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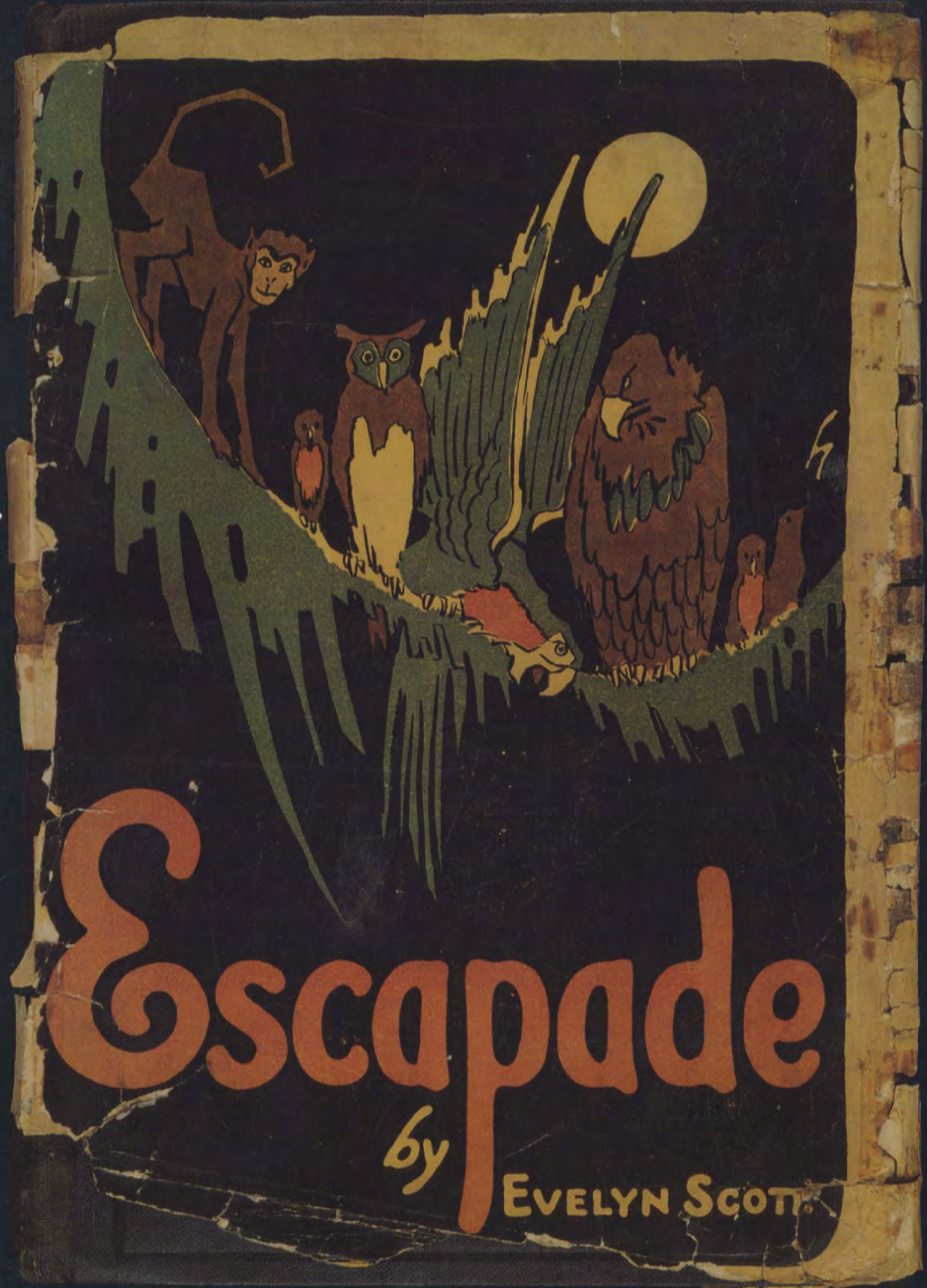


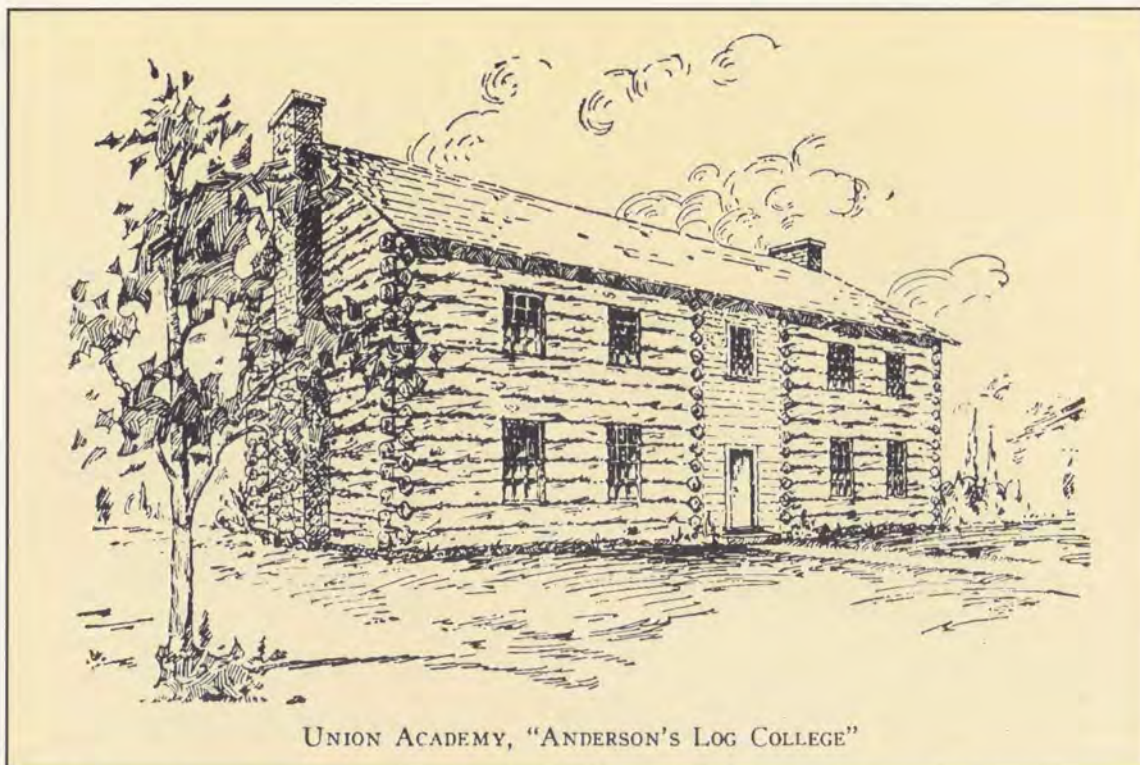
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UNION ACADEMY, "ANDERSON'S LOG COLLEGE"

Isaac Anderson's first school on his farm outside Knoxville, from, Wilson, Samuel T., Isaac Anderson: Founder and First President of Maryville College: A Memorial Sketch. (Maryville, Tennessee: by the kindred of Dr. Anderson, 1932. See article on p.11)

This was a year of incredible change at the University Libraries.

During 1995-96, we purchased a new library automation system, including the online catalog, circulation, cataloging and acquisitions functions, that we are currently making ready for public use later this year. In the face of tough budget cuts, the Libraries' services were recognized to be central to the educational mission of the University and the campus administration supported, financially and philosophically, the expenditure necessary to acquire this new system.

Nonetheless, we were faced still with the need to cancel approximately \$325,000 worth of serials. The serial subscriptions to be cancelled were determined through close consultation with the University faculty in the context of the University's situation and extraordinary inflation rates and continuing inflation trends. This year's serials prices increased nearly 20% and we expect 1997 prices to increase by

at least half of that. In the face of increasing University budget pressures, we are now challenged to find essential information resources elsewhere or to simply do without.

The University Libraries' faculty and staff deserve high praise for coping with this incredible change. Each day they face and meet the demands for new technologies and new services with no increase in resources—yet with high student satisfaction marks.

Our donors to the Libraries also deserve praise for their continued generous support. They can be confident in knowing that their gift dollars are being stretched to their maximum capacity and used judiciously and wisely. Gifts from our benefactors play an increasingly larger role in providing essential academic services to the University's students and faculty.

Paula T. Kaufman
Dean of Libraries

On the Cover

The dust jacket from the Special Collections Library's copy of Escapade. (New York: Thomas Seltzer, 1923. See article on p. 3.)

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THE LIBRARY DEVELOPMENT REVIEW

1995-96

Edited by James B. Lloyd
Associate Editor Laura C. Simic

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I am pleased to present the papers of Evelyn Scott and John Metcalfe, both of whom I met while working on my dissertation on Scott, to the University of Tennessee,



see, Knoxville, where they will be accessible for all and will reside with the papers of numerous literary Tennesseans.

It is my sincere wish to resurrect the literary reputation of Evelyn Scott, and I believe access to these papers will further that object, since they contain a wealth of biographical material as well as much unpublished prose and poetry. Several of her books are now back in print, and access to this collection should provide the impetus for other scholarly studies. Literary reputations go up and down. Perhaps now it is the time for Evelyn Scott to reclaim hers.

Robert L. Welker

Robert L. Welker

THE REVIEW 1995-96

THE ODYSSEY OF ELSIE DUNN

BY JAMES B. LLOYD
SPECIAL COLLECTIONS LIBRARIAN

(There is no definitive biography of the subject of the following article. In writing it I have used D.A. Callard's "Pretty Good for a Woman: The Enigmas of Evelyn Scott," the only biographical source available at this time, and one which is not entirely reliable. If I have made errors, which is almost inevitable, I apologize in advance.)

I am probably going to be accused of making up most of what I am about to relate, and I can't blame anyone for doing so. After all, who could believe a yarn about a small town girl from Tennessee who ran off with a married university dean twice her age in 1913, at which point both changed their names, went homesteading in Brazil, found a diamond, and published novels written during the experience. Nevertheless, it is true, and furthermore, it is only the beginning.

The lady in question was Evelyn Scott, nee Elsie Dunn from Clarksville, Tennessee, daughter of Seely and Maude Thomas Dunn, born January 17, 1893, into a family of modestly successful tobacco traders. The founder of the clan, Captain Joseph Thomas, had arrived in Clarksville in 1829 and done well until later life, when he was forced to support himself, with his wife, by opening a school. His son,

Edwin Thomas, fared better, but tobacco trading is iffy at best, and he too faced poverty at the end of his career. Seely Dunn probably appeared to be a good match and to be in a fair way to recoup the family fortunes, since he was the son of a railroad executive and appeared to be on the road to becoming one himself. This, however, did not happen, and about 1907 the family moved to New Orleans to be near Dunn's parents.



Evelyn Scott, nee Elsie Dunn, as a young girl. (Scott Collection.)

The Dunns were not penniless, however, and for a time Elsie attended Sophie Newcomb Preparatory School and then Sophie Newcomb College. Seely continued to work on railroads, and while he was building one in Honduras met Frederick Creighton Wellman, who was at the time inspecting hospitals there for the United Fruit Company. Wellman, originally from Missouri, had been trained as a doctor, married, had four children, and gone as

a medical missionary to Africa, where he developed a reputation as a specialist in tropical medicine. He was, at this point, divorced, and would be shortly on his way to Tulane to take up a position as dean of the School of Tropical Medicine.

Wellman was a remarkable man. His son, Paul, himself a successful novelist and screenwriter, described him in the preface to Wellman's autobiography, *Life is too Short*, as an

explorer, linguist, anthropologist, bacteriologist, journalist, economist, and latter-day Renaissance man. And it was all true, though his main careers during the time we will be concerned with him were as day laborer, mining executive, novelist, art school owner, and art museum executive. He has the distinction of making *Who's Who* under both his names.

