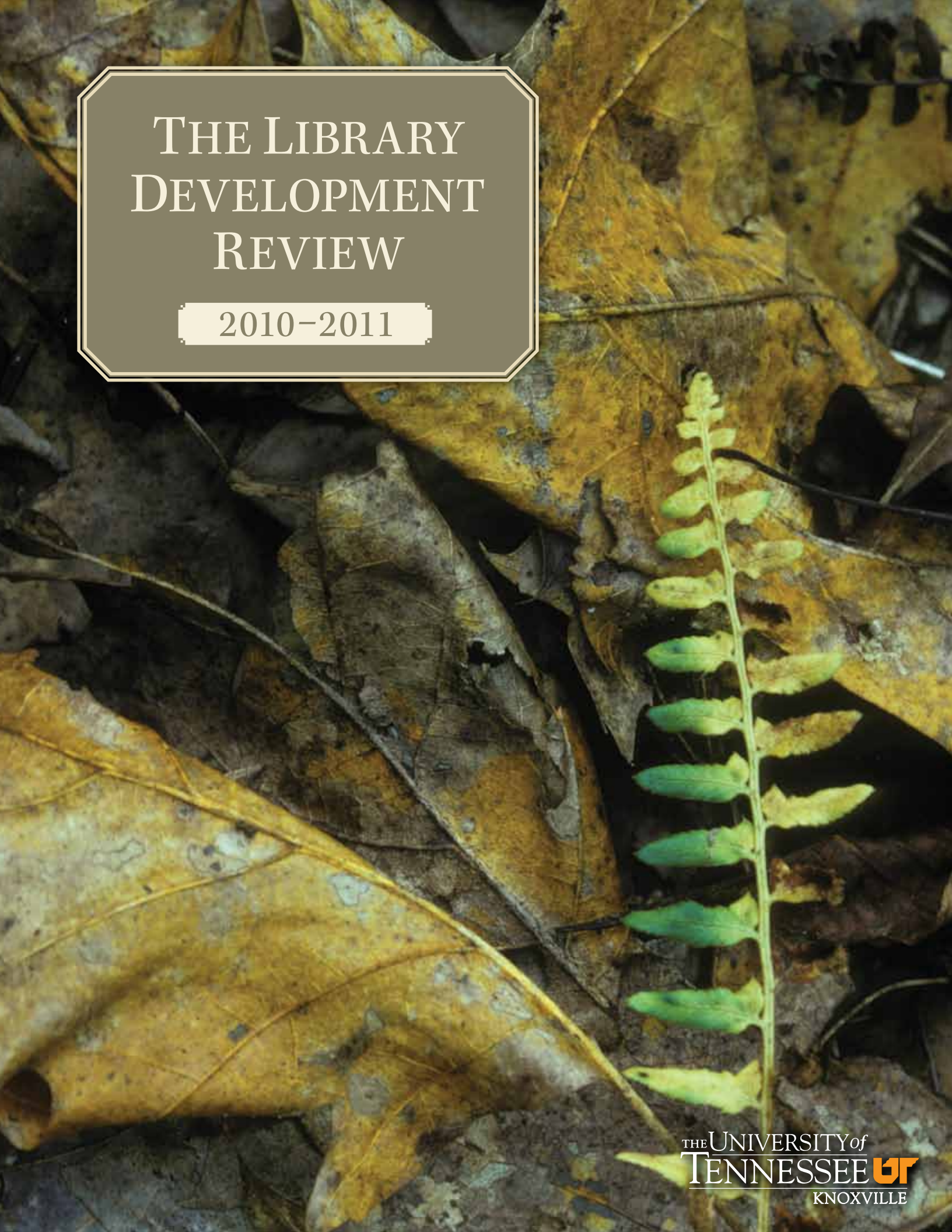


The background of the entire page is a close-up photograph of a forest floor. It features a variety of autumn leaves in shades of yellow, orange, and brown, some showing signs of decay and insect damage. A single, vibrant green fern frond with multiple leaflets is positioned vertically on the right side of the image, contrasting with the dry foliage.

THE LIBRARY DEVELOPMENT REVIEW

2010-2011



On the cover: Leaves in fall, Great Smoky Mountains National Park (The Botanical Photography of Alan S. Heilman, University Libraries, University of Tennessee, Knoxville). Left: Dean of Libraries Steven Smith joined UT in June 2011.

Since arriving in Knoxville in June, I have been impressed by many things—among them the natural beauty of the surrounding area, the vibrancy of the community, and the variety of activities offered here and nearby; a fun, funky, and thriving local music scene; the breadth and depth of research and learning on the UT campus; the frequency of summer morning temperatures in the 60s and occasionally even the 50s; the rain (on these last two points, remember that I moved from Texas during one of the driest and hottest spells in several decades); and the friendliness of the people. The thing that has most struck me, however, is the depth of feeling people have for the University Libraries, not just on campus but throughout the city and wider area, as well.

I was told on my interview that people loved the Libraries here, but I was not in town long enough to experience that affection firsthand. Over the last few months, I have been continually reminded of this. Everyone, it seems, has a positive library story to tell—and not just students, faculty, and staff, but real estate agents, doctors, dentists, bankers, truck

drivers, delivery people, and even fellow airplane passengers. When I ask why they love the University Libraries, they often mention Hodges, one of the most iconic buildings on campus. Many mention the collections, both print and digital, and others praise our innovative services and special programming. They all mention the people. We have in the Libraries an exceptional group of individuals who are known and loved for a caring attitude and an eagerness to help. This is not surprising in a profession deeply rooted in service. People self-select into librarianship because they want to help others. I can say without reservation, however, that in a profession of individuals committed to the common good, the staff and faculty of the UT Libraries top the charts.

Many have asked me about my plans for the Libraries. What are my highest priorities? What do I want to accomplish most? What is my vision? Well, I have big plans and a grand vision, but it's too early to share them here. I need more time working on the ground with our great staff to form and shape them so they can best support the university's plan and vision. But whatever form these plans take, they rest on the basic understanding that the task before me is fundamentally an exercise in building on strength, and the bedrock of our strength is the deep commitment to service—the service ethic, if you will—of our people.

Best wishes,

Steven Escar Smith
Dean of Libraries

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2010–2011



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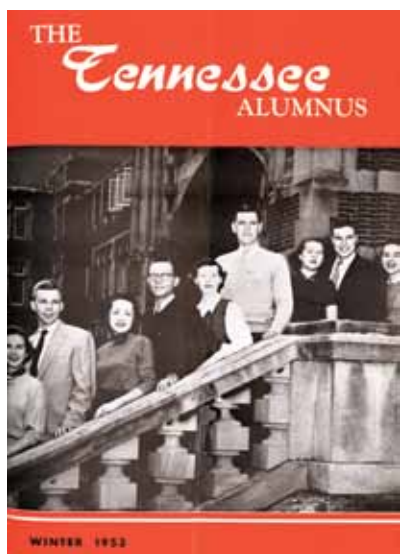
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LOOKING AND SEEING:

The Botanical Photography of Alan S. Heilman



The Botanical Photography of Alan S. Heilman consists of approximately 1,100 digitized color-film photographs of flowering plants, ferns, mosses, and lichens taken over the past sixty years by Alan S. Heilman, retired professor of botany at the University of Tennessee, Knoxville. The collection, recently gifted by Heilman to the University Libraries, represents a lifetime of fascination with the color, form, and development of plants.



By Frederick C. Moffatt

Left, inset: Alan Heilman practices his “long pause” in the UT Gardens. Photo by J. Miles Carey/Knoxville News Sentinel. Left: Acer rubrum (Red Maple); often a plant is cast in a melancholic half-shadow rather than direct light, so Heilman has relied upon his black velvet background for further darkening the existing values and simplifying an overall composition. Below: Tulip.



The photographs generally feature close views taken out-of-doors in natural light, but the oeuvre has a varied pedigree. Some examples originated from Heilman's far-ranging tours of the United States; however, he naturally favors the dense growth of the eastern US localities over parched western climes. A core of preretirement work (those photographs made before 1997) captures wild flowers in the Great Smoky Mountains National Park. But the bulk of the collection, some 600 images, are of postretirement vintage and feature the cultivated plants he has sought out at the University of Tennessee Gardens on the Agriculture campus. Less typical is a series devoted to the pollination process and also a thematic grouping that explores water and ice formations on leaves, stems, and blossoms. Some images, taken indoors under varying degrees of magnification, resemble abstract oil paintings. The collection includes a scenic shot of a locale in the West that appears to have been inspired by Ansel Adams, perhaps Heilman's favorite art photographer.

While in the field, Heilman normally packs two film cameras, one for slides, the other for prints. The slide has been the mainstay of his archive, but he considers the matted glossy print that he personally has developed in his darkroom to be the *ne plus ultra* of his repertoire. The pictures can be viewed online in three magnifications: thumbnail, midsize, and large. The enlarged digital image includes metadata indicating the genus, the sequential number of the picture in relation to others of the same genus, the size of the image relative to its true dimensions, the date the picture was taken, and the specific natural or commercial origin of the plant in view.

Alan Heilman is a gentle, quiet, and unassuming man. Without knowing him or his exact purpose, many a visitor to the UT Gardens has observed him homing in on a likely target. Shrouded beneath a floppy hat and screened behind an umbrella, he reverently kneels, squats, or perches on a low stool, while maneuvering a Benbow tripod with its attached thirty-five-millimeter Leica film camera into position near a blossom or leaf. He occasionally arranges a snippet of black cloth behind a motif to mask the distracting chaos of surrounding vegetation. As if threading a needle, he ceases all movement, concentrates on the viewfinder, and rechecks the shutter-speed setting. Over the years, he has found slow speed films (at first, Kodachrome and later, Fugichrome) to be most suitable for capturing fine details. All seems ready. His finger touches the shutter cable release button. But occasionally something looks wrong. Heilman will abort the shot, pack up his equipment, and leave the gardens for home.

In an earlier day, a similar preparatory ritual was unexceptional practice for the scientifically oriented nature photographer, excluding, of course, those gamblers who wanted to freeze a bird or insect in motion. There are still some perfectionists in the nature field: Heather Angel, for example, who has made the flora and fauna of Kew Gardens her specialty. (Angel often tweets scorn on showboat digital manipulators who claim to be “improving on nature.”) Yet it cannot be denied that in this age of cheap rapid-fire digital photography, Heilman's “long pause” is an increasingly singular event, particularly when it leads to the nonpicture, the absent view. As he recently commented, “It may take you fifteen minutes to set everything up—and of course, I'm slower than I was ten years ago—and I'll sit there and wait until [the wind] stops and then I'll look in there and see what it looks like, and I won't take the picture. You see, the trouble with the digital people is that they can keep taking [pictures] any number of times, using up only batteries. Film is expensive.” (And it grows more expensive as the extinction of film technology draws ever nearer.) Not just the wind, but an unexpected shift in shadow and light, the intrusion of an insect or bird, or any number of unforeseen circumstances and last-minute personal concerns, can have caused Heilman's scrub. When he does follow through, there is no guarantee the result will earn a permanent place in *The Botanical Photography of Alan S. Heilman* collection. Before turning his archive over to the University Libraries, he discarded some 1,500 slides that no longer met his quality standards.

