuguese."

As director of Special Collections for the Jean and Alexander Heard Library, Wolfe's work also takes her to such disparate sites as Rutherford County barn lofts and the studies of notable academicians, writers, and historians. She is accustomed to changes of scene, having lived in eight states and taught at as many colleges and universities before settling in Nashville and making her last major career change.

A graduate of Clarke College in Dubuque, Iowa, Wolfe earned her MA degree in English from Marquette University in Milwaukee, Wisconsin, in 1958. For the next 15 years, she taught English at colleges and universities across the United States.

"I never intended to make a career of it," she says, "but it was delightful to work with the students." It was also convenient for a peripatetic existence while her then husband pursued his doctoral work.

A friend, indeed

It is not entirely coincidental that Wolfe and the Friends of the Library both celebrated 25-year milestones this fall. In 1974, Wolfe and the Friends began their long and productive association with Vanderbilt's library and each other. That year Jean Heard founded the Friends organization. Wolfe had joined the library staff late in 1973 and became the first woman appointed as Vanderbilt University archivist in 1979.

"I had taught American literature and was well acquainted with the Fugitives," she says. "I even had some library experience when I was appointed head of Special Collections, but I suspect that Frank Grisham, then director of the Joint University Libraries, saw something in my demeanor that befitted a Friends liaison," Wolfe says in her straight-forward, matter-of-fact way.

The Friends first annual dinner was held in the fall of 1974 with Jesse E. Wills, president pro tem, presiding. Wolfe has participated to some degree in Friends arrangements ever since, she says, "enjoying the excitement and associations."

"It was my privilege to have the advice and support of



Marice Wolfe has presided over the Library's Special Collections since 1973. She is pictured here with busts of Fugitive writers Andrew Lytle, left, Robert Penn Warren, Donald Davidson, and Allen Tate.

Jesse Wills for my first six years in Special Collections," she continues. "He and Robert A. McGaw, secretary of the University, had designed the Special Collections area and the Fugitive Room and had begun collecting the manuscripts and artifacts."

By 1974 Special Collections contained four important groups of the Fugitive/Agrarian writers' papers, many of their published works, photographic portraits of all 26 figures, descriptive teak plaques on the pillars of the room, and "wonderful" exhibit space. The storage area below held approximately 300 cubic feet of archival records, about 400 feet of manuscript collections, and 1,200 rare books and university publications.

Today, Special Collections has grown to include 3,700 cubic feet of archival records (housed at the Library Annex); 2,744 feet of manuscripts, among them the papers of 20 of the Fugitives, Agrarians, and closely associated writers; and approximately 40,000 rare books, University publications, Fugitive/Agrarian volumes, and other subject collections. The staff has increased from two in 1974 to eight today. They include an associate archivist; a reference archivist; processors for archives, manuscripts, and photographs; and a public service staff.

Wolfe says the best part of her job is "being exposed to an enormous variety of topics instead of focusing on one atom of history or a single poetic image. The people who use Special Collections for research and the donors of rare books and papers are another important plus," she says.

Outreach has also been a significant part of the job. Wolfe has served as president and vice-president of the Society of Tennessee Archivists and on the state advisory board of the National Historic Publications and Records Commission.

She has written articles for a variety of publications, including the new *Tennessee Encyclopedia*, and has served as editor of the *Tennessee Archivist* and the *Chronicle* of the Jean and Alexander Heard Library.

Last November, Chancellor Joe B. Wyatt presented Wolfe with a Vanderbilt rocking chair, a symbol of 25 years of faithful service to the University. "It's been an exhilarating quarter century," she says with a smile. 🍷

GALLERY TALK

TENNESSEE'S BALLAD HUNTERS

BY CHARLES K. WOLFE

Vanderbilt University • June 22, 1997

*Remarks made at the opening of the
George Boswell Collection*

To quote [James Agee] one of my favorite Tennessee writers, "Now let us praise famous men." In this case, let us praise some of the scholars and writers who have celebrated Tennessee folk songs and folktales. These are people like George Pullen Jackson and Charles Faulkner Bryan and Donald Davidson and Mildred Haun, who walked these halls in earlier years. Let us also praise our great ballad singers, who may not be so well known: Dee and Delta Hicks, May Justus, Flora MacDowell, Mrs. Myrtle Carrigan, Jane Snodgrass Johnson, Charlie Hatcher, Mrs. W.M. Jones, and even an anonymous street peddler who sang about his desire for old rags.