No wonder Elsie was charmed. She had already shown her rebellious colors at fifteen by writing to the *New Orleans Times-Picayune* suggesting that prostitution be legalized in order to control venereal disease. An attractive girl of twenty when she met Wellman, she was chafing under the restrictions of her family. After a short courtship, they eloped. Wellman told his current wife, concert pianist Edna Willis, that he was going on a hunting trip, and in December, 1913, he and Elsie caught a freighter for London where they changed their names in an attempt to conceal their whereabouts from Mrs. Wellman, who was threatening her husband with prosecution for violation of the Mann Act, and from Seely Dunn, who publicly threatened to horse-whip them both, should he ever have the opportunity. Wellman became Cyril Kay Scott, and Elsie, Evelyn Scott. Thus they broke with conventional life and, so far as can be determined, never looked back.

You may be wondering at this point what all this has to do with the Special Collections Library of the University of Tennessee, Knoxville. The answer is that Evelyn Scott, nee Elsie Dunn, went on to become one of the leading literary lights of the twenties and thirties, publishing twelve novels (depending on how you count); a memoir, two volumes of imagist poetry, and four children's books. When William Faulkner published *The Sound and the Fury* in 1929, the best thing that could be said about it was that Evelyn Scott thought it was good. Faulkner returned the favor (sort of) a number of years later when, upon being asked by an interviewer if he could name any good women writers he said, "Well, Evelyn Scott was pretty good, for a woman. . . ."

Cyril arranged with the British Museum to collect entomological samples for them in Brazil (he was a beetle expert too), and he and Evelyn set off with few clothes and seven hundred dollars. The



Seely Dunn, father of Evelyn Scott, in military uniform. (Photo from Dorothy Scura.)

collecting business never worked out, however, and Cyril, who fortunately could speak Portuguese, was forced to support himself and his now pregnant companion by day labor in Rio. He finally landed a job as a bookkeeper, which paid a subsistence wage, and on October 26, 1914, Evelyn's only child was born, a son, Creighton. The birth was not an easy one and the complications plagued Evelyn the rest of her stay in Brazil. And, as if this were not enough for the couple to handle, Maude Dunn, whom Evelyn had written, arrived unexpectedly, having been provided with a one-way ticket by Seely, who soon divorced her. Maude, it turned out, was having emotional problems, and her behavior was erratic, as it was to remain through the rest of her life.

At this point Cyril, whose idea of a Brazilian adventure was evidently not fulfilled despite the fact that he had risen to become auditor of the company, decided to become a rancher, which one could do at that time by merely declaring a homestead on undeveloped land and moving in. One, of course, had to have something to move into, so the women waited while Cyril constructed a mud hut, to which he moved his growing family via pack train. After this unpromising start, the experiment was successful for several years, until Cyril decided to raise sheep, which was a disaster. The family was reduced to near starvation, which Cyril narrowly avoided by hiking sixty kilometers and landing a job with a

Evelyn Scott c. 1926, apparently while traveling with John Metcalfe, Cyril, and Creighton. (Scott Collection.)

manganese prospecting venture. He returned several weeks later and moved his family to Villa Nova, where they were to live for another three years.

It was while in Villa Nova that Evelyn began submitting poetry to such avant garde magazines as *Poetry*, *Others*, and *The Egoist*. She became known in these literary circles as the mystery woman from Brazil. She was not to remain a mystery for long, however, because she required medical attention not available in Brazil. So in 1919 Cyril, Evelyn, Maude, and Creighton set sail for New York, where Cyril promptly sent Maude back to Clarksville to become the permanent guest of her relatives there.

The rest of the family moved to an apartment in Greenwich Village. Cyril, ever resourceful, found a job as a reporter for a women's wear magazine, and Evelyn threw herself into the literary life of the Village, which at that time included such



luminaries as Alfred Steiglitz, William Carlos Williams, Lola Ridge, Waldo Frank, Sinclair Lewis, Mark Van Doren, Marianne Moore, Sherwood Anderson, and John Dos Passos. Evelyn moved easily in these circles and began contributing poetry to *The Dial*, to which she also contributed several insightful reviews, notably of D.H. Lawrence's *Women in Love* and James Joyce's *Ulysses*.

Cyril, though literary, did not share her enthusiasm for Village life, and their relationship began to falter. In 1920, the couple decided to separate, though they lived in the same house for another five years. Cyril went his own way; Evelyn developed a lasting friendship with Lola Ridge and became involved with William Carlos Williams and Waldo Frank. In 1920, she published her first book, a slim volume of poetry, *Precipitations*, which was favorably reviewed, especially by Mark Van Doren.

Then in 1921, Cyril and Evelyn found a patron. Marie T. Garland Hale offered Cyril a post as manager of the estate she shared with her husband, Swinburne, at Buzzard's Bay Long Island and provided each with an allowance of twenty-five dollars a week, an arrangement



The happy couple on right, presumably in 1915, since on the back of this photo in Scott's characteristic scrawl is written "Cabedello—Brazil [Coconut Grove]," which means this was taken while Cyril was a traveling auditor for the Singer Sewing Machine Company. (Scott Collection.)

which more or less supported both for the next decade. Cyril's novel *Blind Mice*, which he had written in Brazil, was published and critically acclaimed, though not so highly as Evelyn's *The Narrow House*, which appeared the same year. This naturalistic description of a dysfunctional family was too much even for Theodore Dreiser, who called it the "grimmiest" he had ever read. Sinclair Lewis in the *New York Times Book Review* hailed Scott as a rising literary light and said its publication was "an event."

In 1922 the Hales' marriage failed, and Cyril and Evelyn, still supported by Marie, followed Swinburne to his new estate in Bermuda where Cyril was to be the manager. Evelyn busied herself as usual, and soon formed a lasting attachment to an unlikely companion, Owen Merton, a talented painter and father of Thomas, who was living with him in Bermuda while he painted and recovered from the death of his wife, Ruth. Owen and Tom soon moved in with the Scotts, and Cyril, with Owen's encouragement, took up painting, showing promise as a watercolorist.

During this time Evelyn published *Narcissus*, a sequel to *The Narrow House* which was the first appearance in print of what came to be called by some the Evelyn Scott woman, a female who demands to express her sexuality on an even footing with men and with no regard for the bonds of matrimony. She also completed *The Golden Door*, a fictionalized account of a utopian experiment carried out by some of her acquaintances at the Buzzard's Bay Hale estate, and began work on *Escapade*. Cyril published *Sinbad: A Romance*, a satire also based on the antics at the estate.

In 1923, Owen Merton returned to New York where his Bermuda watercolors sold well. Evelyn got an advance on *Escapade*, and he, Evelyn, Cyril, Cyril's friend Ellen Kennan, and Creighton sailed for Europe. They stopped briefly at Collioure in the south of France,

where Ellen Kennan decamped just before the happy group moved on to Bou Sadda, Algeria. In the spring they went back to the south of France. Then Merton went briefly to London to sell some paintings and Cyril, with Creighton, moved to Paris and set up as an artist, where he was a success. Meanwhile, Evelyn's autobiographical, stream-of-consciousness, naturalistic account of her Brazilian adventure, *Escapade*, published that year in New York, created a literary sensation. Told by an unnamed narrator and made up of short, unrelated episodes which alternated between glimpses of an intensely personal metaphysical journey and cool, detached descriptions of her surroundings in Brazil, it ignored the

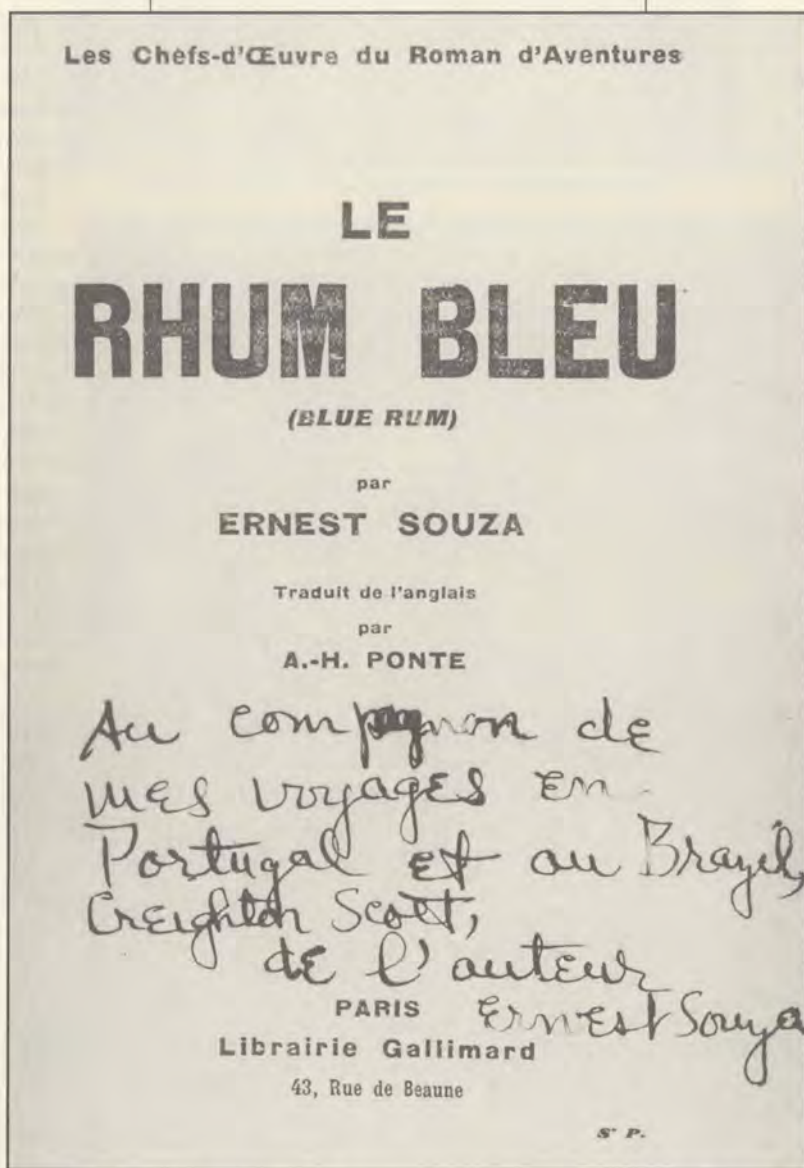
conventions of (male) biography and detailed the experiences of pregnancy, childbirth, isolation, and despair. (I hope I'm not going too fast for anyone).

In early 1925, Owen Merton returned to America to visit his family, and stayed. Evelyn moved to London where she had friends. Here she met John Metcalfe, whose very English supernatural stories had just been published as *The Smoking Leg*. Cyril's new novel, *Siren*, came out at the same time, as did Evelyn's *The Golden Door*. In June of 1926, John and Evelyn met Cyril, his current friend, Elsa, and Creighton in Marseilles, and they all rented a flat in Cassis sur Mar, where Evelyn began an important friendship with Emma

Goldman, sometimes known as Red Emma, who was in exile because she disagreed with the current direction the communist revolution in Russia was taking. Evelyn at this time was finishing *Migrations*, the first volume of her trilogy on the development of America between 1859 and 1914, and beginning *The Wave*, which was to cover the Civil War.

The years 1926 and 1927 Evelyn and John spent traveling, sometimes with Cyril and Creighton. In 1927, Evelyn published *Ideals*, a volume of novellas which she had written at Bou Sadda, and *Migrations*, which loosely covered the settling of California. Then in 1928, Cyril, after a bout of heart trouble, took Creighton and returned to America, settling in Santa Fe, where he opened an art school, married Phyllis Crawford, a sometime writer for the *New Yorker*, and began hyphenating his name as Cyril Kay-Scott.

Evelyn returned to New York in 1929 to see her most critically acclaimed novel, *The Wave*, into print. Episodic, with a cast, literally, of over a hundred characters drawn from both sides of the conflict, and without a



The title page of a French paperback issue of *Blue Rum* which was already in the *Special Collections Library*. It is notable because Scott, under her pseudonym Ernest Sousa, has inscribed it to her son, Creighton, who did, indeed accompany her on these travels since he was born in Brazil. (Scott Collection.)

main character, it was her attempt to make sense of that period in American history. While in New York she also tossed off a children's book, *Witch Perkins*, and began another, *Blue Rum*. Her publisher, Harrison Smith, gave her a manuscript to read by an unknown southern writer named William Faulkner, and thought her comments so perceptive that he published them in pamphlet form in the hopes of increasing the sales of *The Sound and the Fury*. In spite of its 625 pages, *The Wave* sold well, and, in fact spawned a number of big books about the Civil War, culminating in *Gone with the Wind* (which Evelyn disliked).