To be truly successful, the photograph must have passed three not entirely compatible inspections. First, it must be particularly informative about the physical structure of the target plant. Second, its overall pictorial presentation must be visually stimulating; that is, its unique arrangement of hues and tints, value gradient, display of surface tactility, and its compositional format must work together to



Most of Heilman's pictures are close-ups, but some must be distinguished as close close-ups, because these views crop out the familiar anatomical parts like pistil and petal, which make the whole subject instantly understandable to us. Above: Seeds of the Nelumbo (Lotus)

Art philosophy once preached by another of Pittsburgh's former residents, Andy Warhol. Warhol liked the look of common commercial packaging at a time when the Western consumer despised or otherwise ignored it. Similarly, Heilman, in a popular public slide lecture called "Looking and Seeing," asks his listeners to follow the example of the artist by slowing down and really looking at "the daisies." At the same time, he advises them to learn something about the habitat where those daisies live. His advice is the credo of a conservationist. Heilman, whose teaching schedule included an environmental course, believes that close looking can lead to a reverence for nature and a desire to preserve it.

Born in 1927, Heilman grew up in Dormont, an autonomous borough just outside the Pittsburgh city limits, with his brother, Richard, who became a civil engineer. Their father, Harold, was an architect, a graduate of the Carnegie Institute of Technology. The family could not afford an automobile, an inconvenience that was the least of young Alan Heilman's concerns. During his graduate years, he routinely relied upon public transport and pedestrian power to get about. If he had wanted to be a field-oriented—rather than a laboratory-oriented—botanist, this might have caused some problems, but his early interest in microscopy made his eventual career choice relatively easy.

Dormont's schools were within walking distance of Alan's home. On weekends, the Heilmans often went by streetcar on cultural outings to Pittsburgh's richly endowed civic center, where Schenley Park, Carnegie-Tech, the Phipps Conservatory, the University of Pittsburgh, the Carnegie Museum of Art, and the Carnegie Museum of Natural History awaited. (A Heilman photograph of a sunflower won first prize in the Carnegie Museum of Natural History's 1996 Natural World Photographic Competition.) As stimulating as his youthful free exposure to the arts and sciences must have been, Heilman credits a second-grade teacher with influencing his eventual career choice. He recalls that at the end of the school year, "the teacher gave each of us a paper pot, about this big, with soil in it and a few sunflower seeds—actually, after I became a botanist I realized these were fruits, not seeds—and I took them home and planted them alongside the house. And, man, they got as high as that ceiling up there. Then I got a whole jar of seeds. I had more sunflowers the second year."

Several years later, another random sequence of events brought Heilman to the threshold of his second career as a science photographer. In 1941, as Alan entered high school, his father built a darkroom in the family basement, where the Heilman brothers quickly learned the film-developing ropes. Soon after, as a Christmas gift, Alan received his own camera, a used German-made Kodak Recomar 33, equipped with a double extension bellows that could accommodate a nine-by-twelve-centimeter cut film, or after adaptation, color roll film. Kodak boasted in the late 1930s that the Recomar was the ideal instrument for the "serious amateur photographer," and it became a staple of Heilman's photographer's arsenal, which also included a thirty-five-millimeter single reflex Pentacon Praktika and a Kodak Retina FX2

produce a pleasing, even invigorating, effect on the viewer's mind and sensibilities. And finally, the image must continue to satisfy Heilman over time. Of composition, he recently said, "I want to fill the frame in a certain way and that's important. . . . I have that in mind when I am hunting for things. . . . If there's a background and I can't control it, that is a major concern; it all has to work." Even though Heilman's tastes have subtly changed over the past several decades (he admits to having become more impressionistic than he was in his teaching days), he summarizes his aesthetic outlook in a few off-hand comments: the photograph must "look right," "be kind of interesting," or "be kind of neat." Above all else, it must be something he himself likes to look at.

Heilman's aesthetic pleasure principle is not an escapist's manifesto of "art for art's sake." It embodies green foundations of social reform that oddly resemble the Pop





A born perfectionist, Heilman prepares the precise setting, then waits for the perfect shot.

that Heilman acquired during his later graduate-school years. What the arsenal lacked, however, was the thirty-five-millimeter analogue Leica camera. Of all cameras in use during the 1960s, one admirer commented that the Leica placed “as little between the photographer’s eye and the subject being photographed as possible” and thus made the camera seem to disappear. In the early 1960s, a graduate professor at the University of Pittsburgh, the late William H. Emig, bequeathed to Heilman the first of eight or nine Leicas he has owned since then.

At the same time Heilman took command of his first camera, he learned how to take microscopic enlargements. While browsing *Natural History* magazine in the school library, he discovered that Pittsburgh was home to a chapter of the American Society of Amateur Microscopists. Its secretary, Bell Telephone employee Herman Fowler, also happened to be an amateur photographer living in Dormont. He and Heilman became lasting friends. Fowler had fashioned a box with a film holder on one end and a shutter on the other and fitted it to the eyepiece of a microscope. Using a dark-room in Fowler’s attic, the two collaborated to produce photomicrographs of dissected plants they had brought in from the field. The determination and enterprise of Fowler and this society of mostly adult amateurs clearly impressed the young Heilman.

The Pittsburgh chapter of the American Society of Amateur Microscopists also had a vague academic connection. University of Pittsburgh biologist William Emig, an expert in the microscopy techniques of slicing and staining of botanical specimens, agreed to informally instruct Heilman and his fellow chapter members and to allow them to meet monthly in his campus laboratory. Heilman’s father again made a timely contribution to his son’s ongoing education by giving him a full-sized medical microscope as a Christmas present.

With Emig as his major professor, Heilman earned his bachelor’s and master’s degrees from the University of Pittsburgh in 1949 and 1952, respectively. In the fall of 1952, he entered the PhD program in botany at Ohio State University in Columbus, where he worked under Professor Glenn Blaydes, a morphologist with wide interests in plant structure, including unusual growth forms. Taking advantage of Heilman’s photographic expertise, which had been further bolstered at Pittsburg by an Emig course in micro techniques, Blaydes gave him a research assistantship that paid full tuition plus a \$100-a-month stipend and set him to work photographing plants and producing microscopic slides destined for class use. Four years later, Heilman received an assistantship to teach a section of Ohio State’s burgeoning general botany course, a closely regimented labor-intensive assignment that required teaching labs and leading discussions. He eventually agreed to teach an evening off-campus section of the course.

After receiving a PhD in 1960, Heilman climbed to the next and final rung on his academic ladder, the University of Tennessee’s Botany Department, where he was hired as a lecturer. In certain respects, this department was a satellite of Ohio State’s program since its senior faculty members Jack Sharp, Royal Shanks, and Fred Norris were Ohio State alumni, and its general botany course followed a format similar to Ohio State’s.

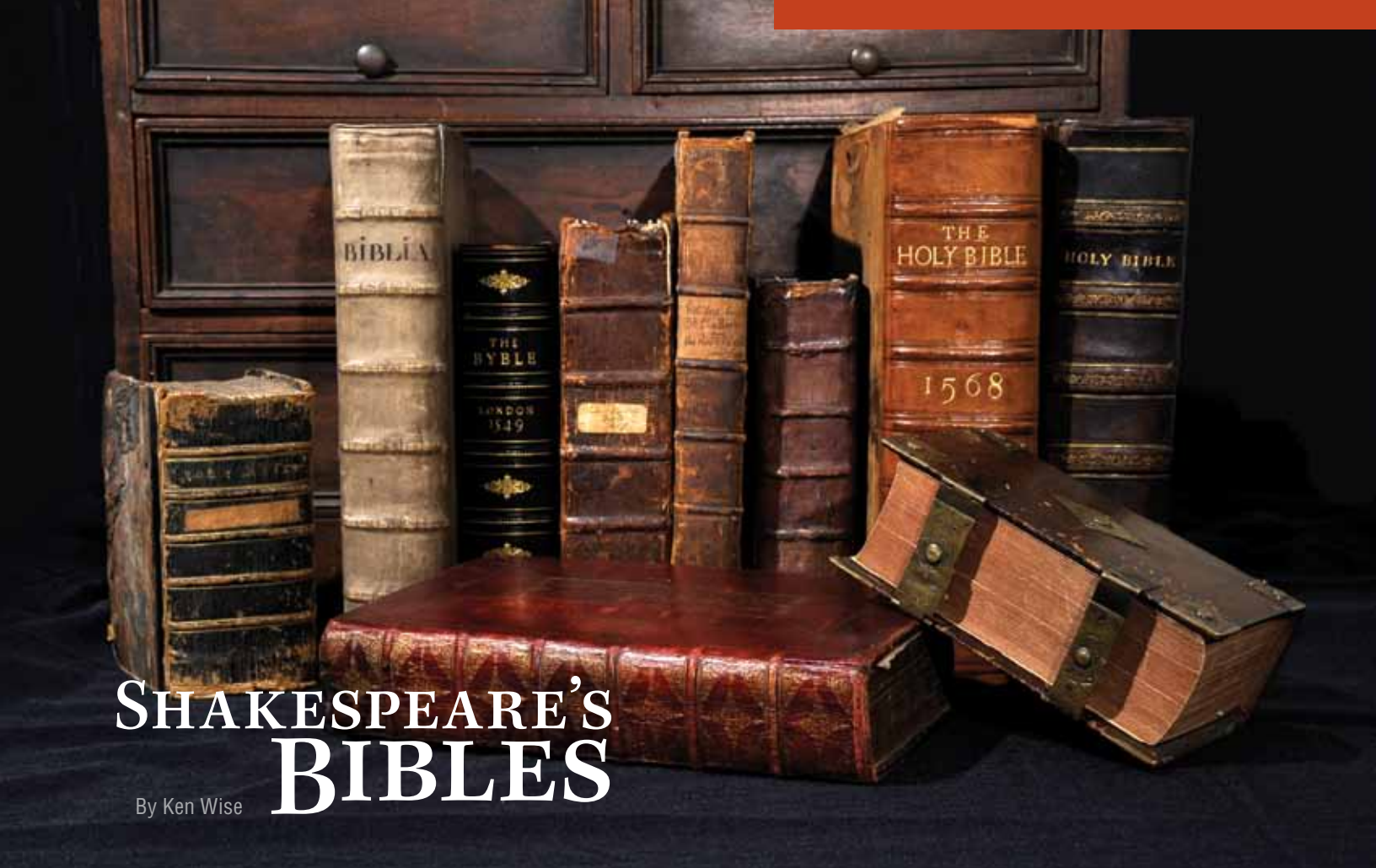
When Heilman arrived at Tennessee, the now-defunct Botany Department was in its prime and competed strongly with the other life sciences for its share of arts and sciences enrollees. General botany had by then expanded to twenty sections, or about 500 students, and it did not hurt Heilman’s chances for advancement that the course was modeled on Ohio State’s. When Fred Norris, general botany’s directing professor, took ill, Heilman was selected to replace him temporarily. “Well, I didn’t change a thing—they knew I had the experience. They even used the same textbook [as Ohio State],” Heilman says. He stayed on at Tennessee, earned tenure, and directed and taught in general botany for thirty-six years. When the fad for the long-distance transmission of televised class lectures hit campus in the early 1970s, and general botany had an enrollment of 900 students, Heilman managed and starred in the university’s general botany series. He later devised an audio course that referenced his photographic models.

Generations of botany students and amateur naturalists have been the beneficiaries of Alan Heilman’s artistic sensitivity and curiosity about the natural world. Now, thanks to his generous gift, visitors to the University Libraries’ website also may appreciate his unique talents.



The Botanical Photography of Alan S. Heilman is viewable online at www.lib.utk.edu/digitalcollections.





SHAKESPEARE'S BIBLES

By Ken Wise

“Mark you this, Bassinio,
The devil can cite Scripture for his purpose.
An evil soul producing holy witness.”
—*The Merchant of Venice*



Thus Antonio warns his friend, Bassinio, of Shylock's craftiness in appealing to Holy Writ to justify questionable motives. Though Shylock and the devil must be given their due, no less a literary luminary than William Shakespeare has also been widely recognized as a master of buttressing a storyline with snatches from the Bible and subtle allusions to biblical themes.