But we are also here today to praise the work of a man who managed to bring all of these diverse traditions together; a man who was comfortable in academic circles; in musical groups such as Sacred Harp singers; in the offices of lawyers, doctors, and judges who recalled songs from their youth; on the front porches of cottages listening to ballad singers; in the audience of the Grand Ole Opry long before country was, as they say, cool; and even along the downtown streets listening to street calls. All of these different worlds were brought together by the man we honor today, George [Worley] Boswell, BA'39, MA'40, Peabody PhD'51. He succeeded in creating one of the richest and most important folk-song collections of modern times, now the cornerstone of a new collection, the George Worley Boswell Papers.

Preserving native folk music

It was some 80 years ago when Tennesseans first began to think much about their own native folk music. It was then, about 1916, that the English folk-song scholar Cecil Sharp came into the eastern mountains to hunt British ballads. He had been told by a correspondent who was teaching in a "settlement school" in Kentucky that many of her children were singing old ballads during their play period, and she copied down for him several texts. Sharp was startled; he recognized the ballads as old ones that had once been well known in England, but which had, in some cases, died out. He began to wonder if the Scotch-Irish settlers who had come into the Appalachians in the 18th century had brought with them, and preserved, some of the ancient songs that people like Sir Walter Scott had collected. Armed with an assistant and stenographer, and with a supply of music paper, he began to travel into the mountains to see what he could find. He was amazed at how pervasive the old songs were. "For the first time I found myself in a community where singing was as common as speaking," he later said.

Sharp's work was deservedly popular in American academic centers like Harvard and Columbia, and throughout the 1920s dozens of other song hunters combed the southern mountains and back roads looking for game. Many came from outside the area and made their collecting trips like expeditions into the wilds. The general assumption arose that the local scholars in states

Handwritten musical manuscript for "Butcher Boy".

Butcher Boy Mrs. C. Nov. 2

In New York cit. y where I do dwell, there's a butch boy I love so well,
 I love so well, he court-ed me both night and day, till he
 court-ed my young life a way.

BUTCHER BOY

1. In ~~some~~ ^{new york} city where I do dwell
 There's a butcher boy I love so well.
 He court-ed me both night and day,
 Till he court-ed my young life away.
2. My apron strings they once hung low.
 He court-ed me through frost and snow.
 And now they neither meet nor pin,
 He'll pass my door, but he won't come in.
3. There is a girl in this very town,
 He will go there and he will sit down.
 He'll take this strange girl on his knee,
 And tell to her what he won't tell me.
4. I know, I know, the reason why.
 They say she has more gold than I,
 But her gold will melt and her silver will fly,
 And then she will be as poor as I.
5. Buy me a glass, I will sit down,
 A pen and ink, ~~and write~~ ^{and write} it down.
 And on each line I'll drop a tear
 In ~~writing~~ ^{writing} track my Willie dear.

*Cox 430-2
 only 3 (poor) verses,
 those slightly
 diff.
 in the case of the third
 I found her saying 'I'll write a line'*

*Rand I
 226-30,
 all sim.; Jan.
 of times.*

Copies of music and words for two

like Tennessee had no idea how important this material was and had no interest in studying or collecting it. This was a major misconception. In 1906 the remarkable Chattanooga writer Emma Bell Miles wrote an insightful essay about the homespun folk music of the Walden's Ridge area—some ten years before Sharp arrived. As early as 1914, the Tennessee Philological Association had urged its members to go out and gather “genuine English and Scottish ballads,” and scholars like E.C. Perrow were publishing songs they had already gathered in the distinguished *Journal of American Folklore*. In Middle Tennessee, an African-American chemistry professor at Fisk, Thomas Talley, was traveling the area noting down songs from black communities—some of which had their own Scots-English forebears. Though people in the halls of Oxford and Harvard might have considered these old songs “lost,” a good many Tennesseans knew where they were all along.