Needless to say, Cyril's art school was a success, and after the publication of *The Wave*, Evelyn and John joined him in Santa Fe. The climate did not, however, agree with John, and he shipped out on a cargo boat to Columbia. Evelyn completed *A Calendar of Sin*, which continued development in America through Reconstruction and the turn of the century. In the summer of 1930, she visited her mother briefly in Clarksville, then went to New York to meet John for a brief stay in England. Evelyn was by this time at work on *Eva Gay*, which she completed as the couple bounced back and forth between England and New York.

A Calendar of Sin appeared in 1931. John decided to go back to England, and Evelyn went west. Cyril had become the director of the new Denver Art Museum and was mounting a retrospective show of the work of Owen Merton, who had died in January of a brain tumor. He was also again a dean, this time of the College of Fine Arts at the University of Denver.

In 1932 Evelyn left Cyril for good and returned to England and John Metcalfe. *Eva Gay*, with characters not too loosely based on Evelyn, Cyril, and Owen Merton, was published the next year. Evelyn and John returned to New York, and in 1934 Evelyn published *Breathe upon These*



Evelyn Scott and John Metcalfe in 1931. (Scott Collection.)

Slain, which chronicled the decline of a middle class English family. Cyril, meanwhile, announced his retirement due to health problems and began to work on his autobiography.

Evelyn and John moved back to England, and she began work on *Bread and a Sword* and a novel about the French Revolution which she would never publish. John fell ill, and in February of 1936, Evelyn returned to New York, where she visited Cyril and Creighton. She signed a contract to do a book on Tennessee and began work on it. *Bread and a Sword* came out the next

year. The main character was based on Owen Merton and the theme was the struggle of the artist against economic necessity.

By the time Evelyn published *Background in Tennessee* in 1937, she was one of the most important American authors of the past two decades. Her star had begun to set, however, and from now on we can slow down. She managed one more novel, *Shadow of the Hawk*, in 1941, but it was not well reviewed. Evelyn was beginning to experience a mental problem which manifested itself in increasing paranoia. She began to see communist plots everywhere and to explain all setbacks in this manner.

John was drafted in 1941, and in 1944 she joined him in London. After the war, John spent his inheritance on rental property, but the venture failed and in 1953, the penniless couple were rescued by the Huntingdon

Hartford Foundation in California, where they were cared for for a year until, barely able to live on John's writing income, they finally moved for the last time and took up residence in the Benjamin Franklin Hotel in a not very good part of New York close to Columbia. Here on August 3, 1963, Evelyn Scott died in her sleep, thus ending one of the most astonishing literary careers ever. John Metcalfe, distraught, turned, where else, to drink. He went back to England and, after a fall on July 28, 1965, died three days later without ever regaining consciousness.

He was not, however, drinking alone in London on that fateful night of July 28. With him was a young professor from Vanderbilt named Robert Welker, whom he had summoned in order to give to him the rest of Evelyn Scott's manuscripts and correspondence. Welker, also from Clarksville, Tennessee, had written a dissertation on Scott, had befriended the couple, and Metcalfe

IDENTIFICATION CARD	
Name	Evelyn Duvall Scott Metcalfe
Street	The Benjamin Franklin Hotel
City	228 West 11th St N.Y., N.Y.
Tel. No.	Endicott 2-1100
IN CASE OF ACCIDENT PLEASE NOTIFY	
MADE IN U. S. A.	
Name	Mr John Metcalfe, address above
Address	or Mr Creighton Seely Scott
Tel. No.	

Scott's Identification card while living at the Benjamin Franklin Hotel listing all her names. (Scott Collection.)



Robert L. Welker's carriage house in Huntsville, Alabama, where the Scott papers were stored.

had given him a large collection of the papers earlier. This next transfer, however, did not occur, since Metcalfe never regained consciousness, and, for Welker, the contents of the trunk in question floated off, eventually to come to rest in the Ransom Humanities Center at the University of Texas at Austin.

That first gift, however, remained in Robert Welker's possession until spring of this year, when he most kindly presented it to the Libraries of the University of Tennessee, Knoxville. Welker by this time had retired as the head of the Department of English at the University of Alabama at Huntsville and decided that the literary remains of Evelyn Scott deserved a better home than his servant's quarters.

My association with this story began with a phone call from the dean's secretary to schedule a meeting with Dean Kaufman, and two faculty from English, Dorothy Scura and Joe Trahern. Dorothy, a prominent critic of Scott's work, had just published an "Afterword" in a new edition of *Escapade*. Joe, also from Clarksville, was an old friend of Professor Welker, and it quickly developed that a truly amazing manuscript collection might be ours for the asking. Caroline Maun, one of Dorothy's graduate students who was interested in Scott, had written to Welker in 1993; he had responded, and both she and Dorothy had been to Huntsville several times to make use of the papers. They had, of course, also laid the groundwork for my visit, which occurred as shortly thereafter as I could

University van to pick it up.

As usual, since it is not processed, my knowledge of the collection's contents is limited. I can, however, report that it spans the years 1920-1963, with by far the bulk of the material falling in the period after 1943. There are

manage. And it was all downhill from there. Professor Welker had the collection appraised, and Caroline and I went down in a

approximately 5,000 letters received, with annotated copies of Scott's answers as well as correspondence to and from John Metcalfe. It contains several feet of poetry manuscripts, numerous versions of her unpublished novel about the French Revolution, "Before Cock Crow," numerous versions of "Escape into Living," which was to bring the American experience up to World War I, and numerous versions of what appears to be an autobiography. The rest is made up of scrapbooks, photographs, books and pamphlets, and memorabilia, all amounting to more than twenty cubic feet and representing the last half of the literary career of Evelyn Scott, sometimes in excruciating detail.

Thus ends the odyssey of Elsie Dunn, but plenty of questions remain to be answered. One which particularly intrigues me has to do with the accident of birth. I had not usually thought of Clarksville as a literary center and have trouble doing so now. Yet Evelyn Scott was born

there in 1893; Caroline Gordon, no slouch in her own right, two years later. Then in 1905, from the Clarksville suburb of Guthrie, just across the line in Kentucky, we get Robert Penn Warren, who went to school in Clarksville. Perhaps one of these new studies we are expecting from this collection will explain how this congregation came to be. I certainly cannot. (Robert Welker perhaps can, but you will have to read his dissertation to see if you agree.)



The Scott papers here are in the process of being removed from various filing cabinets, suitcases, boxes, etc., inside the carriage house. Professor Welker's memorabilia adorn the walls.

A DEDICATION TO LIFELONG LEARNING: THE LEGACY OF MR. AND MRS. JOHN EDWIN LUTZ II

BY LAURA C. SIMIC
DIRECTOR OF DEVELOPMENT

In his book, *Excellence*, John W. Gardner writes, "In our own society one need not search far for an idea of great vitality and power that can and should serve the cause of excellence. It is the idea of lifelong learning and growth."

Had Gardner met John and Heather Lutz, he would have found two examples living and sharing his philosophy.

John and Heather Lutz, who were avid readers and strong proponents of education, had an insatiable thirst for learning.

"Uncle John was a walking library," said Diana Rowland Carter Samples, the Lutz's niece. "He and my mother, his sister, were constant collectors of information. They loved words and language. Aunt Heather was brilliant—she was formally well-educated and never stopped learning informally."

It was this high regard for education and lifelong learning with which the Lutzes, over many years, began and maintained a relationship with the University Libraries. In 1963, Mr. and Mrs. Lutz made a modest gift of books and journals to the library. More than three decades later, after their deaths, we have learned that the Libraries will become the beneficiary of two trusts, valued at more than \$2.5 million combined, from the estates of Mr. and Mrs. Lutz—the largest-ever gifts to the University Libraries.

John Edwin Lutz II had deep Knoxville roots. He was the great-great-grandson of Drury P. Armstrong and a descendent of the Franklins, two of the original first families of Tennessee and founders of Knoxville. His grandfather, John E. Lutz, founded in 1896 the J.E. Lutz and Company insurance agency, now celebrating its centennial year as the oldest locally owned insurance company. His parents, Mr. and Mrs. Edwin Rowland Lutz, were born in Knoxville.

In April 1897, just one year after the founding of J.E. Lutz and Company, the greater part of Knoxville's Gay Street

business district was completely destroyed by fire. That was the beginning of the company's long and distinguished role of service to the people of East Tennessee in recovery from disasters.

The Armstrong/Lutz family homes on Kingston Pike are some of the city's most distinguished and on the National Register of historic sites. The Italianate-style Bleak House was built in 1858 for Robert H. Armstrong, son of Drury P. Armstrong who built Crescent Bend. The house was the headquarters of Confederate General James Longstreet during

the 1863 siege of Knoxville. Behind the serpentine wall on Kingston Pike are the homes of John E. and Adelia Lutz and Edwin R. and Edith Lutz. The first, the Queen Anne-style "Westwood," was built in 1890 on land given to Adelia Lutz by her father, Robert H. Armstrong. The second was built in 1917 as a wedding gift from Edwin Lutz to his bride, Edith Atkin.

John Lutz II graduated from the St. James School in Gaithersburg, Maryland and the University of Tennessee. At UT he was a member of Sigma Alpha Epsilon fraternity, worked for the *Orange and White* student newspaper, was student manager of the tennis team and a member of Omicron Delta Kappa, Circle and Torch Society honoraries. He graduated in 1940 and entered the army.

As captain of the 110th Infantry Division in World War II, he was severely wounded during the invasion of Normandy. Near New Percy, France, Captain Lutz's troops had been halted by heavy fire. Lutz ran into an open area and attracted the attention of the German troops, allowing his riflemen to cross the clearing unnoticed and to attack and destroy the German defense. Although he had been shot many times in the leg and arm, Lutz directed the fire of one of his machine gun sections until he was evacuated late that night.

"By his courageous and heroic action, Captain Lutz reflects great credit upon himself and the Armed Forces of the United States," wrote Major General Norman D. Cate in a letter to Lutz's family. For his bravery, Lutz was awarded the Bronze Star.

Mary Elizabeth Heatherington "Heather" Lutz was from Bound Brook, New Jersey and attended the National Cathedral School and Sarah Lawrence College. During World War II she was a chemist with American Cyanamid Company.

In the summer of 1938, 19-year-old John Lutz was on a European trip with his parents. At the same time, Heather was also on a European holiday with her parents. The two met on board the USS *California* and knew instantly that each had found their soul mate. "From that time on their lives were completely integrated," Samples said.

John and Heather married in Plainfield, New Jersey, in 1944 after John was sent home from the service, in between surgeries to try to correct his war wounds. The couple moved to Knoxville and John subsequently joined the family insurance firm, rising to the positions of president and chairman of the board. Both he and Heather became active and influential members of the Knoxville community.

Even with their impressive intellects and distinguished histories, the Lutzes remained humble and unassuming people.

"They would never admit it," related Samples, "but Uncle John and Aunt Heather were responsible for bringing the first Welsh corgies to Knoxville."

As the story goes, before John was sent home from the service and while he was recovering from his injuries, he corresponded regularly with Heather. All of the mail from the troops overseas was, however, censored; and Heather and John's family had no idea where he was.

To give them a hint, John wrote that during his recovery the corgies were of great comfort to him. The censors didn't catch it, and John's family was able to conclude that he was safe in Wales. His special affection for the dogs continued, and in the early 1960s he and Heather arranged to have purebred corgies sent to them in Knoxville.



Mary Elizabeth Heatherington Lutz.



John Edwin Lutz II.

In 1964, Mr. and Mrs. Lutz made a gift to the University Libraries in memory of John's father, establishing the Edwin R. Lutz Library Endowment. This was a particularly appropriate way to memorialize "Ned" Lutz, a 1912 UT graduate and former president of the UT National Alumni Association, for he too had great appreciation for education.