Acknowledgement of Shakespeare's indebtedness to the Bible has long been a staple of Shakespearean scholarship. A 1794 study of Shakespearean compositional dynamics by Walter Whiter found that Shakespeare “frequently alludes to the narratives of scripture, and often employs its language in a remote and peculiar language.” Furthermore, Whiter found “traces of so subtle an influence will often be invisible to the hasty glance of a superficial observer, though they will be apparent to a more careful view in distinct and unequivocal characters.”

One modern scholar who has eschewed the “hasty glance of a superficial observer” was the late Naseeb Shaheen, longtime professor of English at the University of Memphis, who devoted a career to systematically tabulating references in Shakespeare's plays against the lexical variations in different translations of the

English Bible. The key to Shaheen's particulate, empiricist methodology lies in his discriminating among influences that can be distinguished at the lexical level. Of the more than 1,040 biblical references that are documented in Shaheen's major work, *Biblical References in Shakespeare's Plays*, most are often closer to the Geneva Bible (first published in 1560) than to any other version. In order of roughly declining influence, other translations Shakespeare consulted include the Bishop's Bible (f.p. 1568), Thomson's New Testament (f.p. 1576), the Great Bible (f.p. 1539), the Coverdale Bible (f.p. 1529), the Matthew Bible, largely a reprint of Tyndale and Coverdale (f.p. 1537), Taverner's (f.p. 1539), and Tyndale's New Testament (f.p. 1526).

During the summer of 2010, the University Libraries acquired Shaheen's working collection of over a hundred translations and versions of the English Bible. The Shaheen Antiquarian Bible Collection was amassed over a lifetime of searching for English translations of the Bible and the possible variants of these translations that Shakespeare reasonably might have encountered. In theory, a reprinted edition of a particular translation was supposed to be a word-perfect image of the original with variants only in spelling. Spelling errors and mistakes introduced in the printing process were corrected as the Bibles were reissued in later editions. However, books printed during the sixteenth century were composed of bound sets of quires (a quire being a collection of pages folded one within the other). Unused quires left over from earlier unrevised editions were often mixed in with the newer revised quires, resulting in variant editions of any particular translation.

The most widely used English Bible during Shakespeare's lifetime was the Geneva Bible, once popularly referred to as the "Breeches Bible," from the passage in Genesis 3:7 stating that Adam and Eve "sewed figge tree leaves together, and made themselves breeches." The Geneva Bible—not to be confused with the French Genevan Bible closely associated with John Calvin—was the first in English to number the verses throughout. The Geneva Bible immediately won and retained widespread popularity, becoming the household Bible of English-speaking Protestants. While its annotations and notes represent a more radical Reformed interpretation than that favored in the Elizabethan religious establishment—and it was never appointed to be used in the churches of England—its excellence as a translation was acknowledged even by those who disagreed with the theology of the translators.

Historians have not determined definitively whether William Shakespeare was an adherent of the Church of Rome or of England, but in either case it is interesting that he would show preference

for an overtly Calvinist translation of the Bible. The annotations and margin notes in the Geneva Bible are famous largely because they infuriated King James I, although they are mild compared to those found in the Tyndale Bibles. The annotations are unabashedly Calvinist in doctrine and therefore provoked readers who found Calvinism offensive. During the late sixteenth and early seventeenth centuries, the people of England and Scotland who read the Geneva Bible in preference to any other version learned much of their biblical interpretation from these notes. One could surmise that the Geneva Bible—translation and notes together—played no small part in the rise of English Puritanism.

Shakespeare's familiarity with a host of translations, demonstrated by his dexterity in appropriating wordage from them, is probably more a function of what John Erskine Hankins called his "extremely retentive and associative mind" than of intentions the Bard of Avon may have had in advancing any particular theological perspective. The Great Bible, which Shakespeare would have known from the time of his youth, was superseded by the Geneva Bible. The instant success of the Geneva Bible meant that it was problematic



Left, at top: The University Libraries has acquired a collection of more than a hundred early printed Bibles from the collection of the noted Shakespeare scholar Naseeb Shaheen. The Shaheen Antiquarian Bible Collection includes many English-language Bibles that predate the King James Version. Left, at bottom: This elegant 1615 Geneva Bible retains its contemporary tooled calf binding and brass bosses and clasps. (1615 Geneva Bible from the Shaheen Antiquarian Bible Collection, Special Collections, University Libraries, the University of Tennessee, Knoxville). Above: Few of Shakespeare's borrowings closely follow the biblical text, but some allusions are unmistakable. "My love is most immaculate white and red" from *Love's Labour's Lost* (1.2.88) is an obvious reference to Song of Solomon 5:10 as translated in the Geneva Bible: "My welbelovéd is white and ruddy." The eloquence of translation and consequent popularity of the Geneva Bible—with its unabashedly Calvinist marginal annotations—may have helped to spread English Puritanism. (1640 Geneva Bible from the Shaheen Antiquarian Bible Collection, Special Collections, University Libraries, the University of Tennessee, Knoxville)

to continue reading the Great Bible in English church services; its deficiencies were too obvious in light of the newer translation. The response of many of the English clergy to the success of the Geneva Bible was that of proposing a new translation under the direct supervision of the bishops of the Church of England.

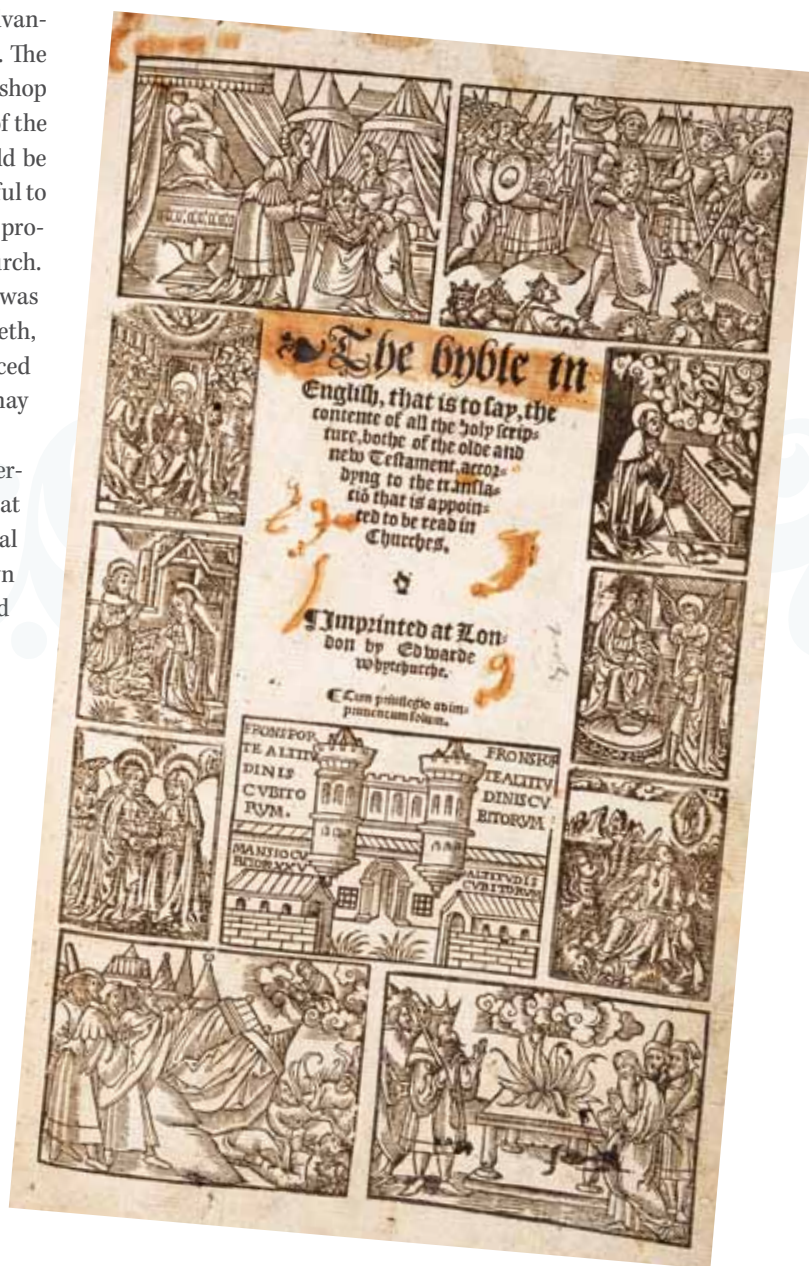
Directions given to the translators were simple. They were to use the Great Bible as their basis and depart from it only where it did not accurately reflect the original Hebrew and Greek. They could check their work against Latin versions and the work of other translators, but were to refrain from consulting the translators of the Geneva Bible. In addition, they were to add no bitter or controversial annotations in the margins. In 1568 the translators completed what was to become known as the “Bishops’ Bible.”

Had the Geneva Bible never been produced, the Bishops’ Bible would have been the best English translation to appear up to that time. However, it came onto the market with the distinct disadvantage of there being a superior translation already in the field. The 1571 Convocation of Canterbury decreed that “every archbishop and bishop should have at his house a copy of the holy Bible of the largest volume as lately printed at London...and that it should be placed in the hall or the large dining room, that it might be useful to their servants or to strangers.” Moreover, a copy should also be procured by every cathedral and, as far as possible, by every church. In spite of this ecclesiastical authorization, the Bishops’ Bible was never formally recognized by Queen Elizabeth. Perhaps Elizabeth, like Shakespeare, had sufficient objective acumen to be convinced that the Geneva Bible was the better of the two, whatever she may have thought of its annotations.

Included in the newly-acquired Shaheen collection are versions by William Tyndale and Myles Coverdale, the two great Protestant translators of the English Bible, as well as several versions authorized by the Roman Catholic Church and known popularly as the Rheims New Testament and the Douai Old

Testament. The collection also includes several Latin and Greek Bibles and an assortment of psalters, prayer books, and homilies.

The conflicts engendered by the Protestant Reformation and the reign of the Tudors produced two enduring influences on western civilization: the English Bible and William Shakespeare. The Shaheen collection represents a rich repository of source material for studying this formative period in the history of the English-speaking people. Acquiring this collection is a signature event in the Libraries’ effort to support the Marco Institute, UT Knoxville’s internationally recognized program in medieval and Renaissance studies. The Shaheen collection is maintained in the University Libraries’ Special Collections, where it is available for scholars who wish to hone their skills in emulating Shakespeare, Shylock, and the devil in their knowledge of Holy Writ.



Frontispiece to a 1553 Great Bible. Shakespeare would have been familiar with the Great Bible from the time of his youth. (1553 Great Bible from the Shaheen Antiquarian Bible Collection, Special Collections, University Libraries, the University of Tennessee, Knoxville)



THE



AGIC

of MEDIEVAL
MANUSCRIPTS

By Jay Rubenstein

The pace of research quickens, even on the overgrown and once impassable byways of medieval Europe. Because of the digital revolution, obscure texts that formerly required trips to distant European archives are now readily accessible and searchable to scholars who need rarely leave their offices. For professors and graduates in Marco, the Institute for Medieval and Renaissance Studies of the University of Tennessee, Knoxville, research has never been easier.

But sometimes books, paper, and ink still matter. And for medievalists, nothing matters more than manuscripts. Actual manuscripts, of course, are rare, with the more famous ones locked away in archives or else under glass in museums. But thanks to recent acquisitions by the University Libraries, students and faculty members can move a little closer to the experience of working with some of the world's most precious books.

During the last year, Special Collections has obtained five facsimiles of medieval books. As a representational device, the facsimile is hardly new. Publishers have long offered photographic reproductions of important manuscripts. Marvelous though these resources are, they do relatively little to communicate what it means to work with a real medieval book. They are, at the end of the day, bound books of photographic prints.



