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MORRIS LIBRARY GRAND REDEDICATION



A GHAZAL FOR MORRIS LIBRARY

I come to be fed by words in this place,
rejoicing in voices I've heard in this place.

Study here till your sight grows dim and brain grows full;
your faith just might be restored in this place.

Roam from room to room, floor to floor,
no reason to ever be bored in this place.

A theorem, a poem, a thesis, a song—
a symphony might be scored in this place.

Books off their shelves, page after page, you might
leave changed, different than you were before in this place.

Brick and glass will loom strong in sun or rain,
knowledge of our selves assured in this place.

All these hours of writing, thinking, calculating!
Innovation becomes reward in this place.

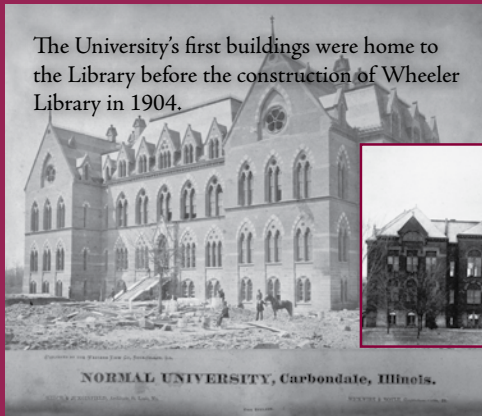
From continents to centuries, centuries to countries,
such rich histories to be explored in this place.

Caffeine will help keep our weary heads up,
our minds keep open the doors in this place.

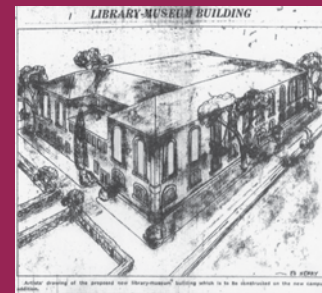
—ALLISON JOSEPH

Note: A ghazal (pronounced "gussle") is a poetic form that originated in the 10th century in what is now modern-day Iran. The form is written in couplets and uses a refrain (here, it's the phrase "in this place") throughout the poem.

The University's first buildings were home to the Library before the construction of Wheeler Library in 1904.



In December 1931 President Shryock announces a physical reorganization of Wheeler Library that "will practically double the space we have now."



"Federal authorities have assured Mr. Howard Bosley, director of the SINU library, that they could supply about \$500,000 of the cost of a \$800,000 library-museum building if the college would supply the remainder," according to the *Egyptian* of September 29, 1938.

June 6, 1904, Wheeler Library is dedicated at Southern Illinois Normal University.

An editorial on the front page of the *Egyptian* of April 13, 1921, titled "Literary Efficiency" states "Wheeler Library is attempting to serve our school so that the greatest good to the greatest number may result."

An editorial in the *Egyptian* of March 1932 titled "Let Us Banish the N" called for the elimination of "Normal" from Southern Illinois Normal University—"Due to the fact that ours is no longer a Normal school, it is entirely desirable that this appellation be removed."

Wheeler Library adds 1,228 books for the school year of 1932-33.

An editorial in the *Egyptian* of February 7, 1941, warned that Wheeler Library was a "firetrap" and appealed, "A new building should have a reading room large enough to seat 2500 people because the school is growing rapidly . . ."

MOMENTS GREAT & SMALL



"Wheeler Library Boasts 32,000 Volumes" and the fact that the Library had become a government documents depository was front page news for the *Egyptian*, February 10, 1932.

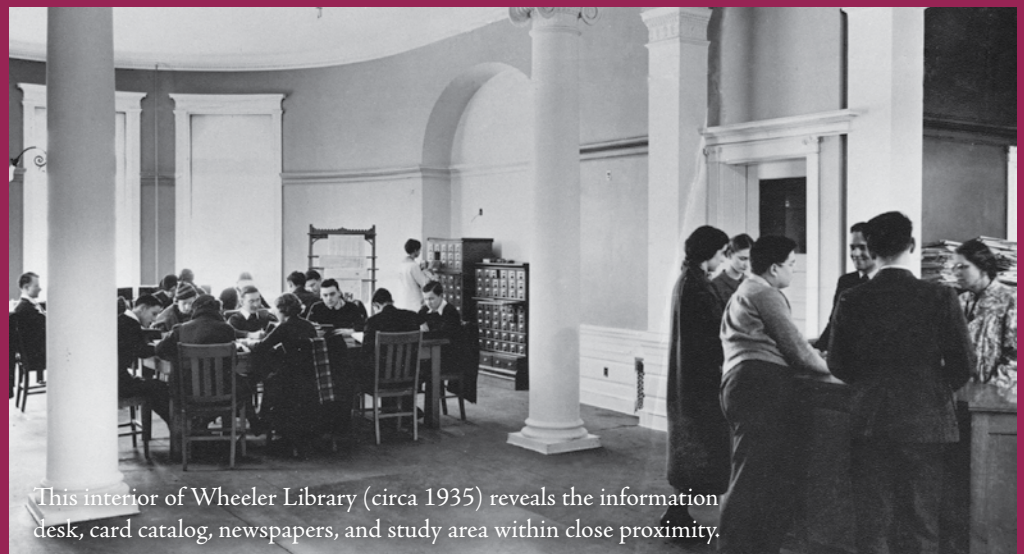
"If you consider taking a book trip, consult the Map of Good Stories now on the bulletin board. It will locate for you *The Enchanted Canyon*, *Red Gap*, *Uncle Tom's Cabin*, *Poole's Harbor*, and many other noted places of fiction," reported the *Egyptian* of April 22, 1924.