In a 1955 speech at the presentation of a rare Aubusson tapestry, donated by a Kappa Alpha fraternity brother, to the University in memory of Ned Lutz, Dr. Frank Bowyer recalled that Ned and his fraternity brother were "constantly grateful for the fine educational background they received from this great institution and they realized that much of their worldly goods were acquired because of the solid foundation built for them as students here. They, as we, were always proud of the University which is yearly sending into the business and professional world men like Ned Lutz."

Andy Holt was the University president and William H. Jesse was the director of the library at the time the endowment was established. John C. Hodges had retired as head of the department of English and was acting as the library's first development officer.

President Holt wrote in a letter to the Lutzes, "Your gift, to be used to establish a library endowment in memory of your father, Mr. Edwin Lutz, is a generous demonstration of your support of our institution as well as a fitting memorial to a fine gentleman."

For thirty-two years, the Lutz endowment has been providing funds to help satisfy the needs of the University Libraries and, in turn, the University's entire academic enterprise. What began as a \$500 endowment will now be the Libraries' largest by far, thanks to the Lutzes' forethought and their dedication to lifelong learning.

"They believed that learning never ceases," Diana Samples said in summary. "Their gifts to the Libraries insure that learning always continues."

THE NONESUCH DICKENS

BY DON RICHARD COX
PROFESSOR AND ASSOCIATE HEAD
DEPARTMENT OF ENGLISH

Although this year's acquisitions from the Lindsay Young Fund are listed elsewhere in this publication, the Nonesuch edition of Dickens deserves special mention, and gets it here through the kindness of Dickens scholar Don Richard Cox, who agreed to write the following article.

In 1937 a group of Dickensians and bibliophiles set out to create what they believed would be the ultimate edition of the works of Charles Dickens, England's favorite novelist. The goal was one that could be simply stated—"an edition of Dickens to end all editions of Dickens"—but achieving that goal required an extraordinary effort. The result of their labor, the edition known as the Nonesuch Dickens, was such a spectacular success that it caused one of the group, Arthur Waugh (past president of the Dickens Fellowship and deputy chairman of the Board of Chapman and Hall, Dickens's original publishers), to remark that "it will never be possible for a more complete and perfect edition to be put upon the market." To comprehend what made the Nonesuch Dickens, published by Bloomsbury Press in 1937-38, worthy

The Nonesuch printer's mark which appears on all their publications.



of such a definitive statement, it is necessary to understand something about how Dickens worked and published his novels.

When Dickens's first novel, *Pickwick Papers*, began publication in 1836 it was serialized in what were called "monthly numbers." A monthly number was simply a paperbound segment of the novel that sold for one shilling, a price that made the novel available to a large reading public. These monthly numbers usually contained advertisements, thirty-two pages of text, and two full-page illustrations. Although these numbers resembled in a general way the magazines we might purchase at a newsstand today, they differed from today's magazines (and other nineteenth-century magazines) in that they contained only the text of a novel; there were no other articles and features. Novels that were serialized in these numbers could not be purchased as complete books until the original serialization was completed, a process that usually took nineteen months. Reading a Dickens novel in its original form, then, was an experience that extended for over a year and a half. This delay, which no doubt generated a certain suspense and an accompanying anxiety on the part of readers, was really not artificially manipulated. Dickens himself typically had completed only one or two numbers when he began to publish a novel, so he was actively writing his novel at the same time his readers were reading it—and working furiously to stay a few chapters ahead of them.

Illustrations helped sell these novels to this rapidly growing reading public. Although Dickens worked with several illustrators over his career, most of his books were illustrated by Hablot Browne, also known as "Phiz." It is generally acknowledged that Dickens, along with Shakespeare, created the most memorable and distinctive characters in literature. Fagin, Tiny Tim, Scrooge, *Pickwick*—we are not only familiar with their names, we also know their faces. And most of this familiarity can be traced to the original illustrations that carefully depicted these characters and firmly locked them into our consciousness. Illustrating the novels was a complicated process. Drawings were first done in pencil, and then in pen and ink. The drawings were then transferred to steel plates and the plates painstakingly engraved with sharp instruments and, in some cases, also etched with acid. The finished engraved steel plates were then turned over to the printers who inked them and pressed them to

paper to produce the illustrations. Occasionally, when time was really short, the drawings were transferred to woodblocks, which could be produced much more quickly than the hard steel plates. Because Dickens was working only a few chapters ahead of his readers, the illustrator frequently had to be able to create illustrations for scenes that had not yet been written. Dickens would tell Phiz his plans for a chapter and describe a scene, which the illustrator would have to imagine. When Dickens changed his mind, which sometimes

happened, the illustration would not exactly match the prose that accompanied it. Clearly, author and illustrator had to understand each other thoroughly, and the resulting illustrations demonstrate just how well they were able to frame their symbiotic relationship.

Naturally the Nonesuch Dickens, like all major Dickens editions, would have to contain the original illustrations. And this is where the editors scored a major coup. Rather than using photographic reproductions of the original engravings as most editions did, they obtained from Chapman and Hall the actual steel plates and woodblocks that had been stored away for decades. These plates would be carefully inked and printed so that the resulting illustrations would be the same as they were in the original publications. The difference between these illustrations and those used in other twentieth-century editions (which are obtained by photographic reproduction) is quite clear when one directly compares the two. It is simply impossible to capture in photographic reproductions the nuances of shading and texture that one finds in the original plates—particularly in the special “dark plates” that Phiz included in some of the later novels, illustrations that incorporated several shades of inky blackness to depict fog or night. Moreover, because the Bloomsbury Press bought the original steel plates from Chapman and Hall, they could do what they wanted to with them after they printed their edition. What they decided to do with them was give them away, one plate or

A sketch of Dickens which appears on an unnumbered page after the “Introductory Note” by Henry H. Harper in The Dickens-Kolle Letters edited by Harry B. Smith and published by the Bibliophile Society of Boston in 1910.



woodblock to each person who purchased a copy of the Nonesuch Dickens.

An inventory of the Chapman and Hall plates and woodblocks revealed that the Bloomsbury press had 877 full-page plates to distribute. This does not mean that there are exactly 877 illustrations in Dickens's works. The plates were missing for a handful of illustrations and these drawings had to be reproduced photographically from existing published illustrations. Conversely, for a few illustrations duplicate and even triplicate steel plates

existed. These extra steel plates were made at the height of Dickens's popularity so that two or three copies of the same illustration could be pressed at the same time. The total number of copies of the Nonesuch Dickens was limited by the total number of steel plates and woodblocks on hand, however, so only 877 copies of this “edition to end all editions” were printed. Because it was impossible to honor purchasers' requests for specific original steel plates, a lottery was held after the edition was printed and plates were assigned to the original buyers of the Nonesuch Dickens through a random drawing.

The additional enticement of owning one of the original steel plates caused the limited Nonesuch Dickens edition to sell out quickly. As one might expect, copies of it do not appear on the market very often; most are in the hands of private collectors or on the shelves of major research libraries. When the University of Tennessee Library recently purchased a copy of this edition that appeared upon the market in London, it obtained what has remained for decades both the most rare and most valuable collected edition of Dickens. Indeed, first editions of Dickens, which were printed in thousands, are much easier to find than the rare Nonesuch Dickens, which remains valuable not only because of its illustrations, but also because the edition included a three volume collection of Dickens's letters. Although a definitive edition of Dickens's letters is presently being reprinted by Oxford University Press, the process has been a very slow one and the Clarendon Edition of the letters will not be completed until well into the next century. For now, and for some time to come, the most complete collection of Dickens's correspondence can be found only in the Nonesuch Dickens.

Appropriately, the Nonesuch volumes will be kept in Special Collections, where their illustrations and their letters can be studied by visiting scholars. The etched steel engraving plate is there too, bound in its own special volume. The plate that accompanies the University of Tennessee's Nonesuch Dickens is Plate Number 91, depicting “The Election at Eatanswill” from Dickens's first novel *Pickwick Papers*. It was originally engraved by Phiz in London in 1838, and, even though it is nearly 160 years old, it is bright and gleaming. Looking at the plate one senses he or she is looking at an important piece of literary history, for this, after all, is an original, one from which all other reproductions have been made. And the apparent newness of the plate, which Dickens himself might once have held, suggests that this author and his Victorian world are really not that far away.



“The Election at Eatanswill” by H.K. Browne (Phiz), which accompanies the Libraries' Nonesuch edition.

ISAAC ANDERSON AND HIS LIBRARY

BY JOHN DOBSON
SPECIAL COLLECTIONS LIBRARIAN EMERITUS

Among the waves of pioneers who came to the Tennessee country in the eighteenth century were large numbers of Scottish people who arrived in America after a sojourn in northern Ireland. These Ulster Scots were staunch Presbyterians. Scottish Presbyterians believed strongly in an educated clergy, and as they entered the frontier lands they had in their midst a scattering of young men who had been trained in eastern universities and academies. Liberty Hall, Harvard, and Princeton contributed graduates to teach in the new settlements. The earliest academies and four of the first colleges in the overmountain region were founded by Presbyterian ministers.

Martin's Academy, named in honor of North Carolina Governor Alexander Martin, was started about 1780 in Washington County by the Reverend Samuel Doak who was educated at Liberty Hall in Virginia (Liberty Hall Academy evolved into Washington College, and eventually into Washington and Lee University) and at the College of New Jersey (later Princeton University). The first college, Greeneville College, founded by the Reverend Hezekiah Balch, was chartered in 1794. Balch graduated from Princeton University in 1762. The second college, Blount College at Knoxville, was founded by the Reverend Samuel Carrick and was also chartered in 1794. Carrick was ordained in 1782 after studying with the Reverend William Graham, the founder of Washington College in Virginia. The third college, Washington College, near Salem, Tennessee, was the successor of Martin Academy. It was founded by Samuel Doak, and was the first college in the United States to be named for President George Washington. Tennessee's fourth college, Cumberland College in Middle Tennessee, was an outgrowth of

Davidson Academy which was begun by the Reverend Thomas Craighead in 1785. Cumberland College was not established until 1806.

In 1788, there was only three Presbyterian ministers in the Tennessee country. By 1792, the number had increased to six. These included Doak, Balch, and Carrick, the founders of colleges. Another appeared on the scene in 1801 when young Isaac Anderson emigrated with his family to Knox County from Rockbridge County, Virginia. Anderson had studied with the Reverend William Graham at Liberty Hall at Lexington, Virginia. Soon after his arrival at



Frontispiece from, Wilson, Samuel T., Isaac Anderson: Founder and First President of Maryville College: A Memorial Sketch. (Maryville, Tennessee: By the kindred of Dr. Anderson, 1932.)

Knoxville he pursued his studies under the direction of the Reverend Samuel Carrick, the founder of Blount College, who had himself studied with Graham at Liberty Hall. A little later Carrick turned Anderson over to Dr. Gideon Blackburn who had charge of the church at Maryville. In 1802, the Union Presbytery ordained Anderson to the ministry and soon assigned him two pastorates, that of Lebanon-in-the-Fork and of Washington church, both in Knox County. He

also preached throughout East Tennessee in a circuit of about one hundred and fifty miles around which he traveled, preaching every day.

In 1812, Anderson went to Maryville as pastor of New Providence church which, under the guidance of his former mentor the Reverend Gideon Blackburn, had become one of the most important churches in East Tennessee. In 1819 he organized the second Presbyterian Church in Knoxville and for ten years devoted half of his time to that congregation. Also in 1819, he was a commissioner to the General Assembly, which met in Philadelphia. Before returning home, he went to Princeton and visited the Theological Seminary, hoping to persuade some of the ministerial students to come to East Tennessee. Failing in efforts to attract young clergymen to the

backcountry, Anderson determined that the eastern schools could no longer be counted on as the suppliers to poor southern pulpits. He then began to plan for a means of training a clergy in his own locality.