Left: The Beatus of Turin brings to life the enormous red dragon with seven heads and ten horns and seven crowns on his heads described in the Apocalypse. Below right: Processus contra Templarios, or Trial of the Templars, includes parchment rolls, individual manuscripts, and replicas of the wax seals used by cardinal-inquisitors.

The distinction is important. Because medievalists work with a relatively limited number of sources, we must pay attention not only to what documents say but also how they say it. Styles of handwriting, marginal notes, subtle details of illustrations, and even the ways in which particular books were bound can hide clues that together open worlds of meaning invisible to the casual reader. Even the best photographic facsimiles lose something in translation.

The volumes that the University Libraries has acquired, however, are of an entirely different order. They not only reproduce the pages of medieval books, but they mimic the manuscripts themselves. They precisely replicate, for example, the original book covers, whether they were bound together and decorated in gold leaf or simply clasped between two plain brown boards. Rather than being printed according to standard paper sizes, these facsimiles follow precisely the dimensions of the original manuscripts—the pages cut irregularly, damaged with watermarks, and suffering the occasional wormhole.

These facsimiles are, in short, works of art. They preserve some of the wonder that medieval readers would have felt as they encountered that rare and most precious commodity, the written word. Of the five such facsimiles Special Collections has recently purchased, let us here examine three.

THE BEATUS OF TURIN

Perhaps the most immediately striking, bound in a leather cover decorated with an image of Christ in majesty and locked shut with two iron clasps, is the *Beatus of Turin*. Its author, Beatus of Liébana was an eighth-century Spanish monk who wrote a commentary on the book of Revelation, or “the Apocalypse,” as it was known in the Middle Ages. By itself unremarkable, this commentary became celebrated because of the elaborate program of illustrations that accompanied it. The *Turin Beatus*, created in the eleventh century, is one of the most beautiful and complete of the thirty-one surviving copies.

Almost all the action of Revelation is visualized here. The colors are bright and lively; the imagery, disturbing. On one page, for

example, we see Antichrist, sword raised, preparing to decapitate one of the two witnesses, as described in Revelation 11. The other witness already lies headless beside his friend. On another page we see two birds viciously tearing into the flesh of a nude Antichrist, an event implied, if not exactly foretold, in Revelation 19. Later in the manuscript there appears a two-page map of the city of Babylon, depicted as a dazzlingly colorful (and noticeably Islamic-looking) city, whose walls stand surrounded by a

dragon that is swallowing its own tail.

Still more intriguing is another map, a circular diagram of the world (for despite popular misconceptions, medieval men and women believed that the world was round). Patient readers armed with a little Latin and a basic familiarity with eleventh-century handwriting, can locate major rivers, mountains, cities, and the Garden of Eden in an effort to see how close a medieval sense of geography was to our own understanding.

DE NATURA RERUM

Students who wish to learn about the medieval world view in greater detail might turn to another of the new facsimiles, Rabanus Maurus’s book *De natura rerum*, which translates to *On the Nature of Things* or possibly more simply to *On Everything*. Rabanus, who lived about a century after Beatus, was one of the most famous scholars in the empire of Charlemagne. This great work, described not entirely satisfactorily as “a medieval encyclopedia,” seeks to detail everything from angels to geography to interior decorating. Rabanus himself thought that words alone fulfilled this purpose. Fortunately for us, his readers did not agree, and they soon added to his rambling descriptive work a series of gorgeously detailed illustrations.

The facsimile that Special Collections now owns reproduces an early eleventh-century manuscript of *On Everything* made at the famous Italian monastery of Monte Cassino. On several pages, its elegant handwriting has begun to wear away, showing that the monks at Monte Cassino frequently consulted this especially useful book.

The early chapters, focusing on the mysteries of heaven, are lightly illustrated. But as the text turns to earthbound subjects, the illustrators insert themselves more aggressively into the action. They give us images of martyrs being stoned to death, an exorcist driving a demon from a church, heretics covering their ears and refusing to listen to divine truths, and an impressive array of creatures that includes animals, birds, monsters, fish, and serpents big enough to swallow a grown man. Here, a farmer whips two oxen as they drag a plow through a field. There, two Christians carrying

palm fronds prepare to celebrate Easter, while another man blasts a trumpet. Elsewhere, two angels guard the gates of paradise, fiery swords burning in each of their hands.

On Everything is a classic compilation of medieval learning, one to which researchers have long had easy access through published editions. But with the printed word alone, scholars get only a fraction of the text that medieval readers would have known. The truth of the manuscript lies not just in the words, but in the way that words interact with pictures. It is an important book, but without a facsimile, it is an impossible book to understand. Now, for students in Tennessee, Rabanus Maurus's encyclopedia is exactly what it used to be—a treasure chest and a spur to imagination.

PROCESSUS CONTRA TEMPLARIOS

As is now clear, part of what makes these facsimiles so exciting is their elaborate and unusual illustrations. But the most exciting of the new manuscripts contains no pictures at all. Written in the cramped yet precise hand of a professional notary, it is a text remarkably dense and, on the surface, unappealing. But it is also a miracle of modern publishing, one whose production created excitement well beyond the halls of academia.

Usually locked away in the Vatican's romantically (if misleadingly) labeled "Secret Archive," the records of the trials that led to the destruction of the Order of the Knights Templar and to the brutal execution of its leaders can be easily accessed by researchers in Special Collections, who can now read through a perfect reproduction of those records. An immensely wealthy and powerful organization, the Knights Templar had for two centuries fought wars in the Holy Land in the name of Christianity. In 1307, however, on a Friday the thirteenth, all of the Templars in France were arrested, and their order soon dissolved. When the verdict went against them, in March 1314, the French king Philip the Fair had the Templars' leaders burned at the stake in Paris. The reasons are perhaps hidden in these documents.

Titled simply *Processus contra Templarios*, or *Trial of the Templars*, this facsimile is not even a properly bound book. It is, rather, a collection of five separate texts. Three of them are parchment rolls (two or three massive sheets of parchment hand-stitched together), intended to be rolled up and stored as scrolls. The largest of these rolls is nearly six feet long. Like the other facsimiles, they reproduce not only the form and content of the originals, but also the watermarks, the imperfections, the marginal notations, and the evidence of wear and tear.

Two other parchment rolls containing records of Templar interrogations are known once to have existed, but they have since been lost. Happily, a fourteenth-century Vatican secretary summarized one of the rolls' contents onto fifteen sheets of paper, also included in this collection. Printed on a type of paper made only in the Italian city of Amalfi, these sheets contain in the margins brief, handwritten notes, probably made by Pope

Clement V himself as he pondered the guilt or innocence of the Templars at his residence near the French city of Poitiers.

The pope seems to have been leaning toward pardoning the Templars. Also contained in this dossier, a fifth document called "the Chinon Parchment," appears to indicate as much. It records how the cardinal-inquisitors absolved of guilt all of the suspected Templars whom they had interrogated. The absolutions were news to medieval historians. A Vatican researcher discovered the Chinon Parchment only in 2001. UT Marco students thus find themselves in the unusual position of examining a case of medieval history ripped from the headlines.

For that is what the story of the Templars is: a medieval mystery, not so much a whodunit as a conspiracy tale. A paranoid and avacious king of France decided to destroy the wealthiest and most powerful religious order in Europe. Did Philip concoct from his twisted imagination the charges against the Templars? Did the Templars, upon initiation into their order, really renounce Christianity, spit on crucifixes, practice witchcraft, and engage in sodomy? Did the accused warrior-monks confess only under the threat or reality of torture? Researchers at the University Libraries will have the chance to answer these questions for themselves, with Marco students learning in the process how to read fourteenth-century handwriting and even having the chance to handle perfect copies of the wax seals used by fourteenth-century cardinal-inquisitors to validate documents.

Over the past decade, UT Knoxville and Marco have built one of the strongest programs in medieval studies in the country. Through the acquisition of facsimile manuscripts such as these, the University Libraries is playing a vital role in maintaining and strengthening this scholarly community, bringing to life secrets and wonders otherwise sequestered beyond reach in archives and treasuries thousands of miles from home.



DRAWING BETWEEN THE LINES WITH EDITORIAL CARTOONIST CHARLIE DANIEL

By Chandra Harris-McCray

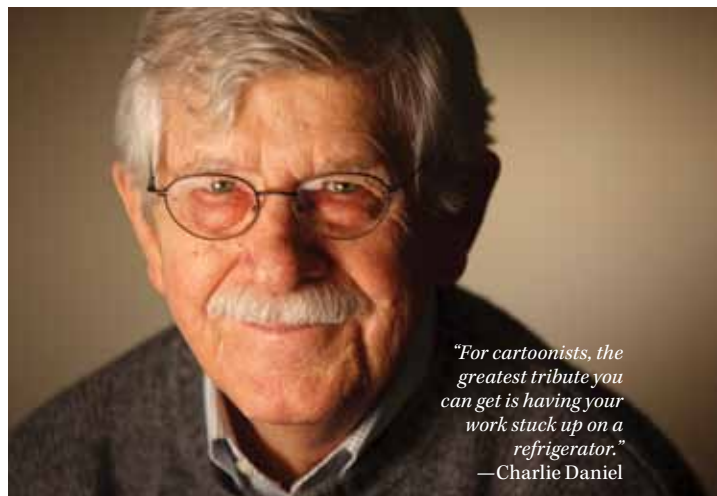
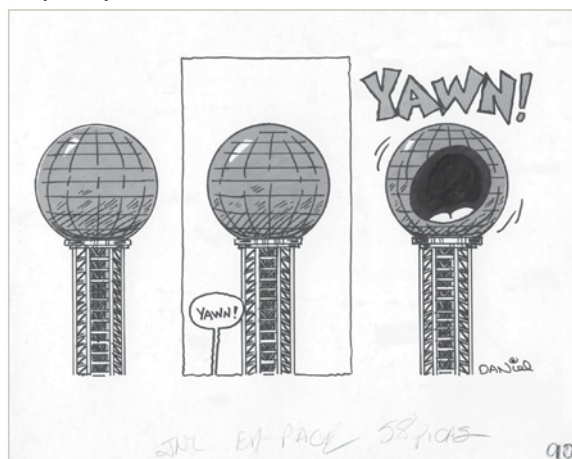


Photo by Steven Bridges

The Sunsphere in Knoxville served as the symbol of the 1982 World's Fair.



In these parts, 81-year-old Charlie Daniel is just as much a legend as Charles Schulz was for *Peanuts*. But his rather pointed wit leaves no room for a hapless Charlie Brown or a blanket-cuddling Linus as he pokes, prods, and piques the policies and foibles of presidents and football coaches.

Charlie's artistic gift and smart-aleck puns, captured daily in the editorial cartoons of the *Knoxville News Sentinel*, will continue to delight the public's imagination through a collection of 12,000 cartoons—with more coming—that he has donated to the University Libraries.

Never formally trained to draw, let alone be a cartoonist, Charlie says, "Drawing was just a hobby."

Born with an uncanny mix of cleverness and humor in Richmond, Virginia, Charlie grew up eighty miles away, "reading the funnies" in Weldon, North Carolina. Rattling off his first introductions to newspaper comedy, he says, "I read the *Raleigh News & Observer* in the morning, the afternoon *Raleigh* paper, and the *Norfolk Ledger-Dispatch*, then I would go next door to my grandmother's

house and read all the comic strips in the *Richmond Times-Dispatch*."

And what he could not get from the black-and-white newsprint, he "got from my family. They were a bunch of comedians and storytellers." "I didn't realize I was funny until I got away from them. I got around total strangers and realized, golly, I am funny!"