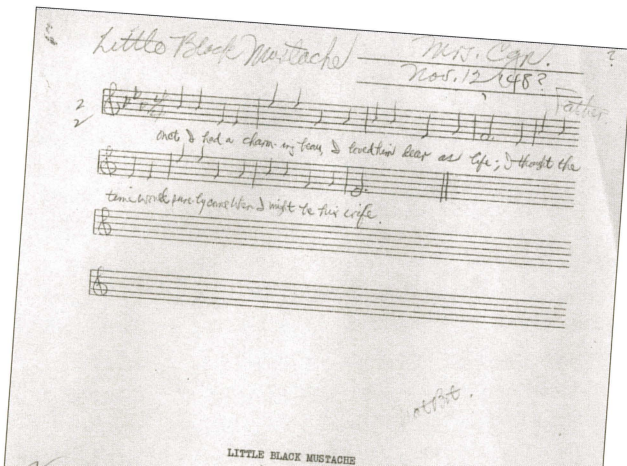
Still, for many years the image persisted that “serious” folk-song collecting in the state was indeed done by such outsiders, whether it was the Library of Congress making field recordings in the 1930s or a Connecticut record company making tapes in the 1970s. Even today, when writers from places like the *New York Times* or National Public Radio decide to go slumming and make an expedition into the state to write about its country music, local media fawn on them, giving them much more attention and publicity than they do the local writers who know their subject far better.



“George Boswell [left] created one of the richest and most important song collections of modern times,” says folklore scholar Charles Wolfe.

A long and noble tradition

It has only been in the last two decades that we have started to appreciate how much work had been done by our own folk song scholars and collectors—work generally ignored by the larger scholarly and popular audiences. Following in the footsteps of Sharp and Perrow in the east have been Edwin Kirkland, who carried his wonderful disc-cutting machine into the hills around Knoxville in the 1930s; Joseph Hall, who scoured the Smokies for songs, stories, and folk speech; fiction writers May Justus, Harry Harrison Kroll, and Mildred Haun, who wove folklore into their novels and children’s books. In the 1930s two DeKalb County residents, Lucius and Flora MacDowell, collected songs which they printed up themselves in books. Also during the 1930s at Peabody College, professors like Charles Pendleton and Susan Riley encouraged graduate students to go back to their home counties and make collections of folk songs for their masters’ theses. These resulted in good collections from places like Cannon, Macon, Maury, Overton, and Putnam counties. In later years, collectors included John Quincy Wolf (who focused on West Tennessee), Tom Burton and Ambrose Manning (from East Tennessee State University), and Bob



es of Donald Davidson. "He did more for my understanding of British ballads than anybody else," he recalled. The overall atmosphere at both Peabody and Vanderbilt during these years was conducive to Boswell's growing interest in folk music. After completing his BA degree, he raced through his master's requirements in eight months, finishing a few months before the outbreak of World War II. A five-year hitch in the Army Signal Corps soon followed.

In January 1946 George Boswell, like thousands of other veterans, returned to school. Casting about for a dissertation topic, he began to gravitate toward an academic study of folk music. He noted that far too much had been made of the words to folk songs and far too little of the music of them. As a trained musician and an English major, he was uniquely qualified to examine both. First enrolling at Vanderbilt, as this new interest grew, Boswell recalled, "They pushed me across the street to Peabody." There he found composer Charles Faulkner Bryan and scholar George Pullen Jackson [a member of the Vanderbilt University faculty], who already had national reputations in folk-song study. By 1948 Susan Riley had agreed to direct Boswell's dissertation and approved his topic.

Insider information

And it was with this that Boswell began his collecting in earnest. Because of his limited resources, he couldn't buy a car and take off to the mountains à la Alan Lomax, (a scholar and collector of Appalachian folk music who worked out of the Library of Congress). However, he knew a truth that many "outsider" collectors did not: that during the 1920s and 1930s hundreds of families from rural Middle Tennessee had moved into Nashville, seeking work at the various factories and industries. Many of these people had brought with them their family's heritage of traditional culture: customs, beliefs, foodways, superstitions, stories, and songs. One of his first such finds was Mrs. W.M. Jones, who came from the Winchester community, but now lived in a cottage in south Nashville, and sang songs like "The Roving Gambler" and "Bill Stafford." Another secret that he knew—a truth that other folk-song collectors did not really appreciate until the 1990s—was that folk-song bearers were not all working class, elderly, or rural. He gathered songs from fellow Peabody doctoral candidates, from municipal judge Albert Williams, from state historian Bob White, from editor and historian Stanley Horn, from writer Donald Davidson, and from Vanderbilt physician Dr. Sam Clark.