The same year in an attempt to fill the need for more preachers in the region, he opened on his farm a school called Union Academy. A class of five young men were brought together to train for the ministry under Anderson's tutelage. This was the beginning of the Southern and Western Theological Seminary. More than one hundred ministers were educated there and were supplied to area churches through the efforts of one devoted man. Until 1840 the chief work of the seminary, which had become a synodical institution, was in its theological department with Anderson the only teacher. By 1842, the college department had gradually increased in importance to a level where a charter with the name Maryville College was granted by the State. Isaac Anderson became president of Maryville College and served in that capacity until 1854. He died in 1857.

The books assembled by Anderson to support instruction at the Southern and Western Theological Seminary became the nucleus of the Maryville College Library. It is not known with certainty how Anderson managed to assemble a library for his fledgling seminary, but it is likely that he depended upon gifts and solicitations. Other Presbyterian educators are known to have been successful in bringing gift books back from northern and eastern travels in saddlebags.

Charles Coffin, a Harvard graduate who became vice-president of Greeneville College in 1801, was authorized to make fund-raising and book hunting trips. From 1801 to 1804 he journeyed to New England and South Carolina seeking support. Although his efforts were considered disappointing, he brought back \$8,121.20 in cash and \$722.26 in books "reasonably appraised." In terms of the times that represented a goodly number of books. This same Charles Coffin in 1827 became president of East Tennessee College, the successor to Blount College. Perhaps like Coffin, Isaac Anderson conducted book hunting jaunts, or perhaps his school had some small support from the synod to procure helpful volumes; in any case, he managed to acquire a limited but impressive library.



The Southern and Western Theological Seminary, from Wilson, Samuel T., Isaac Anderson: Founder and First President of Maryville College: A Memorial Sketch. (Maryville, Tennessee: By the kindred of Dr. Anderson, 1932, unnumbered page after p. 32.)

Matthew Carey, and at least one by London's Restoration publisher of literary notables, Jacob Tonson. Of some significance is the fact that

The collection included books published from the seventeenth to the early nineteenth centuries and consisted primarily of theological works and sermons, but also numbered lexicons, grammars, philosophies, and works in Greek, Latin, and Hebrew on its shelves. The total number of volumes in the Southern and Western Theological Seminary collection is uncertain, but the core group remained in the Maryville College Library until 1994. They had been removed from the working collection and stored away for safekeeping some years past. For all their historical charm, rare books such as these quickly lose their educational value and in the views of some retain only aesthetic qualities. At some point it was deemed pragmatic to dispose of the old volumes, and they were offered for sale.

A Knoxville rare book dealer agreed to purchase the books, and proceeded to catalog them for resale. Among the 372 volumes acquired, about 250 were salvageable. Some of these have presentation inscriptions from prominent religious leaders and educators. Many of them are signed by Isaac Anderson indicating ownership by the Southern and Western Theological Seminary. These represent the only mass of books connected with Anderson, the founder of Maryville College, that are likely to surface, since his home library was destroyed by fire in 1856. Among the assortment of seventeenth century works in the group are *New Testament of Our Lord and Savior Jesus Christ* (Cambridge Univ., 1629); Richardo Barnardo, *Thesaurus Biblius Seii, Promptuarium Sacrum* (London, 1642); and Jeremy Taylor, *XXX Sermons Preached at Golden Grove* (London, 1653). There are several titles issued by the celebrated early American printers Isaiah Thomas, Thomas Cushing and

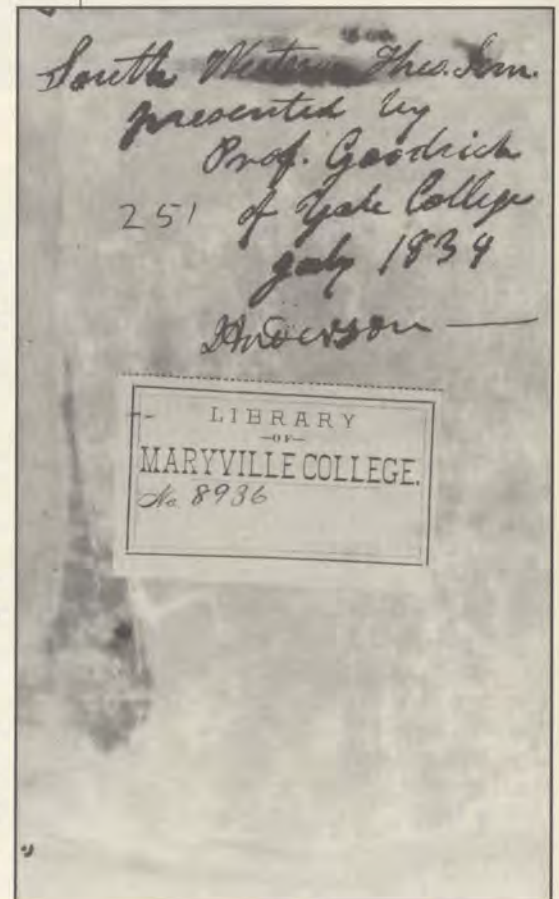
among the volumes signed by Isaac Anderson is the Samuel Hopkins work, *The System of Doctrines contained in Divine Revelation, Explained and Defended* (Boston, Thomas and Andrews, 1793). The Hopkins doctrines rocked the Presbyterian world in the early nineteenth century. Known as the "Hopkinsian" heresy to many, it caused a schism in the church and resulted in some congregations splitting into separate factions. Followers of Hopkins made trouble for Greeneville College in its early years, with Hezekiah Balch and Charles Coffin often on different sides of the controversy. The presence of this work in Anderson's library indicates there was at least a recognition of the Hopkins doctrines reflected in teachings at the seminary.

Realizing the importance of these books as a collection, one that demonstrated the intellectual resources brought together by a pioneer educator of the transmontane region, the rare book dealer decided against breaking up the collection into individual sales. Instead he offered it intact to the University of Tennessee's Special Collections Library as a gift. The gift was happily accepted, and it will be housed separately as an identified entity in the locked, glassed cases in the main reading room. The perceptive rare book dealer is Ronald R. Allen, a specialist in Tennesseana, and a long time contributor to the library.

The inside front cover illustrating the provenance of [Mason and Others], The Young Minister's Companion: Or, a Collection of Valuable and Scarce Treatises. (Boston: Samuel T. Armstrong, 1813.)

This is a rich resource for the rare books division and one that will benefit scholars in the years to come.

In defense of Maryville College to those who might be critical of the decision to dispose of much of the original library, it must be pointed out that the University of Tennessee retains few, if any, of its original library holdings. Among examples of material from the early Tennessee educational institutions Special Collections can claim only a few volumes from the Greeneville College library and a scattering of titles from East Tennessee College's library. There is nothing identifiable from the Blount College library, if it had a library. Hundreds of Greeneville College books were inherited by Tusculum College and are preserved there. So now it has developed that Tennessee's state university can offer to researchers a significant profile of the learning tools available at another pioneer institution. If Maryville students should need to examine works from the Southern and Western Theological Seminary's collection, they can be comforted to know the volumes are nearby. For this situation thanks are due to Mr. Ronald R. Allen, whose foresight and generosity brought it about.



LIBRARY FRIENDS ORGANIZATION LOOKS AHEAD

BY LAURA C. SIMIC
DIRECTOR OF DEVELOPMENT

The Library Friends completed another successful year of thought-provoking programs and increased support for the University Libraries, while looking ahead to the future of the organization.

John Egerton chronicled Southern change and challenged us all to be activists as the Dr. and Mrs. A.H. Lancaster Library Friends Lecturer last fall. Egerton is an award-winning author who has spent most of his career writing about the two eternal verities of Southern life—race and home cooking.

Egerton's latest book is *Speak Now Against the Day*, the story of what happened in the South in the years between Franklin Roosevelt's first election in 1932 and the Supreme Court's *Brown v. Board of Education* ruling in 1954. The title comes from a speech that William Faulkner made to the Southern Historical Association in Memphis in 1955 at the Peabody Hotel, the subject of which was the *Brown* decision.

Faulkner declared that belief in individual liberty, equality and freedom was the one belief powerful enough to stalemate Communism. He said, "We accept insult and contumely and the risk of violence because we will not sit quietly by and see our native land, the South, not just Mississippi but all the South, wreck and ruin itself twice in less than a hundred years over the Negro question. . . . We speak now against the day when our Southern people, who will resist to the last these inevitable changes in the social relations, will come to us and say, 'Why didn't someone tell us this before, someone tell us this in time? Speak now against the day. Speak now an admonition of the coming time, of pain and trouble, when innocent people will look at us and say, 'This is so senseless and so unnecessary. It could have been avoided. Why didn't you do something? Why didn't you say something? Why didn't you at least tell us so we could do something?'"

Egerton continued, "Faulkner's warning came too late to stop the white

South from waging a senseless and hopeless fight to hold back the tidal wave of history. The whites completely underestimated black determination to secure the blessings of liberty in a democratic society. By most accounts the Civil Rights movement was born less than a month after that night at the Peabody, when the arrest of a 45-year-old seamstress, Miss Rosa Parks, and the eloquence of a 26-year-old minister, Martin Luther King, Jr., launched a bus boycott in Montgomery, Alabama, that eventually led to the downfall of segregation and white supremacy.

"But long before *Brown* in 1954 and *Montgomery* in 1955, more than twenty years before, a relative handful of native Southerners, white and black, were speaking prophetically of the urgency and inevitability of social change. They cautioned others against the day when segregation would fail and the South would not be ready to face reality. And because not enough Americans heeded the warnings, our country stumbled into a painful and costly transition that still has not run its course.

"The heart and soul of *Speak Now Against the Day*, is the rich diversity of people who fill the narrative with their voices and their exploits. Their number is impressive, until you compare it with the number

of white men in positions of power who stood four square for segregation and all its tragic consequences in those years of lost opportunity. And the vision of the reformers is impressive, too, until you see how internal friction and jealousy and competitive animosity turned their small and subtle differences into gaping chasms through which the revolutionaries, the reactionaries, rode to victory. Nevertheless, those people, those men and women who were rich and poor, black and white, old and young, lettered and unlettered, who dared to speak now against the day when we would not be ready, deserved to be remembered.

"They recognized that the time right after WWII was a time of opportunity for social change, voluntary change, and that when we did not seize that opportunity we ended up spending a long and anguishing time on that road to change,



John Rice Irwin autographs a book for a Library Friend at the reception following his lecture.

that after 25 years brought us back to where we were when the war was over. They recognized the failed leadership, especially political leadership, at every level, but also intellectual leadership in universities and the press, economic leadership in business and labor, and moral leadership in the churches. The exceptions were people who stepped outside of those institutions and dared to speak now against the day. And these soft voices of prophecy, these men and women of courage, are the ones who give me inspiration to think that we might yet come to a time when we make those decisions because there are things happening in our lives and culture today when another generation will look at us and say, 'Why didn't you do something about those problems?'"

John Rice Irwin shed light on Southern culture even closer to home, specifically in Appalachia, when he delivered the spring Library Friends Lecture. Educator, author and storyteller Irwin has dedicated himself to chronicling the Appalachian way of life. As founder and director of the Museum of Appalachia in Norris, Tennessee, Irwin has collected and put on display more than 300,000 items owned by mountain people, documenting how the people of the region worked, played and lived.

"We don't know what lessons can be learned from history," Irwin began. "I try to bring the people of the past, the culture and the heritage to the people of today, through the museum, and I try to encourage the people coming on to pay attention, to pay heed to this."

The people of Appalachia excelled in all of the categories one would think to be important, Irwin said. "For example, ingenuity. If one needed something invariably the first thought that came to mind was 'how can I make it.'



John Egerton.

Now, if we need something our first thought is 'where can I buy it.'"

Irwin cited Asa Jackson, who created a perpetual motion machine around the time of the Civil War, as an example of this inherent ingenuity. Captain Huffaker, an officer both in the Union and Southern armies at same time was also of notable intellect. "He studied the flight of the birds," said Irwin. "The Wright brothers consulted him. Had it not been for him the Wright brother's would have never figured out how to fly."

"Enoch Houston Williams of Grainger County made a telescope and the machine to make the telescope lens with no formal education," he added.