While in college at the University of North Carolina, with a neighbor's nudging, Charlie took his "refined squiggles" to the student newspaper, *The Daily Tar Heel*. He became the paper's editorial cartoonist. For fifty cents a cartoon, he put "the doodles in the margins of his accounting notes" to good use before switching his major from business to political science.

He can cackle and find both humor and humility in an album of rejection letters his mother collected when he was scouring the country looking for a job after graduating from UNC in 1958. At 28, he "had matured a bit" after spending time at Virginia's Fort Union Military Academy and being drafted by the US Marine Corps a year into college.

His maturity was about to climb another notch with fatherhood. His wife, Patsy, whom he knew he was going to marry after giving her a box of Valentine's Day candy in the second grade, was seven months pregnant.

"I needed a job—really any job," he says. "I applied to forty newspapers and only two of them even bothered to write back."

"One editor who replied was in Roanoke—at least he took the time to write and turn me down." The other guy was *The Knoxville Journal's* Guy Smith, who has been characterized as a "fire-breathing hard-core Republican czar." He hired Charlie to be a part-time reporter.

After spending a day with a crime reporter and struggling over a single paragraph—only to be ribbed by a sports editor, who said he had difficulty spelling hard words like *the*, *it* and *Daniel*—Charlie exchanged his journalist's pen permanently for a cartoonist's.

These days, every morning by 7:30 a.m., he makes his way to his drawing board at the *News Sentinel*, where he has been banging out provocative banter since 1992, when his doodling career at the *Journal* came to an end with the paper's closing.

Still doing a handful of drafts before settling on his final drawing for the paper, Charlie says, "For cartoonists, the greatest tribute you can get is having your work stuck up on a refrigerator."

We beg to differ! "This is a collection of incomparable gems," said Jennifer Beals, head of Special Collections at the University Libraries. "We anticipate a demand for decades—if not centuries—to come!"

Adapted from an article by Chandra Harris-McCray, Tennessee Legacies, Spring 2011, University of Tennessee Office of Development

THE GREER AND VINSINGER FAMILY COLLECTION: The Letters of Revolutionary War Heroes

By Martha Rudolph



The handwritten letters of two eminent American heroes hold a place of honor in the University Libraries' Special Collections. Letters penned by George Washington and by the legendary Marquis de Lafayette are part of a recent testamentary gift from Ben Greer. The collection was gifted to the Libraries in honor of the families of Henry Edwin Vinsinger of Newark, Delaware, and Bernard L. and Margaret V. Greer of Knoxville.

The Greer and Vinsinger Family Collection features Revolutionary War-era letters and other documents referring to Colonel Anthony Walton White (1750–1803). At the outbreak of the revolution in 1775, Anthony Walton White was appointed major and aide-de-camp to General George Washington. In 1780, the year White rose to the rank of colonel, he outfitted two regiments of cavalry with his own funds. His personal estate ruined by financing his troops, White later sought reimbursement from the federal government, but Congress failed to act upon his claims. He returned briefly to the military in 1794 as a general of cavalry and helped to suppress the Whiskey Rebellion in western Pennsylvania but thereafter retired to New Jersey, where he lived the rest of his life in poverty.

The collection includes ten letters written to White and two congressional documents relating to his efforts to reclaim some part of his lost fortune, as well as two letters, dated 1845, from James Buchanan, then secretary of state and later the 15th president of the United States, to John Pedrick of New Jersey. Among the correspondents represented in the collection are stalwarts of the American Revolution like Henry Knox, the first US secretary of war; Alexander Hamilton, a founding father and the first secretary of the treasury; and Edward Rutledge, the youngest signer of the Declaration of Independence.

A letter dated September 15, 1779, from British cavalry commander Sir Banastre Tarleton (leader of the famed “Tarleton’s Raiders”), petitions White for an exchange of prisoners: “You will be pleased by the Return of the Flag [to] signify your Design.—The Men may if you think proper come in upon Parole.” The following May, White’s troops were surprised and routed by Tarleton at Lenew’s Ferry, South Carolina. White and others made their escape by swimming the Santee River.

Lafayette wrote to White on July 27, 1781, requesting that White field his cavalry unit as soon as possible: “[Y]ou will come Rapidly with the Number of dragoons that Can Be Equipped—preferring old Horsemen and old soldiers to the New Raised Recruits—and you will Remember that I am anxiously waiting for a Body of Cavalry.”

Those unheralded and long-suffering legions, the horses, are a common theme. Tarleton’s own account of the aforementioned encounter at Lenew’s Ferry reports that upon “returning to Lord Cornwallis’s camp the same evening, upwards of twenty horses expired with fatigue.”* George Washington’s letter to Colonel White, written from Williamsburg on September 17, 1781, is a request for fresh horses.

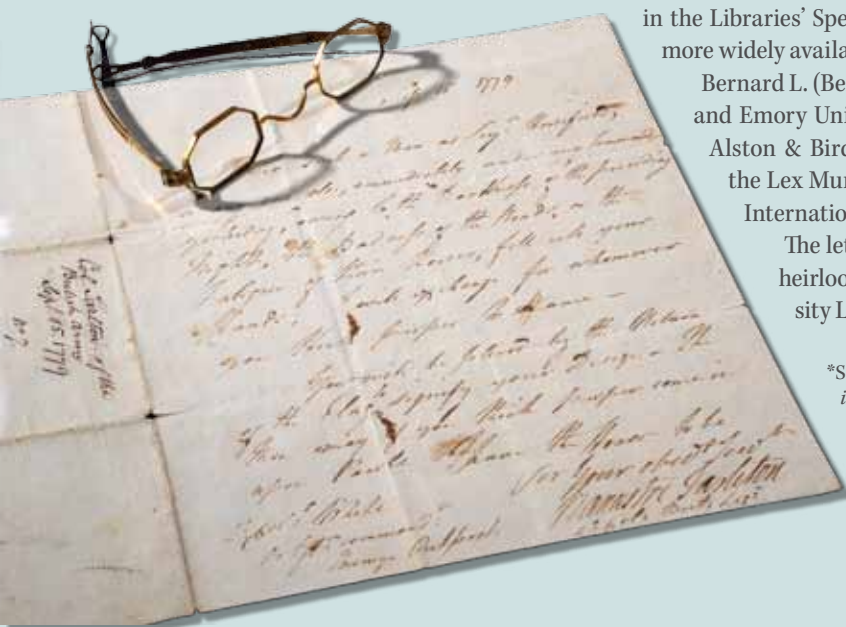
The letters and documents of the Greer and Vinsinger Family Collection now reside in the Libraries’ Special Collections and eventually will be digitized to make them more widely available for research and scholarship.

Bernard L. (Ben) Greer Jr. is a graduate of the University of Tennessee (BA 1962) and Emory University (JD 1968). He is retired founding and senior partner of Alston & Bird LLP, International Practice Group, Atlanta; vice president of the Lex Mundi Pro Bono Foundation; and a former secretary general of the International Bar Association.

The letters in the Greer and Vinsinger Collection are treasured family heirlooms that enhance the prestige of the University Libraries’ Special Collections immeasurably.

*Source: *A History of the Campaigns of 1780 and 1781, in the Southern Provinces of North America*, by Lieutenant-Colonel Tarleton, Commandant of the Late British Legion

Above: Special Collections head Jennifer Beals and Ben Greer examine one of the Revolutionary War-era documents gifted to the University Libraries. Left: A 1779 letter from Banastre Tarleton, leader of the famed Tarleton’s Raiders, petitions for an exchange of prisoners.



ALL THE NEWS AS IT HAPPENED: Introducing the Tennessee Digital Newspaper Program

By JoAnne Deeken and Louisa Trott Reeves

Have you ever wondered what it would be like to live in Tennessee in the nineteenth century? While there is no such thing as a time machine, one of the best ways to relive the past is through newspapers. Newspapers reported news as it happened, thus allowing us to see through the eyes of our forebears.

With the help of the National Endowment for the Humanities (NEH), the University Libraries of the University of Tennessee, Knoxville, and the Tennessee State Library and Archives (TSLA) are making yesterday's news available on your computer screens. The project is part of the National Digitization Newspaper Project (NDNP) of the NEH and the Library of Congress. Their plan is to fund projects for each of the fifty states, the District of Columbia, and the five US territories. Twenty-five states have received awards to date.

The two-year grant, awarded to the University Libraries in 2010, will allow us to digitize 100,000 pages of nineteenth- and early twentieth-century Tennessee newspapers. Over the next four years, we hope to obtain additional funding from NEH to digitize another 200,000 pages. As they are digitized, the pages will be made available to the public, free of charge, through the Library of Congress's Chronicling America website (<http://chroniclingamerica.loc.gov/>). The University Libraries also will seek funding from other sources to provide access through the Libraries' Digital Library Initiatives.

For this initial grant, the focus is on the Civil War and Reconstruction eras. This is one of the most important time periods in our state's history, and the war's sesquicentenary will provide many opportunities to partner in the commemoration. The newspaper pages bear witness to the dramas of a state divided by war yet also reveal aspects of everyday life and events.

The state's divided loyalties were reflected in the newspaper profession, making for a tumultuous period in the industry. An incident indicative of this turmoil happened in 1859. The *Nashville News* (Whig) editor Allen A. Hall shot and killed George G. Poindexter, editor of the *Nashville Union and American* (Democrat), after Poindexter accused him of being an abolitionist.

In the eastern part of the state, William "Parson" Brownlow (later governor of Tennessee) published *The Knoxville Whig*. He both supported slavery and opposed secession. Andrew Johnson, a "naturalized" Tennessean, was also pro-Union and pro-slavery. Johnson had espoused harsh views on the "traitors" during the war, but once the war ended and he became president, he urged leniency far more than did Brownlow. Brownlow supported voting rights for free slaves but Johnson supported a white-male-only voting population. Their differences play out in the newspapers of the time.

The Civil War took its toll on Tennessee newspapers. Many publications shut down during this time, and many never resurfaced. Some, however, did everything they could to keep the printing presses rolling. "The Moving Appeal" was the nickname given to the *Memphis Daily Appeal*. It got its nickname because the owners and editors literally packed up the presses and moved repeatedly in order to stay ahead of the Union Army. The paper published from towns in Mississippi, Alabama, and Georgia before Union troops finally captured it in April 1865, after nearly three years of pursuit. Since the paper was published under the same name during the entire period covered in this grant, and because much of it was available on microfilm, it was chosen as the first Tennessee newspaper to be digitized and made available through Chronicling America.



A selection of titles included in the project:

Athens Post
Bristol News

Parson Brownlow's
Knoxville Whig

Chattanooga Daily Rebel
Clarksville Weekly Chronicle

Columbia Herald
Home Journal (Winchester)

Maryville Republican
Memphis Daily Appeal

Nashville Union and American



Far left: "President Lincoln Shot," Nashville Union Extra, April 15, 1865.

Left: JoAnne Deeken (left) and Louisa Trott show some editions of William "Parson" Brownlow's Knoxville Whig in the Special Collections reading room in Hodges Library.

Right: "The celebrated champion of cooking stoves," Memphis Daily Appeal, December 18, 1871

Besides the content, the history of Tennessee's newspapers themselves is noteworthy. The first newspaper printed in what is now Tennessee was the *Knoxville Gazette*, established by George Roulstone and Robert Ferguson in 1791. Knoxville has the unusual distinction of having a newspaper before the town was even built. The newspaper was printed in Rogersville while the new capital of the Southwest Territory (Knoxville) was being planned. The *Gazette* was not actually published in Knoxville until 1792.