Boswell finally acquired an aging red sedan and was able to travel into the field to follow up leads that people like Mrs. Jones gave him about the "folks back home." He found that, while many ballad hunters had combed the eastern mountains, virtually none had prospected in the rolling hills of Middle Tennessee. He soon found that there were as many songs still in tradition here as in the

east. By October 1950, he announced that he had gathered songs from ten different counties and had logged over 3,000 miles in his car. He had also found a lifelong partner in his collecting: a young woman from northern Alabama named Emily Hall. She shared a passion for the old songs and soon was going along with Boswell on his collecting trips, serving as a stenographer to take down the words. (Indeed, Emily's own mother became a contributor to the Boswell collection.) They were married in 1951, and between raising their family, Emily continued to help and encourage the collecting.

Also in 1951, George Boswell began a nine-year tenure at Austin Peay (State College, now University) in Clarksville, Tennessee, which allowed him to gather material from the region between Nashville and the Tennessee River. In later years, his teaching abilities and administrative skills also took him to Morehead State University in Kentucky and then to the University of Mississippi in Oxford. Here he continued to publish, teach, become a founder of the Mississippi Folklore Society, and work with his collection when he could. He retired in 1989, and he and Emily moved back to Nashville.



Emily Hall Boswell helped her late husband, George, collect folk songs that now reside in Special Collections.

REBECCA BOWERS

George later estimated that the period of his most intense collecting was from 1948–52 and that he amassed the bulk of his collection then. These included rarely found ballads about Robin Hood, Civil War songs, sacred songs, children's play-party songs, topical protest songs, murder ballads, and comic songs. On occasion his students, upon hearing of his interest in songs, would appear in his office, explaining that their fathers or aunts or grandparents knew such things. Such an event led to the discovery of one of the state's most prolific folk-song singers, Charlie Hatcher, from Humphreys County. Two of those students are with us today—the sons of Charlie Hatcher, Lawrence and Howard—and when we talked to them about their father, we were delighted to find out that they were keeping the family tradition alive. They have agreed to sing for us today, and this is appropriate. Above all, George liked to see his collection used, and to share it, and to hear the songs put back into the oral tradition from which they sprang. Let us honor him and Emily by doing that today. 🍷

FRIENDS OF THE LIBRARY

Grove/Atlantic publisher addresses Friends' spring event

New York publisher Morgan Entrekin, president of Grove/Atlantic, Inc., was the featured speaker at the Friends of the Library 1999 spring event on Thursday, April 15, in the Divinity School Refectory.

A native of Nashville, Entrekin established Grove/Atlantic in 1993 through the merger of Atlantic Monthly Press and Grove Press. From 1984–91 he was publisher of the Morgan Entrekin imprint of Atlantic Monthly Press, a firm he acquired in 1991. During his 20-year career in publishing, he has worked with authors such as Kurt Vonnegut, Richard Brautigan, Fay Weldon, and Charles Frazier. In 1997, Entrekin published Frazier's bestseller, *Cold Mountain*.

Photographs from the 1999 spring event will appear in the next issue of the ACORN CHRONICLE. 🍷



PEYTON HOGE

FOOTNOTES

Friends hear author Matt Wills

Matthew B. "Matt" Wills, BA'54, author of *Wartime Missions of Harry L. Hopkins*, addressed members of the Friends of the Jean and Alexander Heard Library in March 1998. Ann Jennalie Cook Calhoun, president of the Friends, and her husband, Gerald G. Calhoun, hosted the afternoon reception for Wills.

Approximately 40 Friends of the Library turned out to hear Wills discuss "Some of the Non-pecuniary Rewards of Writing One's First Book." The Nashville native was joined by a number of his family, including his brother, Ridley Wills II, of Franklin.

Mullis named new development officer

Clarence "Tres" Mullis III joined the Jean and Alexander Heard Library as development officer April 1. He succeeds Holly McCall, who moved to Columbus, Ohio, in January.

Tres holds both BBA and MBA degrees in business administration from Stetson University in Deland, Florida. He has been the director of Alumni Relations and Development at Austin Peay State University since 1995. Before that he served in the development office at Stetson University from 1992–1994.

Rare books highlight 1998 spring event

"Fine Volumes, Fine Friends" was the theme of the Friends of the Library annual spring event May 16–17, 1998, in Special Collections. Two nationally renowned experts in the field of rare book collecting made presentations. They were Anthony Garnett of Anthony Garnett Fine Books, Saint Louis, Missouri, and Nicholas Basbanes, author of *A Gentle Madness: Bibliophiles, Bibliomanes, and The Eternal Passion for Books*.