Irwin pointed out that Appalachia also boasts war heroes such as Alvin C. York, the most celebrated hero of this century, Davy Crockett and John Sevier.

"The men who controlled the politics of the United States in the first part of the century, Sam Rayburn, John Nash Garner, William Gibbs McAdoo, Estes Kefauver and Cordell Hull were Tennesseans," Irwin said.

Tennessee takes pride also in writers Mark Twain, Tennessee Williams and Cormac McCarthy, and in musicians Chet Atkins, Archie Campbell, Roy Acuff, Earl Scruggs, Tennessee Ernie Ford, Mary Costa, Grace Moore and the Carter family.

"It would be a terrible shame if the people of this area were not remembered," insisted Irwin. "It would be even more of a shame if they were remembered as the stereotypical Jed Clampets, Snuffy Smith-type people. There is importance in remembering these people and recording their lives. They were fascinating, interesting, shrewd and intelligent.

"This whole people, a culture and a heritage, the treasure trove of the southern Appalachian mountains is leaving fast. I am very distraught when these

people pass on because of the great knowledge and wisdom they take with them.

"People like this will not be replaced.

Alex Haley would say, when an old person dies it's like a library burning."

Also during the Library Friends program year, Mr. George F. DeVine, Professor Emeritus of Music was honored as the 1995 Library Friends Outstanding Service Award recipient.

The award is given annually to encourage support of the University Libraries' unique role as a central component of the academic program at the University of Tennessee, Knoxville. It recognizes those faculty and staff members of the University community who have made outstanding contributions, in the broadest sense, to the growth and welfare of the University Libraries.

Professor DeVine was nominated by Pauline Bayne, professor and head of the George F. DeVine Music Library, and Alan Wallace, assistant professor and reference librarian in the John C. Hodges Library.

In her nomination, Pauline Bayne wrote:

"George DeVine has long been a loyal supporter and contributor to the UTK Libraries. His service to the Libraries was a hallmark of his 38-year tenure as a department of music faculty member and it continues even now through his regular contributions to the music library and audiovisual collection.

"As a faculty member, 'back in the dark ages' he would say, Mr. DeVine worked very closely with Olive Branch to make sure that we acquired the music reference books and composers' complete works that were within the budget

constraints of the 1950s and 1960s. At the other end of the spectrum, he has always been an example and a leading force to get his students to use the library.

Whenever they had a question that led him on a search for information, he brought them along to experience an intellectual quest using library materials. When the department of music achieved its own building in 1968, George worked closely with other faculty and library administrators to

establish the Music Materials Center, the precursor to our branch music library. Right through to the end of his teaching career, George was an active selector of materials for the music library collection.

"As the embodiment of a strong and active faculty member, who imbued his students with the love of learning and the practical techniques of using a research library, he is certainly a contender for this award."

Alan Wallace wrote:

"George embodies the ideal of a gentleman/scholar. He continues to share his love of knowledge despite his official retirement. . . . George never fails to promote the libraries and librarianship. This goes beyond his notable contributions to the collections through the years. I am speaking of his belief in the library as being one of the primary promoters of our culture and education."

Under the leadership of Library Friends Chair Dr. Otis Stephens, the Friends Executive Committee looked ahead to the future by evaluating the appropriateness and effectiveness of the Library Friends Constitution, its programs, and membership solicitation efforts. The group determined its primary goal for 1996-97 to be to expand the base of Library Friends members through continued programming, more aggressive solicitation of new members, and encouraging current member to increase their level of giving.

With thoughtful consideration of the role of the University Libraries and ongoing evaluation of the group's work, the Library Friends continues to augment its service to the University and to the greater East Tennessee community.



Library Friends Outstanding Service Award recipient George DeVine (center) with friends and colleagues Pauline Bayne (left) and Roy Everett Carter (right).



Library Friends Executive Committee member Fred Stone, Jr. talks with Mrs. A.H. Lancaster at a Friends lecture reception.

PEGGY BACH: EVELYN SCOTT'S BIOGRAPHER

BY DAVID MADDEN
UNITED STATES CIVIL WAR CENTER
LOUISIANA STATE UNIVERSITY

Evelyn Scott was buried in obscurity until Peggy Bach resurrected her. When I suggested eighteen years ago that Peggy read Scott's memoir *Escapade*, only two of Scott's twenty books were in print, but in little-known, high-priced reprints.

Reading *Escapade* was a major event—Scott's life and work overwhelmed, joyously, Peggy's own. Armed with only a high school education, Peggy launched upon a two decade task of getting Scott's works reprinted, preparing the first bibliography, writing twelve essays on her books, and researching the authorized biography. Other women critics followed

her lead in that rediscovery effort. Her death at sixty-seven from cancer in June of this year left Peggy's work unfinished, but Scott's place in American literature is secure, and interest in her work is growing at a vigorous pace.

"I find her extremely interesting, much ahead of her time," Peggy wrote in 1983. "She possessed the rare combination of personal intuitiveness, literary conception, and an artistic genius for style and technique. And I am especially impressed by her early sensitivity to the needs of all kinds of people on an individual level. This work has exposed me to the ideas of other artists associated with Scott and given me a broader base from which to continue my writing in other genres." Peggy saw Scott as "an extraordinary, tough-minded, southern intellectual woman" whose creative energy reached out to embrace a wide variety of themes and subjects, expressed in every literary genre: novel, autobiography, poetry, short story, children's books, drama, history, book reviews, and essays on a wide range of subjects—a Renaissance woman.

Her own tough-mindedness and independent spirit enabled Peggy to accept the challenge of

starting a writing career from scratch, with little knowledge of the complex literary background a critic must necessarily master. In her confident searching, she developed a sense of profound sisterhood with Scott and with other women writers worldwide. She was a fine example of that rare breed, the late starter. At forty-seven Peggy took off with great vigor, but was plagued almost from the start with illness.

Working as editorial assistant to me on several nonfiction and fiction projects, Peggy revealed certain qualities of mind that inclined me to imagine that she would discover a kindred soul in Evelyn Scott. Her response to *Escapade* was "A Melancholy Necessity: Evelyn Scott, Novelist," published in *The New Orleans Review*. It was in the process of creating a rediscovery of Scott's work that Peggy discovered the range of her own

talent for writing. In criticism, she published essays on Djuana Barnes, Simone de Beauvoir, and Nadine Gordimer, all women of temperaments similar to Scott's. She made an impressive contribution to our understanding of Mary Lee Settle's complex quintet of novels. She did not ignore male writers; she reviewed the memoirs of Joel Agee and Hilary Masters, the novels of Wright Morris, and one of my own novels. And, of course, she published many more essays on Scott, including "Evelyn Scott: The Woman in the Foreground." For that essay on *Background in Tennessee*, she was cited in the 1983 *Pushcart Prize Annual* as an "Outstanding Writer."



Peggy Bach. (Photo by David Madden.)



David Madden from the dustjacket to *On the Big Wind*. (New York: Holt, Rinehart and Winston, 1978. Photo by Peggy Bach.)

As a creative writer, Peggy wrote short stories, the first draft of a novel, and a ballet scenario, featuring Tennessee Williams' heroines. A prominent composer set one of her poems to music and it has had many performances.

While Peggy had to overcome a background that in no way prepared her to pursue her newfound interests, people who did have that background took her seriously. Many critics, editors, and novelists supported her efforts: George Core, Lewis Simpson, James Olney, Louis Rubin, Daniel Aaron, Paul Mariani, Michael Mott, Fred Hobson, Allen Drury, and Robie Macauley. Her youthful enthusiasm and her determination, the high standards she set for herself, a native talent long quiescent, and sheer force of character took Peggy Bach far in a few years. For me as a teacher of creative writing, no other writer's development was more impressive to watch, more fascinating in its special circumstances, its struggles, than Peggy's. It was exhilarating to watch the rapid changes, in clear stages, in Peggy's life.

Peggy began to assist me with my own fiction and criticism. When we shared meals or rode in the car together, she often came up with lightning flash insights and concepts that affected work in progress, especially *The Suicide's Wife*, *On the Big Wind*, and the Civil War novel *Sharpshooter*. My informal student gradually became my serious colleague and often my teacher. Together we edited three books: *Rediscoveries: II* (fiction), *Rediscoveries: Nonfiction* (forthcoming), and *Classics of Civil War Fiction*.

More than the disadvantage of having only a high school education, her job and her illness made progress on her writing fitful and slow. "Time and energy are crucial problems for me. It is very frustrating to have progressed this far and to

be stymied by such obstacles." After working as the secretary of the philosophy department at Louisiana State University five days a week and raising a teenage son, Peggy had little energy for writing. In 1985, she became ill with lupus, the disease known to have plagued Flannery O'Connor. Stress and worry are major enemies of lupus victims.

An ideal example of the concept of the independent scholar, Peggy was awarded three grants: one from the Louisiana Endowment for the Humanities in 1984 for a series of public radio programs

she brought to her literary tasks. During the year and a half after her cancer surgery, she wrote two articles on Scott, kept up the Scott reprint campaign, evaluated the work of young Scott scholars, and planned other major projects.

Her powerfully empathetic identification with Scott made Peggy the perfect biographer. "I will show," she said, "how a young southern woman became an intellectual whose humanistic concerns transcended the southern themes in literature and addressed universal ideas and problems, especially those of the artist

endeavors on Scott's behalf. As another way of creating greater access to Scott's achievements, she often urged Professor Welker to donate the Scott papers in his possession to a university, Tennessee being most appropriate. Although Professor Welker made his donation to the University of Tennessee a month before Peggy died, she did not, unfortunately, know about that gift.

Peggy would have been pleased to know that her own papers repose with Scott's and, in due course, with my own, at my alma mater, the University of Tennessee, in my hometown. Along with versions of Peggy's Scott essays and the biography and her research materials, which include many copies of letters to and from Scott and photographs, one may find versions of Peggy's other works: essays on ten male and female writers; unfinished essays on Scott; and correspondence with many publishers and writers. Versions of Peggy's own creative writings are included: short stories; personal essays; poems published in special issues of *Kentucky Poetry Review* and *The Chattahoochee Review*; and the autobiographical novel, "Episodes: Light and Dark," based on her childhood experiences and imaginative ventures in rural Indiana and Kentucky. Annotated copies of Scott's books and of publications in which Peggy's work appeared and books she co-edited are also part of her family's gift.

While pursuing my own writing, I intend to continue Peggy's work. Publication of a collection of her essays is my first goal. I will, of course, finish the work we were doing together. I am most eager to get back to our play about young Tennessee Williams and Carson McCullers writing plays at the same table. I will continue to promote reprints of Scott's novels and the first publication of collections of her short stories, essays, and correspondence. Although I have always shared her high regard for Evelyn Scott, I will not attempt to finish Peggy's biography of Scott. I can well imagine that her archive will excite, intrigue, and aid the Scott biographers who follow her.



Cyril Kay Scott, Crieghton, and Evelyn, c. 1920. (Photo from the Peggy Bach Collection.)

called "Evelyn Scott: A Rediscovery"; one from the Kentucky Foundation for Women in 1987; and one from the National Endowment for the Humanities in 1990. These grants enabled her to take leaves of absence and still meet her financial obligations. She published everything she finished, more than some scholars in the philosophy and the English departments, where she was strongly supported and well respected. Seldom free of financial worries, she was delighted that she got paid for everything she wrote.

Peggy took on cancer with the same positive attitude and determination to emerge victorious from the struggle that

and the individual." Her conception was to involve the reader as much as possible in Scott's own sense of her life and work. Peggy also had a dedication to scholarly thoroughness and accuracy that was never in danger of pedantry. Her demanding intellect did not approach the biographical form in predictable ways. The two hundred and twenty pages she completed reveal that her imaginative conception of the biography and its unique structure would have extended the genre itself beyond conventional expectations.

Robert Welker, the Scott scholar of the late fifties, was generous in his assistance and advice to Peggy in her ambitious

21ST CENTURY CAMPAIGN BENCHMARK REACHED

BY LAURA C. SIMIC
DIRECTOR OF DEVELOPMENT

The end of the 1995-96 fiscal year signaled a significant benchmark of the University-wide 21st Century Campaign.