Making nineteenth-century Tennessee newspapers available for use online benefits not only researchers and scholars but also anyone interested in their family's history. Through Chronicling America, genealogists and family historians will be able to use keyword searches to look for information on ancestors. This resource will prove invaluable in the classroom too. Teachers will be able to introduce students to primary-source material and its importance for research. Schoolchildren will be able to see what a pair of shoes looked like and cost in a bygone era. They'll also see notices of runaway slaves and ads for the manacles used to restrain them. They will learn about the difficulty of travel a century ago. How many children today know how long it took to travel between Nashville and Knoxville before there were highways? Or what kinds of toys children had, how they learned to read, or on the other hand, how few of them did learn to read? Undoubtedly, greater access to Tennessee's historical newspapers will promote discovery—whether by schoolchildren or scholars—in many unforeseen ways.

From crumbling newsprint to online public access has been a long and arduous journey. The grant requires us to digitize from microfilmed newspapers, so we are extremely fortunate and grateful that the Tennessee State Library and Archives has a longstanding program of microfilming newspapers. Beginning in the 1950s, they microfilmed as many issues of historical Tennessee newspapers as they were able to locate, and they continue to microfilm newspapers today. The TSLA Preservation Department's Carol Roberts, Albert Sullivan, and Larry Butler work very hard to ensure we get the best quality image for the project.

As part of the project, the Library of Congress is developing technical and metadata standards for digitizing newspapers. For the monumental task of creating the digital images and metadata following these standards, however, most grant recipients select a vendor, and our chosen vendor is iArchives. The company, a recent addition to the *ancestry.com* family, is based in Utah and has worked with the Library of Congress and other awardees on the NDNF since the beginning of the project.

Even with the help of our vendor, the digitization process requires the work of many hands. When we receive the microfilm from TSLA, duplicate negatives are made; one is stored at University Libraries, the other is deposited at the Library of Congress. Our two student library assistants, Leslie Principe and Christopher Thomas, document each image on the reel, noting the title, date, page count, and other pertinent data. This information, along with the microfilm, is sent to iArchives, where pages are scanned and converted to various image formats (TIFF, JPEG2000, PDF, and OCR file), metadata records are created, and the resulting product is written to a hard disk drive. When the hard drive arrives in Knoxville, the students perform a quality review check before it is sent to the Library of Congress for further quality review and uploading to the Chronicling America website. The first Tennessee pages completed the process and went live in July 2011.

In addition to the people already mentioned, several others play important roles in the grant. At the University Libraries, JoAnne Deeken (head of research and grants) and Louisa Trott (project coordinator) oversee the day-to-day running of the project and keep the project on schedule. Also assisting with the grant is an outstanding advisory group that helps select the papers to be digitized. Members of the group are Ed Caudill, Bill Dockery, Mary Fanslow, Taneya Koonce, Daryl Phillips, Chuck Sherrill, Greg Sherrill, Dwight Teeter, and Carroll Van West. Their knowledge helps ensure that we include representative newspapers from each of Tennessee's three Grand Divisions, as well as papers that reflect the diversity of races, cultures, and political opinions in Tennessee.

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—Maury *Intelligencer*, Columbia, Tennessee, June 21, 1849



By Jennifer Beals, Teresa Walker,
and Micheline Westfall

UNIVERSITY LIBRARIES LEADERSHIP PROGRAM: *Growing Our Own Leaders*

Leadership Development Program participants, clockwise from center front: Nathalie Hristov, Marielle Veve, Maribeth Manoff, Jennifer Beals, Teresa Walker, David Ratledge, Melanie Feltner-Reichert (not pictured: Micheline Westfall)

Studies completed by the American Library

Association predict a shortage of professional librarians in the coming years, due largely to an increased number of retirements. The 1980s saw approximately 11,000 librarians retire while the 1990s sustained close to 15,000 retirements. In comparison, a surge of retirements is expected between 2005 and 2015 with numbers approaching 30,000. (*Planning for 2015: The Recent History and Future Supply of Librarians*, 2009) In light of these predictions, many libraries have begun succession planning. Succession planning is a strategy for identifying and cultivating potential leaders. In addition to recruiting new talent, administrations can build on current strengths by identifying and developing potential leaders within the organization. With thoughtful planning, an institution can encourage a fresh perspective while providing continuity.

The University Libraries' Leadership Development Program began in spring 2008 with the goal of creating learning opportunities for emerging leaders among the library faculty. Leadership takes many forms and underlies the ability of organizations to meet challenges and excel. Leaders advocate for change. They are excellent communicators, listeners, collaborators, and visionaries. Emerging leaders may aspire to become a department head or library director or to practice leadership on a more occasional basis, such as heading a committee or organizational initiative. Leadership development is a cumulative process offering benefits regardless of an individual's previous experience. Librarians who participate in the Leadership Development Program are expected to seek leadership roles within the Libraries and, preferably, on campus and within the profession.

Benefits to the faculty member include funding for at least one leadership conference, monthly discussions in a trusted environment, and a group of peer mentors. Because there are many ways to learn leadership skills, program components may vary from year to year based on the individual needs of the participants. Leaders have the opportunity to work on issues in real time and to contribute to library strategic planning. A first class of ten participants was envisioned for 2008–12, with two librarians accepted each year through a competitive application process.

Potential participants are members of the library faculty who are nominated by tenured or tenure-track faculty members at the University Libraries. Nominations for the Leadership Development Program are sent to the dean of libraries by July 30 each year. Letters of nomination include information about the nominee's leadership potential and acknowledgement that he/she is willing to participate if selected. Nominees are required to submit a curriculum vitae, accompanied by a statement of interest detailing the candidate's leadership potential, merits, skills, and career goals. A selection committee composed of one library dean, one library department head, and one previous program participant reviews applications and makes recommendations to the dean of libraries, who selects the participants by September 1 each year. A description of the program and summary of the application process are available at <http://info.lib.utk.edu/share/faculty>.

The Leadership Development Program meets monthly, September through May. Presentations to the group have included “Communicating Effectively,” by John Haas; “The Campaign for Tennessee,” by Amy Yancey; and “What’s Your Leadership Style?,” by Therese Leadbetter. Confidential discussions on a variety of leadership and management issues have included library budget principles, library organization and reorganization, management theories, successful negotiating, and promoting civility in the workplace.

Administrative funds support the professional development of the participants, who are also encouraged to seek funding through applications for scholarships, university grants, and other appropriate sources. Each member of the program attends at least one regional or national leadership institute that is closely related to his/her area of librarianship. The institutes use a variety of training techniques including role playing, problem solving, case studies, and brainstorming. Networking with colleagues from other academic libraries provides additional benefits for the individual, as well as the library. Following the institute, the participant provides a brief oral report at one of the program meetings and at a library faculty meeting.

Institutes that the Leadership Development Program members have attended thus far:

- **The Frye Leadership Institute.** Created for higher education leaders with information technology and library backgrounds, this program focuses on critical issues facing higher education, especially those brought about by digitization and rapidly changing technology. It is designed for librarians with management experience who wish to develop and extend their leadership skills beyond the campus. (www.fryeinstitute.org/program.asp)
- **Peabody Professional Institute for Academic Library Leadership.** This institute provides an opportunity for higher education librarians to learn about strategic planning, use assessment and accreditation tools for library management and public relations, learn how to enhance library resources through fundraising and public relations, identify workforce issues within academic libraries, and discover ways to transform the library to better meet the goals of the university. (www.peabody.vanderbilt.edu/ppi.xml)
- **The EDUCAUSE Institute Management Program.** EDUCAUSE was designed for higher education IT professionals new to management responsibilities who would like to enhance practical skills, such as interpersonal communication, time management, and performance management. (net.Educause.edu/theEDUCAUSEInstituteManagementProgram)
- **The Leadership Institute for Academic Librarians.** This institute aims to prepare librarians for more effective leadership amid the complex and challenging issues affecting academic libraries. It addresses planning, organizational strategy, and transformational learning. (www.gse.harvard.edu/ppp/programs/higher-education)

- **The UTK Women’s Leadership Program.** This program was created in 2010 to identify and prepare members of the faculty and staff for campus leadership positions. The program begins with a one-week leadership-intensive workshop followed by summer reading and reflection assignments, monthly meetings during the nine-month academic year, and a final three-day wrap-up in the spring.

Future plans of the Leadership Development Program include a continuation of the program’s core activities: providing leadership training, maintaining a peer network for support, and nurturing present and future leaders. Library and university goals shape the short-term objectives of the program, focusing on building a framework for diversity and a supportive environment for colleagues. Toward that purpose, the program plans to facilitate programs on the art of healthy debate and learning to discuss and dissent in a positive, constructive manner.

Long-term and ongoing goals focus on engaging program participants in an advisory capacity to the Libraries’ administrative team. While the program figures into succession planning, there are more immediate advantages that come from training leaders within the workplace environment. The program prepares professionals to lead projects and committees and to represent the Libraries on campus and in the professional community. The program also develops skills in the context of the priorities and values that shape the institution, better positioning the Libraries to confront challenges and to respond expeditiously to time-sensitive problems. Participants in the current program agree that spending time with library administrators and program peers is of inestimable value.

In the coming year, program participants will take turns convening Leadership Development Group meetings by selecting topics, facilitating discussion, and/or inviting outside speakers. The changing landscape of higher education—particularly academic libraries—presents constant challenges and opportunities. The Libraries’ Leadership Development Program prepares individuals within the organization to embrace those opportunities and to draw upon the resources and values of the institution to create a new context for implementing change.

PARTICIPANTS AS OF MAY 2011

2007	Maribeth Manoff
2008	Jennifer Beals
	Melanie Feltner-Reichert
	Teresa Walker
2009	David Ratledge
	Micheline Westfall
2010	Nathalie Hristov
	Marielle Veve

LEADERSHIP DEVELOPMENT PROGRAM PARTICIPATION BENEFITS:

- Supportive network of peers
- Safe environment for risk-taking and generating new ideas
- Mentoring and support system for new and emerging leaders



HAPPENING IN THE LIBRARY: *An Annual Report of Sorts, 2010–2011*

By Martha Rudolph

EMBEDDED IN STUDENT LIFE

Many students, particularly undergraduates, can feel isolated and adrift on the campus of a sizeable comprehensive university like UT Knoxville. But the library has become a key player in

retaining students by engaging them with campus life and with the tools they need for academic success.

Whether via bush telegraph or text message, students hear about the library almost as soon as they set foot on campus. Round-the-clock hours, an inviting setting, and the latest technology draw students to the Commons in the John C. Hodges Main Library. This year, two new services joined the growing academic partnership that makes the Commons a one-stop learning center: the Student Success Center and the Math Tutorial Center began offering their academic support services in Hodges Library.

This year, too, the library was an especially popular setting for events highlighting students' creative and scholarly work. Art, film, poetry, fiction, and original research were the focus of various events that engaged or honored students. Student artwork was on display in the Hodges Main Library and Webster C. Pendergrass Agriculture and Veterinary Medicine Library throughout the spring semester. The annual Free Range Video Contest sponsored by the library's media lab borrowed its theme from the campus concern with fostering civility. Student contestants created brief videos on the theme of "My Everyday Civility."

The library hosted several events with a writing theme. "UT Writes," a daylong series of events in Hodges Library marking National Writing Day, included a graffiti walk and extemporaneous poetry at an open microphone. The "Writers' Block Party" featured a contest for best poster presentation of a research thesis by students in first-year composition classes.

These events celebrating student achievement are hardly inconsequential. They fill a critical campus need, because students who connect socially and academically are more likely to survive that treacherous first year of college.

As part of a campus-wide campaign to improve student success and retention, UT librarians have moved beyond their traditional classroom contact with students in information literacy sessions. A number of librarians have volunteered to teach First Year Studies seminars. Through topics as varied as fashion, Mardi Gras, and the music of the Grateful Dead, librarians have helped students make those crucial connections to campus life. The librarian-hosted Common Ground Book Club keeps in touch on Facebook and meets monthly to discuss books with an international or intercultural theme.