Receptions in the Special Collections Gallery preceded both events, giving guests the opportunity to examine "A Personal Sampler," an exhibition of rare books and bookplates from the personal collections of members of the Friends of the Library. Here are some photographs from those events. 🍷

Anthony Garnett, left, appraises a book for Bill Boozer. During Garnett's presentation, "Valuing Your Volumes: An Appraisal Workshop," he gave tips on book collecting, cautioning that an old book is not necessarily a valuable book.



PEYTON HOGE

Nicholas Basbanes, right, chats with University Librarian Paul Gherman, left, and Professor Walter Sullivan. Speaking on "Discerning the Rare," Basbanes offered a number of vignettes relating to book collecting in general and his own research in particular.

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SPECIAL COLLECTIONS

STARs in their eyes

On the visual side of Tennessee folk culture, Special Collections recently received the archives of STAR, or Self-Taught Artists Resources, 40 cubic feet of files relating to American self-taught artists, seven of whom are Tennesseans. The collection was developed by Dan Prince, BA'73, of Nashville, who has discovered, exhibited, and studied both the individual artists and the theory of self-taught art.

Prince has written for journals in the art field and, in 1995, published *Passing in the Outsider Lane: Art From the Heart of Twenty-one Self-Taught Artists*. Featured in the book is Roy Neill Acuff, son of the country music legend, who paints in bright colors. "Roy's characters have eyes that pull you into their empty souls," Prince says. Acuff creates tension in the portraits through the contrast of vivid color with blank expression.



Also featured is Tennessee artist Homer Green, who sculpts and paints a menagerie of spotted birds and other animals that greet passers-by from his yard near Pilot Mountain in Middle Tennessee. "With this fondness for animals and for a tall tale," Prince says, "it is a natural occurrence that Homer carves the meanest polecat, the wildest chicken, and the craziest dogs you ever did see. They are all spotted and polka-dotted in the most vibrant house-paint colors."

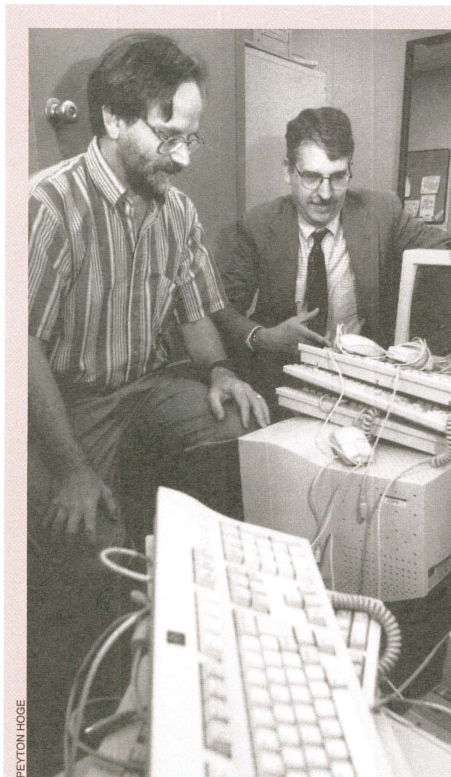
In an article he wrote for the November 1975 issue of *American Art Review*, titled "Giants of Tennessee: The Primitive Folk Sculpture of Enoch T. Wickham," Prince discusses the artist's 50 enormous concrete statues located near Palmyra, Tennessee. The heroic sculptures celebrate Andrew Jackson, Alvin York, Austin Peay, and others. One massive group shows Estes Kefauver, Patrick Henry, and John F. Kennedy standing on a platform atop the Liberty Bell (see photo at top right on this page).



These photographs of large, primitive sculptures are included in the subject files of STAR (Self-Taught Artists Resources), which have been donated to Special Collections by Dan Prince, BA'73.

The subject files on these 100 artists contain biographical notes, video interviews, analytical commentary on their work, photographs, exhibit documentation, and correspondence, all of which contribute greatly to a systematic understanding of the phenomenon of self-taught art.

The STAR archives do not contain the original works, but part of the collection was recently displayed at the University Club of Nashville. In the future, Special Collections hopes to add related collections to this fascinating beginning. 🍷



Library donates computers to NALA

The library has donated more than 40 computers to members of the Nashville Area Library Alliance (NALA), following the purchase of new computers for library staff and public work areas. Recipients included Austin Peay State University, Fisk University, Free Will Baptist Bible College, the Virtual School project of the Metropolitan Nashville Public Schools, the Public Library of Nashville and Davidson County, and the Williamson County Public Library.