Since its public kickoff in the fall of 1994 until mid-1996, the campaign has been in the midst of its Major Gifts phase. During this time, significantly large gifts were solicited to push the campaign as close as possible to its recently-raised \$308 million goal. The remaining two years of the campaign, until the official close in 1998, will consist of the Regional Campaign phase, in which geographically-based solicitations will take place in areas across the country with concentrations of UT alumni, and the National Alumni phase, in which all alumni and friends who have not previously contributed will be contacted by mail and phone to be given the opportunity to participate.

It is during the Major Gifts phase that the individual colleges and other units on the University's campuses have been most active, and the UTK Libraries is no exception. The members of the Libraries' volunteer Campaign Committee, chaired by Paul M. Miles, and the Libraries' dean and development staff have made hundreds of calls on potential donors to solicit their support for the University Libraries. Other members of the committee are Joan D. Allen, Ellis S. Bacon, Betsey B. Creekmore, William A. Dunavant, Frank P. Grisham, Angie W. LeClercq, Aubrey H. Mitchell, Roberta D. Painter, Margaret A. Payne, George H. Peeler, Jack E. Reese and Cynthia M. Richardson.

To date, more than 2,800 gifts have been made for a total of approximately \$5 million, fulfilling the Libraries' original goal. The largest campaign gift—the largest ever to the Libraries—is the combined estates of Edwin R. and Mary Heatherington Lutz, profiled in this issue of the *Review*.

The Libraries' \$5 million goal comprises four components: acquisitions endowment, technology endowment, preservation endowment and faculty/staff support. The building of the Libraries' acquisitions endowment will provide

permanent funds to purchase information resources in all formats. The technology endowment component seeks to raise funds to purchase new equipment so that library users may have access to information in electronic formats. Under the auspices of the preservation endowment component, funds are sought to repair damaged materials and preserve rare and valuable resources that are in danger of disintegrating. An endowment for faculty/staff support will help the Libraries to be competitive in recruiting and retaining the best information service experts.

We can pause, however, only shortly to celebrate the Libraries' tremendous success to date. During the next two years we will continue to pursue funding for the four areas mentioned above.

As is the nature of a research library, the University Libraries must continue to grow. New information continues to be discovered and published—and we must provide the best possible representation to our students,

faculty and community. Technology continues to evolve—and we must keep up. Materials continue to suffer from wear and environmental conditions—and we must preserve the irreplaceable records of our past. The workplace continues to demand more and more of our library professionals—and we must enable them to provide high-quality services to library users.

The University revolves around access to information. Without that, everything stops. Education at all levels—graduate and undergraduate—terminates. Teaching ends. Research dries up.

When that happens, life itself is threatened. Progress is denied. Enlightenment is spurned. Medicine is powerless. Tolerance is disregarded.

What the future holds depends on the holdings of the Libraries. The 21st Century Campaign is not a stopping point. Like its successful predecessor, the Tennessee Imperative Campaign, it is a springboard from which to jump confidently into the future and face the challenges ahead.

LINDSAY YOUNG FUND PURCHASES

BY SANDRA LEACH
ACTING LIBRARIAN
COLLECTION DEVELOPMENT

Since 1989, the Lindsay Young Fund, generated by the Libraries' largest endowment, has provided special opportunities for humanities scholars at the University of Tennessee to purchase research materials which would normally be beyond our means. These purchases

fulfill Mr. Young's desire that faculty and students have access to acquisitions which make a qualitative difference in research efforts in the humanities. A committee of librarians and humanities faculty again this year considered recommendations and chose the following titles for purchase.

This year's purchases included several titles in electronic format which will enhance

scholarly pursuit using the latest technology. These are: *The Marburger Index*; *Guide to Art in Germany*; *Edward Hopper: A Catalogue Raisonné*; *World Biographical Dictionary of Artists*; *The Tagged Brown Corpus*; *The Barshechsky Collection*.

Several microfilm collections enhance and expand sets the Libraries already own, or provide new material of special interest to researchers: *The Thaddeus Stephens Papers*; *A Microfilm Corpus of Unpublished Inventories of Latin Manuscripts through 1600 A.D.*; *Papers of the NAACP*, including *Voting Rights and Residential Segregation*; *Nineteenth Century Literary Manuscripts, Part I*.

Also identified for purchase with this year's funds were thirty 16mm films for the study of the film as art, twenty Vivaldi scores, and the following books and sets: *Union List of Artist Names*; *ARTbibliographies Modern, 1970-1984*; *Aufstieg und Niedergang der römischen Welt*; *Die Musik in Geschichte und Gegenwart*, 2nd edition; *The Sistine Chapel*.

Many of these purchases will be used by faculty and graduate students from several departments. The Young fund provides significant enhancements to the University's scholarly endeavors and provides a lasting legacy for future researchers.



Lindsay Young.



EXECUTIVE COMPENSATION AND THE TVA: AN ADMINISTRATIVE EPISODE FROM THE PAPERS OF CHILI DEAN

BY WILLIAM B. EIGELSBACH
SENIOR ASSISTANT
SPECIAL COLLECTIONS

Shortly before his sad demise in November of 1995, Charles H. (Chili) Dean donated his papers to the University of Tennessee Special Collections Library. Dean, after a career at the Knoxville Utility Board, had served by the appointment of President Ronald Reagan as Chairman and Board member of the Tennessee Valley Authority (TVA). His papers provide an unique point of access to the history of the utility. The material covered in the collection ranges from mundane matters of routine administration to aspects of the agency's controversial nuclear power program. The following article is based on material within the collection relating to issues of pay and the retention of top level administrators.

"(I)n the next few weeks, Runyon's clout (which is considerable)," Chili Dean wrote on Nov. 11, 1989, "will be tested by this issue." The issue referred to was that of pay levels for the upper echelons of the TVA, or, as the former chairman and then current board member termed it, "The Great Pay Cap Caper."

Just why pay presented a problem was not due to any lack of money on the part of the utility or any unwillingness to spend. Rather the problem was one of a lack of legal authority to pay market



competitive salaries; TVA, thanks to its connection to the Federal government, operated under Federal government wage scales and a top legal earning limit that prevented any permanent salary exceeding that of the chairman, Marvin Runyon. Unlike the rest of the national government though, TVA functioned in an environment in which there were other private or public utilities competing for the available talent. TVA salaries were simply not enough to prevent experienced managers from being hired away from the agency—the agency's nuclear

Charles H. (Chili) Dean had a distinguished career in the electric power industry both at the Knoxville Utility Board and the Tennessee Valley Authority. (Charles H. Dean Papers, University of Tennessee Special Collections Library.)

program was a prime hiring target of other utilities, which was a great cause of Board worry—or allow TVA, in turn, to hire top talent away from other utilities. Just how grave a competitive disadvantage the agency operated under can be seen by the fact that, for example, while the top salary at TVA could not exceed the \$82,000 a year earned by Mr. Runyon, the salary of the chairman of American Electric Power was \$634,000. A similar salary gap existed down the management hierarchy between TVA and its electric power peers.

The Board of Directors had attempted to have the law changed, so as to better be able to compete in the market place for talent. Their efforts were unsuccessful. As Mr. Dean recalled in his notes:

Of course, we have tried to get the Act changed over the years, and at one point, even had Howard Baker agree with myself and the two Freeman's that it was important enough that he would try to get a bill introduced and his staff talked him out of it. All he did was make a speech saying we needed help, and of course nothing came of that and we continued to lose our nuclear managers. . . .

Failing to change the law, TVA adopted two methods around the problem. The first was to hire contract workers, who, as nonpermanent employees, were not covered by the pay cap. The most prominent of these was Admiral Steven White, hired by the utility to skipper its troubled nuclear program. His employment was not viewed as a success. Though this was due in part to the admiral's management style, an aggravating factor was the apparent lack of cooperation given by the TVA's "good ol'boy" network, which no doubt disliked taking orders from outside the regular chain of command and from someone who seemed—the perspective provided by



The TVA, even with new nuclear power plants, still continues to produce electricity through hydroelectric dams, such as this one at Chickamauga. (Robert Coe Collection, University of Tennessee Special Collections Library.)

their own paychecks—excessively overpaid. The second was to engage in essentially creative accounting. Official salaries of selected administrators were left within the limits set by law. Additional forms of compensation were then added on to bring the salary up to competitive levels. To the legal salary TVA added a cash donation to the Merit Incentive Supplemental Retirement Income Plan (MISRIP)—this operated as essentially a deferred income program—and an annual bonus equal to the amount of relocation money granted the new employee at the start of his employment. What this meant in dollar amounts can be seen in the annual compensation given in 1989 to the Senior Vice President for Nuclear Power, who had a salary of \$80,500 to which was added a contribution to MISRIP of \$47,000 and a bonus of \$100,665. Out of a total annual compensation of \$228,165 this person's actual salary only came to 35% of his real earnings.

TVA prudently kept key area politicians, such as congressmen Flippo of Alabama and Cooper of Tennessee, informed concerning agency payroll practices. Recognizing the problem that TVA was in, none found fault with the utility's actions; silence was accepted as tacit approval. Despite this, TVA was forced by Senator Sasser's staff to make its salary supplements known to the public. Chili Dean thought that the senator's staff were using his authority to freelance an agenda separate from Sasser's:

The reason that all this stuff is being smoked out into the open is because Sasser's staff requested it in the name of the senator, though Sasser himself has told Runyon that he didn't ask for it. This meant, probably that Craven Crowell who now works for Sasser asked for it.

While we are on the subject, Sasser has also claimed, or has also told Runyon, that he did not plan to attack TVA on the pay thing and Runyon has made it clear to Sasser that he'd better not because we have just got to do this to keep our program going. Gore, of course, will not give us any trouble. He is not as flighty, and if he has any problem with TVA he'll handle it behind the scenes.

While the regions major politicians and some government agencies (the U.S. Merit System Protection Board, for one) were aware of the TVA's management compensation program, the public generally was not and presented the utility with a hard sell. There were three primary reasons for this. First, in releasing the information on top management salaries the TVA was—here let us be charitable—economical with the truth. As Chili Dean noted,

ORDER

Pursuant to the provisions of the Tennessee Valley Authority Act of 1933, I hereby designate
 Charles H. Dean, Jr., as Chairman of the Board
 of Directors of the Tennessee Valley Authority.

Ronald Reagan

THE WHITE HOUSE,
 June 20, 1981.

On 20 June 1981 President Ronald Reagan appointed Chili Dean to head the TVA. (Charles H. Dean Papers, University of Tennessee Special Collections Library.)

On November 9, in the afternoon, these lists will be distributed, but they will not contain the MISRIP list. This means that they are only a partial compensation list, and sooner or later all of that will have to be put on the street. Bob Schuett, HR Vice President, says that Sasser did not ask for MISRIP, so we did not send it to him. That is dodging the issue, and sooner or later it will become a major factor in the whole package.

Not fully releasing the information lent itself to the impression that TVA did not have a defensible case and instead was just another American institution being run, not for the public benefit, but for the convenience and enrichment of its upper management. Such an impression, once set, is difficult to dislodge. Second, the TVA in running the compensation program had not been, in the words of John Long, the utility's manager of compensation, benefits, and policy, "as diligent as we should have been." TVA had allowed the enhancement of income to expand to positions where it made little market sense. This served to distract from TVA's defensible case in regard the nuclear program. Third, an environment in which TVA had been "downsizing" the work force—at this time some 11,000 employees or 30% of the workers had been fired—was not the ideal one in which to explain the salaries of top managers. One "concerned citizen," who wrote to Marvin Runyon, expressed the viewpoint common among the public:

I would like to know how it is that T. V. A. can justify paying all these incentives. . . . It doesn't seem fair that people that are making upward of \$60,000 per year need bonuses to get them to move when the other employees are being laid off or barely receiving any decent pay raises. . . . I do not believe paying incentive bonuses to people who are already overpaid and then not paying the people that go out and do the dangerous jobs is fair.