An open house at the Hodges Library greeted new graduate students early in the fall semester. At the "Starting Your Dissertation" workshop in the spring, doctoral candidates learned that librarians are critical to the dissertation process, from research to publication.

The University Libraries sponsors many programs aimed at students but open to the public that extend learning outside the classroom. This past year's cultural programming included a semester of documentaries exploring controversial issues related to information in the digital age, with a faculty-led discussion following each film. The Pendergrass Agriculture and Veterinary Medicine Library hosted a number of events during Earth Month, including experts who spoke about sustainable forests and the benefits of protecting wilderness. Other topical programs included a conversation about Haiti, a film series marking the five-year anniversary of Hurricane Katrina, and "Immigration, States' Rights, and Civil Rights," a Constitution Day forum cosponsored by the Howard H. Baker Jr. Center for Public Policy.

Writers in the Library, our long-running series of authors reading from their works, offers students an opportunity to interact with authors renowned both locally and nationally. Jeff Daniel Marion, a poet, creative writing teacher, and sometime publisher of hand-set poetry chapbooks, joined the Libraries as Jack E. Reese Writer in Residence. Among the dozen authors he hosted this year were Jesmyn Ward, Bobby Caudle Rogers, and Claudia Emerson, the poet laureate of Virginia.

Above, left and right: "UT Writes," a daylong series of events in Hodges Library marking National Writing Day, included a graffiti walk and extemporaneous poetry at an open microphone. Left: Rachel Radom and Kirsten Benson judge "Writers' Block Party" entries from students in first-year composition classes.



REPURPOSING LIBRARY SPACES AND STAFF TIME

Increasingly, the content of library shelves is available online. The research process has been transformed, and that change is mirrored in the evolving mission of academic libraries. Today the library may provide access to content rather than an actual book or journal on a shelf. As a result, libraries have repurposed both library spaces and staff time.

The Hodges Main Library continues to move low-use materials to storage. This year, UT theses and dissertations were moved off-site to create more study space for students. Library users can access theses, dissertations, and older issues of journals in the Storage Reading Room or request delivery with a just a mouse-click in the library catalog.

Since students patronize Hodges around the clock, the library added extra security for after-hours studying. After midnight, a swipe of the student or faculty member's university ID card is required for entrance to Hodges.

Substantial upgrades to facilities included new carpeting, new chairs, repairs to windows in the Galleria, and creation of a family-friendly, gender-neutral restroom at Hodges. Perhaps the most popular change, however, has been the addition of digital signs throughout the building. We now have an eye-catching way to announce events and advertise services. Pendergrass Agriculture and Veterinary Medicine Library was improved with new furniture, carpeting, and paint, and the old blinds were replaced with window film that allows more natural light into the computer lab.

The George F. DeVine Music Library, which relocated in spring 2010 during construction of the new music center, was forced to move again while the classroom building that had been their temporary home underwent renovations. During the summer closure, music library staff members were dispersed to different locations. They implemented a paging service, increased their online chat reference service, and used Facebook and Twitter to promote use of electronic resources like the library's growing collection of streamed audio and video. Staff members took advantage of their three-month relocation to start special projects, from learning preservation techniques to digitizing a sheet music collection. Under extraordinary circumstances and with only four full-time staff members, the Music Library managed to enhance staff skills and continue to offer the usual superior level of service. This small unit is just a microcosm of the multitalented and dedicated staff of the University Libraries.

IN THE ADMINISTRATIVE SUITE

This year, we welcomed our new dean, Steven Escar Smith, and thanked our departing interim dean, Linda Phillips.

Steve Smith has held leadership roles in every area of librarianship from special collections to fundraising. Smith came to us from Texas A&M, where he held the distinguished position of C. Clifford Wendler Professor of Library Administration. He was the founding director of A&M's well-known annual Workshop in the History of Books and Printing. Shortly before leaving A&M, he led a successful multimillion-dollar renovation of the first floor of the Evans Library, the main library facility for the campus.

Linda Phillips retired from the university in August after generously delaying her retirement for a year to serve as interim dean of libraries. Her leadership as interim dean displayed the same vision and enthusiasm that characterized her entire career. During thirty-five years at the University Libraries, Phillips headed many library departments and spearheaded innovative new library services, such as electronic delivery of scholarly resources and the Libraries' online imprint, Newfound Press.

CELEBRATING OUR FACULTY AND FRIENDS

In the spring, the Libraries and the UT Office of Research held their traditional reception honoring faculty members who published books over the preceding year. More than 50 books representing 65 UT authors were on display, including—for the first time—several e-books that were viewable on laptops displayed alongside the bound volumes.

In the fall, Library Friends were invited to Hodges Library for a colloquy on the life and work of Horace Kephart, author of *Our Southern Highlanders*. Kephart is something of a mysterious figure, a librarian who turned down an offer to head the Yale University library and abandoned his wife and six children in 1904 to move to the remote wilderness of the Great Smoky Mountains. There he became fascinated by the region's cultural and natural history and campaigned for the creation of a national park in the Great Smoky Mountains. The colloquy, organized by the Libraries' Great Smoky Mountains Regional Project, featured guest lectures by Kephart scholars Jim Casada, George Ellison, and Janet McCue. UT Libraries' Special Collections is home to a collection of correspondence, photographs, and other materials on the life and work of Horace Kephart.

At the "Who is Horace Kephart" colloquy, George Ellison (left) and Bill Alexander get a chance for animated discussion. Alexander lent some Kephart treasures to Special Collections for display during the November event.



SELECTED SCHOLARLY WORK

PUBLICATIONS

Jennifer Beals and Jeanine Williamson. "Visual Imagery Styles of Architecture Students in the Context of Library Instruction." *Practical Academic Librarianship: The International Journal of the SLA Academic Division* 1, no. 2 (2011).

Donna Braquet and Micheline Westfall. "Of Fairs and Festivals: Librarians Teach Thematic First-Year Seminars." *The Southeastern Librarian* 59, no. 1 (Spring 2011): 3–8.

Nicole H. Carney. "Creative Commons in Higher Education: Its Role in Providing and Maintaining Educational Resources." *Tennessee Libraries* 61, no. 1, 2011.

Marie Garrett. Biographical essays on Ella Fitzgerald, Alex Haley, John H. Johnson, Jesse Owens, Adam Clayton Powell Jr., and Rosa Parks in *Encyclopedia of African American Popular Culture*. Ed. Jessie Carney Smith. Santa Barbara, CA: Greenwood, 2011.

Gregory March. "Surveying Campus GIS and GPS Users to Determine Role and Level of Library Services." *Journal of Map & Geography Libraries* 7, no. 2 (2011): 1–30.

David Ratledge. "Technology" (opinion column), *Tennessee Libraries*, v. 60–61 (2010–2011). "Is Cloud Storage a Good Idea for Libraries?"; "How Virtual Should a Library Become?"; "How You Define It Matters"; "QR Codes: Linking the Physical World with the Virtual."

Marielle Veve. *The Streaming Guide to Cataloging Remote Access Multimedia: A How-to Virtual Manual for Catalogers*. Knoxville, TN: Newfound Press, 2010.

Ann R. Viera (with Andrea L. Dinkelman and Danelle A. Bickett-Wedde). "The Role of Veterinary Medical Librarians in Teaching Information Literacy." *Journal of Veterinary Medical Education* 38, no. 2 (2011): 141–149.

Micheline Westfall. "Using a Request for Proposal (RFP) to Select a Serials Vendor: The University of Tennessee Experience." *Serials Review* 37, no. 2 (June 2011): 87–92.

PRESENTATIONS/EXHIBITS

Jennifer Beals and Gregory March (with Kurt Butefish, Will Fontanez, Jefferson Chapman, and Deborah Woodiel). "Mapping the New World." Exhibit at the Frank H. McClung Museum, January 14–May 2011.

Donna Braquet and Peter Fernandez. "Think Globally, Act Locally: Lessons Learned from Open Access Week 2010." Poster presentation at the American Library Association Annual Conference, New Orleans, June 26, 2011.

Michelle Brannen, Allison Bolorizadeh, Rabia Gibbs, and Thura Mack. "Making Instruction Mobile." Presentation at the Handheld Librarian IV Online Conference, February 24, 2011.

Chris Durman (with Holling Smith-Borne). "Collection Development." Presentation at the "Music in Libraries: Just Basics" Preconference, Southeastern Chapter of the Music Library Association (SEMLA) Annual Meeting, October 14–16, 2010.

Felicia Felder-Hoehne and her sister, **Dr. Barbara Lynne Ivey Yarn, MD**, gave the 2011 Rothrock Lecture sponsored by the East Tennessee Library Association, Knoxville, TN, April 28, 2011.

Peter Fernandez. "Social Media, Information Management Tools and Your Institution." Invited workshop presenter at the Agriculture Information Network Center Annual Meeting, Beltsville, MD, May 17, 2011.

Steven Milewski and Teresa Walker. "Tennessee Streaming." Presentation at the Consortium of College and University Media Centers (CCUMC) Conference, October 8, 2010.

Molly Royse and Rita Smith. "Let's talk about services for doctoral students: Are they an overlooked user group?" Roundtable discussion at the Association of College and Research Libraries (ACRL) National Conference, Philadelphia, March 30–April 2, 2011.

Rita Smith and Teresa Walker. "The Library as Test Bed for Learning Space Innovation." Poster presentation at the Association of College and Research Libraries (ACRL) National Conference, Philadelphia, March 30–April 2, 2011.

Steve Thomas. "Customizing Primo Default Setting." Ex Libris Users of North America (ELUNA) Conference, May 13, 2011.

Marielle Veve. "Cataloging Streaming Video." Invited workshop presenter at the Online Audiovisual Catalogers (OLAC) Biannual Conference, Macon, GA, October 14–17, 2010.

GRANTS/HONORS

Anne Bridges and Ken Wise received a \$10,000 grant from the Asian Foundation to expand the online content of the Great Smoky Mountains Regional Collection.

JoAnne Deeken directs the Tennessee Newspaper Digitization Project, funded by NEH, which will digitize 100,000 pages from Tennessee newspapers published between 1836 and 1922. (Read more on page 14 of this issue.)

Maribeth Manoff and Eleanor Read continued work on the National Science Foundation–funded DataONE project and participated in the Baseline Scientist Survey.

Jeff Daniel Marion, the Libraries' Jack E. Reese Writer in Residence, received the James Still Award for Writing about the Appalachian South from the Fellowship of Southern Writers.

Steve Thomas is the UT Knoxville Faculty Senate vice president/president-elect for 2011–12.

Marielle Veve received the 2011 Esther J. Piercy Award from the Association for Library Collections and Technical Services (ALCTS), which recognizes professional contributions by a librarian with no more than ten years of professional experience who has shown outstanding promise for continuing contribution and leadership.

Ken Wise and Miranda Clark (School of Information Sciences, College of Communication and Information) received a grant from UT Knoxville's Ready For The World International and Intercultural Initiative to support a global issues program conducted by the Center for Children's and Young Adult Literature.

Ken Wise received an Outreach Incentive Grant from the university's Academic Outreach and Engagement Council to support the conference program "Library of the Early Mind," sponsored by the Center for Children's and Young Adult Literature.