Examining some of the donated equipment are Marshall Breeding, library technology team leader, left, and University Librarian Paul Gherman.

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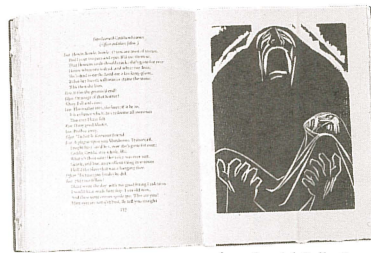
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Take Me Out to the Ball Game

One of the nation's most respected sportswriters and a 1927 Vanderbilt undergraduate and Law School alumnus recently donated his newspaper files to Special Collections.

Often called the "dean of American sportswriters," Fred Russell worked for the *Nashville Banner*, the city's afternoon newspaper, for 70 years, serving as vice-president and sports editor. He continued to write a weekly sports column until 1998 when the newspaper closed, bringing his distinguished career to a reluctant end. He contributed to numerous national magazines and for many years wrote the "Pigskin Review" for the *Saturday Evening Post*.

Russell inherited the mantle of the legendary Grantland Rice, who earned his BA degree from Vanderbilt in 1901 and whose papers have resided in Vanderbilt's Special Collections since the late 1960s. The pair are commemorated in the Grantland Rice-Fred Russell Thoroughbred Racing Association Scholarship at Vanderbilt, a four-year scholarship for a promising future sportswriter. Both men will be featured in the Tennessee Sports Hall of Fame, due to open at the Nashville Arena this summer. Russell has received a number of national awards for his writing, including the first Grantland Rice Award for sportswriting in 1938 and the first Grantland Rice Memorial Award in 1955. Russell and Rice were the first two sportswriters to receive the Amos Alonzo Stagg Award, the highest honor bestowed by the American Football Coaches Association.

The library's newly acquired Fred Russell Papers measure approximately 40 cubic feet and contain his newspaper subject files, which were compiled over roughly three-quarters of a century during which the nature of sports irretrievably changed. During that time Russell covered many of the major sporting events such as the Kentucky Derby, the World Series, and the Olympics, and interviewed leading sports figures like Jack Dempsey, Muhammad Ali, and Paul "Bear" Bryant.

The library also possesses copies of Russell's six books, including *Fifty Years of Vanderbilt Football*. The father of four



Legendary sportswriters Fred Russell, left, and the late Grantland Rice have donated their papers to Special Collections. This photo was taken by Russell's late wife, Kay Early Russell.

daughters, including Kay Russell Beasley, BA'56, the Heard Library's former photographic archivist; Ellen Russell Sadler, BA'59; Lee Russell Brown, BA'64, MED'89; and Carolyn Russell Van Derveer, he dedicated his 1957 book, *Bury Me In an Old Press Box*, "To my little girls, who made writing this book nearly impossible." 🐾

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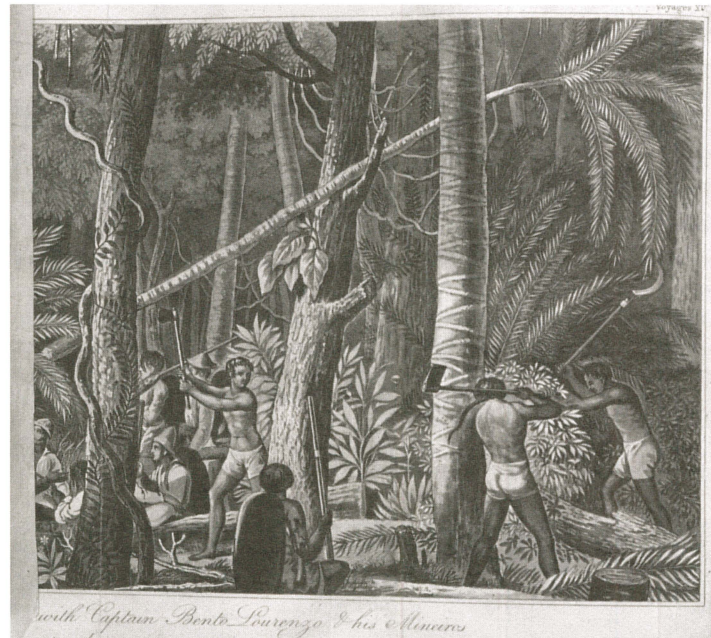
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