Despite the bad moments and unwelcome scrutiny, TVA weathered the squall and the pay criticism subsided. The continuity in upper management that increased pay achieved helped the agency to successfully scale down and operate efficiently its nuclear program. With the added electricity from the nuclear reactors and a sound management, TVA has been able, for an impressive number of years, to forgo any rate increases. Ample and affordable electricity has been an important ingredient in the region's economic growth. In sum, the customers of TVA still benefit from the actions of Chili Dean and his colleagues. And so were they meant to.

PRIVATE DOLLARS, PUBLIC TREASURES

As Americans have given to various charitable efforts over the years, they have created many national treasures available to all. Many of these resources would never have been possible with government support alone. Virtually all of the truly great libraries have been made great through gifts from individuals. We are most grateful to the following who have generously support the UT Knoxville Libraries during the 1995-96 fiscal year.

INVESTING IN THE FUTURE

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

To make a gift, please make your check payable to the University of Tennessee, Knoxville Libraries and use the reply envelope included in the *Review*. For more information, please write or call:

Director of Development
University Libraries
612 Hodges Library
1015 Volunteer Boulevard
Knoxville, TN 37996-1000
(423) 974-0037

LIBRARY ENDOWMENTS

The first endowment at the UT Knoxville Libraries, the John L. Rhea Foundation Endowment, was created in 1904. Since then the number of Library endowments has grown tremendously.

Endowment funds are particularly valuable because, once established, they provide interest income for the library in perpetuity. Such funds also offer a fitting opportunity to honor or memorialize a friend or relative. Anyone may establish a named endowment fund with a minimum gift of \$15,000 to the University Libraries.

For more information about establishing an endowment fund, call the Library Development Office at 974-0037.

(Endowments marked with an asterisk have been established during the 1995-96 year.)

Reba & Lee Absher Library Endowment
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The John W. and Janie D. Sitton Library Endowment was established by Lillian Tauxe and John W. Mashburn of Knoxville in honor of her maternal grandparents. The Sittons are previous contributors of volumes of historical interest to the University Libraries. A relative of University president Charles Dabney, Mr. Sitton, an employee of Southern Railroad, believed that our society was strengthened by tax-supported public education. The Sittons saw children, grandchildren, great-grandchildren, nieces, nephews and cousins attend and graduate from the University of Tennessee. Janie Davis Sitton's father, W.A. Davis, served public education in Park City, Tennessee, as mayor and chairman of the school board, and later in Knoxville as a city councilman. The Sittons' encouragement and interest has inspired their descendants to continued political and community involvement. This endowment honors their commitment to the enhancement of educational facilities for the citizens of Tennessee.



John W. and Janie D. Sitton.

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THOSE HONORED

Between July 1, 1995, and June 30, 1996, gifts were made to the University Libraries in honor of the following individuals:

Robert & Martha Britton
Joan Cronan
Bee DeSelm
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June Gorski
Walter N. Lambert
Paul & Marion Miles
Lydia Pulsipher
Patricia Head Summitt

THOSE MEMORIALIZED

Between July 1, 1995, and June 30, 1996, gifts were made to the University Libraries in memory of the following individuals:

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Frederick DeWolfe Miller
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Patience H. Wyman

THE WILLIAM G. McADOO SOCIETY

William G. McAdoo was the first head librarian at UT, Knoxville. He was named head librarian in 1879, when the Tennessee State Legislature chose East Tennessee University as Tennessee's state university and changed its name. By this act, the University of Tennessee was pledged to serve the entire state. McAdoo continued to serve as head librarian until 1883, at which time the collection numbered 7,000 volumes.

The William G. McAdoo Society recognizes those who have named the University Libraries the beneficiary of a deferred gift. Deferred gifts include bequests in insurance policies, life income agreements, trusts and wills. If you have made a deferred gift to the UT Knoxville Libraries and are not listed here, please contact the Library Development Office at (423) 974-0037.

The Libraries gratefully acknowledge the following individuals who have made deferred commitments prior to June 30, 1996.

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An annual gift to the University Libraries qualifies the individual donor for membership in the Library Friends. Friends Benefactors have made an individual gift of \$500 or more; Friends Patrons have made individual contributions between \$250 and \$499; Sustaining Friends have made individual donations of \$100 to \$249; and Contributing Friends have made an individual gift of \$50 to \$99. The Faculty/Staff/Student category is for those members of the campus community who have made an individual contribution of \$15 to \$49. The following made contributions to the Libraries during the year July 1, 1995 to June 30, 1996.

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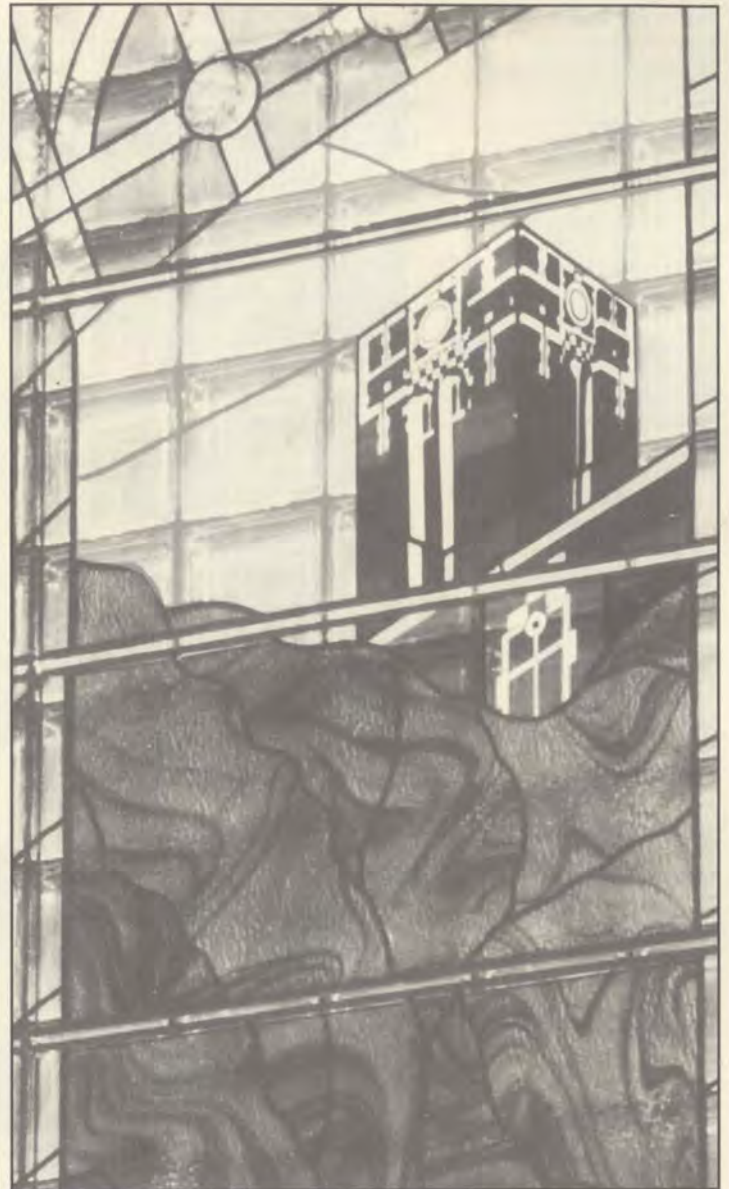
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The 1995 Senior Gift Challenge commissioned a stained glass panel for the Hodges Library. The design by artist Morna Livingston depicts Ayres Hall, elements of the Hodges Library building, and a map of Tennessee. It portrays the spirit of the University and represents the light of education as it shines through and enriches our lives forever. The project architect is McCarty Holsaple McCarty, Inc., the fabricator is Jo Marie Brotherton and the project contractor is H-F Whitson Construction Company, Inc.

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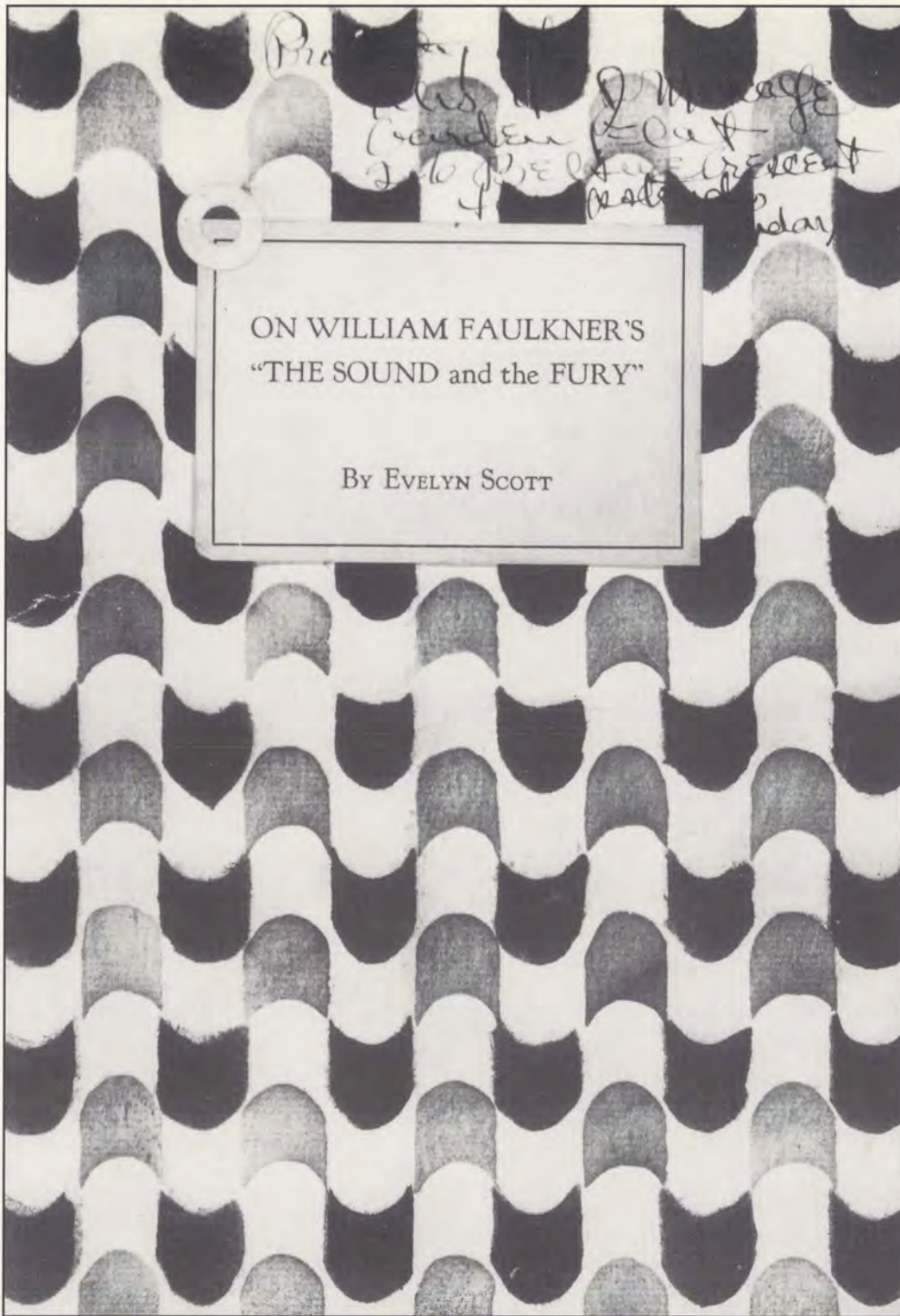
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The cover of Evelyn Scott's copy of On William Faulkner's "The Sound and the Fury." The preface reads in part, " 'The Sound and the Fury' should place William Faulkner in company with Evelyn Scott." (Cape and Smith, Inc., 1929.)

Back Cover

The back cover of the dust jacket of the Special Collections Library's copy of Escapade. (New York: Thomas Seltzer, 1923.)

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By

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ESCAPADE is the ironic title Evelyn Scott has given to this piece of what she calls "creative autobiography."

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