MAUNEY GIFT PURCHASES AERIAL PHOTOGRAPHY OF TVA DAMS

A teacher's son, Mr. John Kester Mauney Sr. (b. 1918), took Martha Rutledge (b. 1920) as his bride in 1942 while serving in the armed forces in the Pacific. Mr. Mauney had interrupted his studies at UT Knoxville for military service, and completed his degree in business administration at the University of Chattanooga (now UT Chattanooga) after WW II. He went to work for the Tennessee Valley Authority (TVA), spending his entire career with the Map Division immersed in maps, surveys, and property descriptions. John and Martha raised two children, Jane Mauney Jarrell (BS, home economics, UTK 1975) and John K. Mauney Jr. (BS, communication, UTK 1979). Mr. Mauney's reverence for books and education inspired in his daughter a passion for reading and visits to the public library. When Mrs. Mauney passed at age 91 in 2009, Jane and John Jr. provided a generous bequest to the University Libraries to celebrate the values and commitments of their parents. Map librarian Greg March selected aerial photography of TVA dams, including those on Norris, Douglas, Cherokee, Fontana, and Chickamauga lakes, which will support research on this significant area while honoring John K. and Martha R. Mauney Sr.

ENDOWMENTS AND GIFTS

More than any other single entity, the library is the heart of a university. The quality of the library's collection is a measure of the quality of campuswide intellectual inquiry and the quality of education we give our students, the leaders of our future. You can help guarantee that our future leaders will receive the best possible education by making an investment in the University Libraries.

To make a gift, please make your check payable to **THE UT FOUNDATION** and write **UTK LIBRARIES** in the memo line. You may use the reply envelope included in the *Library Development Review*. The University Libraries development team has made every effort to ensure the accuracy of this report. Please let us know if you see any errors or omissions. Every gift is important to our mission.

For more information,
please contact Erin Horeni-Ogle, Director of Development
522 Hodges Library
Knoxville, TN 37996-1000
865-974-0055

Collection, Service, and Scholarship Endowments

Annual income from endowments allows the University Libraries to continue providing key resources for students and faculty. Endowments begin at \$25,000. Donors may make a single gift or build an endowed fund over five years.

HUMANITIES

Patrick Brady Memorial Library Endowment	18th- and 19th-century French literature
James Douglas Bruce Endowment	English
Hugh and Margaret Crowe Library Quasi-Endowment	Sociology, urban and regional planning
Kenneth Curry Library Endowment	English and American literature, the arts, philosophy, classics, and history
Durant DaPonte Memorial Library Endowment	American literature
Richard Beale Davis Humanities Library Endowment	General
Clayton B. Dekle Library Endowment	Architecture
Audrey A. Duncan and John H. Fisher Library Endowment for the Humanities	General
Roland E. Duncan Library Endowment	Latin American history
Dr. Harold Swenson Fink Library Endowment	Medieval history
Dr. Stanley J. Folmsbee Library Endowment	Tennessee and American history
Great Smoky Mountains Regional Project Endowment	History of the Smoky Mountains
Hodges Books for English Endowment	English
Paul E. Howard Humanities Collection Library Endowment	General
Thomas L. James Library Endowment	English
Mamie C. Johnston Library Endowment	English
Jack and Dorothy McKamey Humanities Collection Library Endowment	General
Edward J. McMillan Library Endowment	Religious studies
Flora Bell and Bessie Abigail Moss Endowment	General
John C. Osborne Memorial Library Endowment	German literature and languages
Charles and Elnora Martin Paul Library Endowment	History and English literature
John L. Rhea Foundation Library Endowment	Classical literature

Norman B. Sayne Library Humanities Endowment	General
Dr. and Mrs. Walter Stiefel Library Endowment	Romance languages
Charles A. Trentham Library Endowment	Religious studies
United Foods Humanities Library Endowment	General
UTK Tomorrow Humanities Library Endowment	General
Bill Wallace Memorial Library Endowment	Religious studies
Helen B. Watson Library Quasi-Endowment	Music and art
Judith D. Webster Library Preservation Endowment	Preservation
Lindsay Young Library Endowment	General

SPECIAL COLLECTIONS

Wallace W. Baumann Library Quasi-Endowment	Special Collections
Margaret Gray Blanton Library Endowment	Special Collections
Margaret Graeme Canning Library Endowment	Special Collections
William Elijah and Mildred Morris Haines Special Collections Library Endowment	Special Collections
Angelyn Donaldson and Richard Adolf Koella Endowment	Special Collections
Library Special Collections Endowment	Special Collections
John E. and Mary Poitevent Redwine Endowment for the Great Smoky Mountains Regional Project	Special Collections
Special Collections Library Endowment	Special Collections

SOCIAL SCIENCES

Renda Burkhart Library Endowment	Business and accounting
Human Ecology Library Development Endowment	Human ecology
Kenwill Inc. Cartographic Information Center Endowment	Map library
Phillip W. Moffitt Library Endowment	Psychology
Social Work Alumni Library Endowment	Social work
Frank B. Ward Library Endowment	Business

SCIENCE AND TECHNOLOGY

Agriculture and Veterinary Medicine Library Endowment	Agriculture
William Waller Carson Library Endowment	Engineering
Frank M. Dryzer Library Endowment	Mathematics/physics
Carolyn W. Fite Library Quasi-Endowment	Microbiology, biochemistry, cellular and molecular biology
Armour T. Granger Library Endowment	Engineering
Dr. and Mrs. A. H. Lancaster Visual Services Library Endowment	Visual services
Library Technology Endowment	Tools to access electronic information
Wayne and Alberta Longmire Library Endowment	Monographs, journals, and audio/visual materials
Stuart Maher Memorial Endowment	Chemistry, physics, engineering
Department of Mathematics Library Endowment	Mathematics
Adrian Barry Meyers Library Quasi-Endowment	Mathematics, computer sciences, science, biology, or engineering
Dr. C. D. Sherbakoff Library Endowment	Botany
R. Bruce Shipley Memorial Endowment	Engineering
Otis H. and Mary T. Stephens Library Endowment	Visual services

SERVICE AWARDS

Paul M. and Marion T. Miles Library Employee Incentive Award Endowment
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Legacy Society

The Legacy Society honors our friends who have included the University Libraries in their estate plans or other deferred gift arrangement. These gifts help to sustain the library by establishing collection, service, and scholarship endowments to continue a legacy of support for the University Libraries. We would like to thank the following friends who made gifts before June 30, 2011. If you have included the University Libraries in your estate plans or would like information on how to do so, please contact Erin Horeni-Ogle at 865-974-0055.

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Chester Harris III
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Sara Harris
Daniel Harrison
Gail Hartranft
Nicholas Harvey
Joseph & Rebecca Haskins

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James Hayes
Sue Hayes
Christine Heckemeyer
Megan Helvey
Ruth Hendricks
Eugenia Henry
Carol Hewlett
Alexandria Hickman
Donna Hicks
William & Diana Hicks
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Billie & Martha High
Stephen & Mariou Hillenbrand
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Karen Hitchcock
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David Locke
Michael & Nancy Lofaro
John & Susan Lohr Sr.
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James & Nancy Loy
Lindsay Lucas
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David Mitchell
Don & Judy Mitchell
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Kenneth Montgomery Jr.
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David Perrin
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Rachael Person
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Robert Reynolds
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Wendel Werner
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The past year brought many changes to the University Archives—a new finding-aid database for increased accessibility, more fully searchable digital collections in the TRACE institutional repository, and my appointment as the new university archivist. Although new to the University Libraries, I have worked in institutional archives for a number of years.

Over the past year, expanding the online presence of Special Collections, including University Archives, was a primary departmental goal, and a major milestone on the way to that goal is transitioning from traditional paper-based collection guides to a fully searchable online finding-aid database of approximately 4,000 collections. Finding aids are detailed inventories of the primary-source material available in Special Collections, such as letters, manuscripts, photographs, legal documents, and university records and publications. Finding aids are essential for discoverability, identifying collection content, and selecting specific material for research needs. We will continue to work to add more finding aids to the database in the coming months. To browse or search our collections, visit us at www.lib.utk.edu/special/scout.

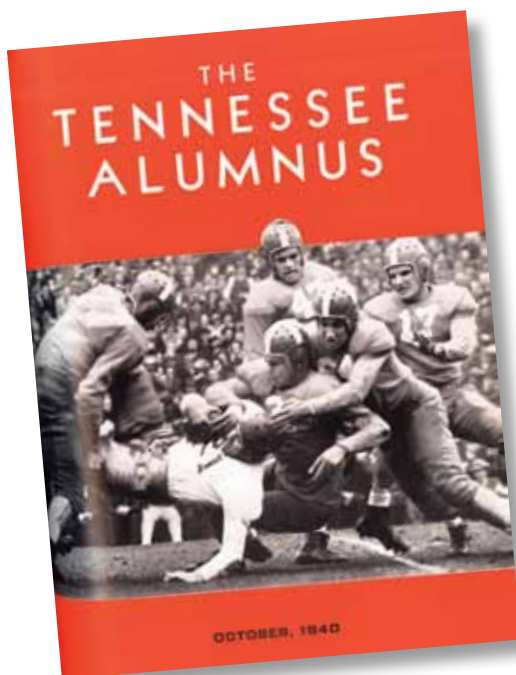
UT LEGACY GOES DIGITAL

Another Special Collections focus is digitizing our unique historic material. Due to their rare and fragile nature, most archival collections are noncirculating, which limits access to these collections. However, the emerging trend is to broaden access by carefully digitizing unique holdings and making them available online. Once collections are made web-accessible, the stress and damage to the materials caused by handling is greatly reduced, allowing the fragile originals to be better preserved for the future. Digitization of these historic collections also allows University Archives to publicize hidden gems within the collections and exploit the improved full-text search capabilities of new digital platforms.

Special Collections has worked closely this past year with Digital Library Initiatives to systematically digitize selected university documents, such as commencement programs, the *Tennessee Alumnus* magazine, and Chancellor's Honors thesis projects. It is important to note that even relatively recent material can be considered archival and must be actively collected and preserved within the University Archives. Given the increasing number of born-digital publications, it is the mission of University Archives to collect and preserve both the physical and digital legacy of the University of Tennessee for future generations.

NEWLY DIGITIZED COLLECTIONS

The University of Tennessee Commencement Programs, 1841 to the present. Two centuries of tradition have shaped the formal ceremony in which candidates for graduation are publicly recognized as their degrees are conferred. Over the years, the frequency of the commencement ceremony has varied from once to four or more times a year. The range of dates for the commencement programs featured in this collection is from 1841 to the present, and it will continue to grow as programs from upcoming years are added. The commencement programs are fully text-searchable, both within individual programs and across the entire collection. Examining this collection gives insight into the growth of the campus, both in number of students and development of new majors and courses of study.



The *Tennessee Alumnus* Magazine, 1917 to the present. Established in 1917 and published by the University of Tennessee Alumni Association, the *Tennessee Alumnus* has a readership of more than 77,000 alumni and subscribers. The magazine is published three times a year and has a tradition of covering what is happening on all the UT campuses, along with updates on university alumni. As a collection, the *Tennessee Alumnus* provides a unique mix of the University of Tennessee's past accomplishments and plans for the future.

Chancellor's Honors Thesis Projects, 1988 to the present. The Chancellor's Honors Program was founded in 1985 and is the University of Tennessee's largest university-wide honors program. Selected students, approximately 5 to 10 percent of the undergraduate student body, participate in specialized course work, faculty-mentored independent scholarship, and international and intercultural learning. The culmination of this unique program is a thesis, which is an original work created throughout the student's time as an undergraduate. Documenting these creative works is important not just to demonstrate the high quality of original research the students are producing, but also to provide a snapshot of campus life and culture, as well as the students' insights and perspectives on the world.

THE YEAR IN UNIVERSITY ARCHIVES

By Alesha Shumar

THE LIBRARY DEVELOPMENT REVIEW

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Chestnut Oak acorn and moss, Great Smoky Mountains National Park (*The Botanical Photography of Alan S. Heilman*, University Libraries, University of Tennessee, Knoxville)