The September 17, 1937, edition of the *Egyptian* reported in an article about Wheeler Library, "The so-called 'attic collection' contains literally tons of government bulletins, bound volumes of congressional records, statistical yearbooks, newspaper files of years past, and other material which will be of great value to the college as an increasing amount of research is undertaken. . ."



Miss Opal Stone, the University Librarian, receives the Katharine L. Sharp fellowship, awarded to "students of superior scholastic ability," to the University of Illinois School of Library Science in April 1934.

The 1948 *Obelisk* reported that the staff of the University Libraries was composed of eleven full time professionals, headed by Miss Opal Stone.



This interior of Wheeler Library (circa 1935) reveals the information desk, card catalog, newspapers, and study area within close proximity.

The September 16, 1948, *Egyptian* reported “partial condemnation of the [Wheeler] library building . . . from C. Herrick Hammond, state supervising architect. [He] recommended vacating the stackroom section of the building until the loading is reduced 75 percent . . .”

A July 1948 *Egyptian* stated that 88,253 books were located within the university’s libraries with 76,544 in the general library. Additionally, 5,697 pamphlets and bulletins were held in the curriculum library, 2,500 items were in the Clint Clay Tilton library, University High School housed 4,554 volumes, and the elementary training school library had 2,554.



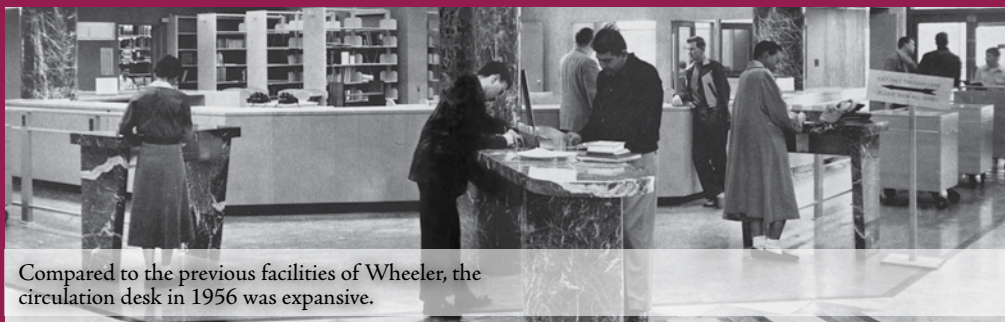
Ralph E. McCoy becomes director of the University Libraries for SIU in February 1955. A bibliophile, a bibliographer, and the builder of the collections for which Morris Library became internationally known, he serves SIU until 1976.

October 1955 Alan Cohn joins the library staff and oversees the move of materials from Wheeler to the new University Library at year’s end.

January 1956 the new University Library, appropriated at \$2,500,000, opens.

In his first year of publication the *Egyptian’s* Gus Bode remarks that if finishing the university library progresses as rapidly as the Physical Sciences [Lindegren] Building, his grandchildren will help with the final painting.

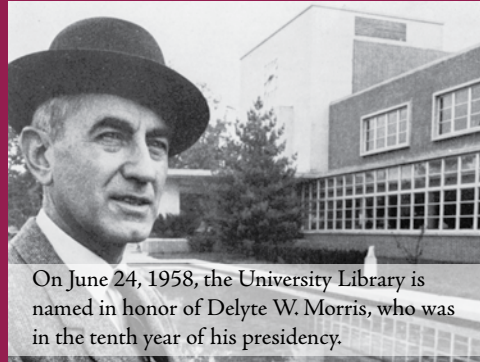
With the headline of “Storage Problems Solved,” a December 1957 *Egyptian* reports that various forms of microfilm allow the Library



Compared to the previous facilities of Wheeler, the circulation desk in 1956 was expansive.

to hold the contents of Thomas Jefferson’s private library, the *New York Times* from 1851 to the present, and every booklet printed by the Government Printing Office since 1956, etc.

The Library was formally dedicated April 25 and 26, 1958, with Governor William G. Stratton in attendance.



On June 24, 1958, the University Library is named in honor of Delyte W. Morris, who was in the tenth year of his presidency.

In May 1959 the Library co-sponsors an exhibit of the Trovillion Press of Herrin, the oldest existing private press in the country. Since the start of their private press in 1908 Hal and Violet Trovillion produced over fifty books and pamphlets on historical, botanical, and literary topics.

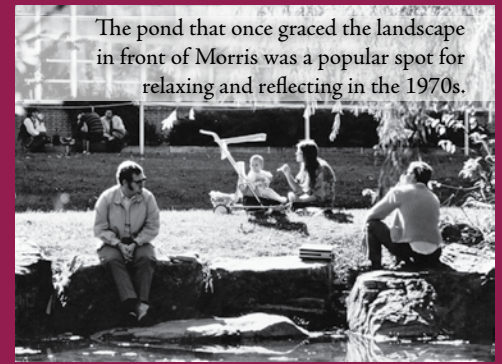
Librarian Alan Cohn (left) was instrumental in bringing the James Joyce Collection of Harley K. Croessmann (right) to Special Collections in 1959.



In 1964 Morris Library becomes the first major university in Illinois to computerize its circulation operations.

The Ulysses S. Grant Association becomes part of Morris Library in 1964 .

1968 marks the addition of the one millionth volume.



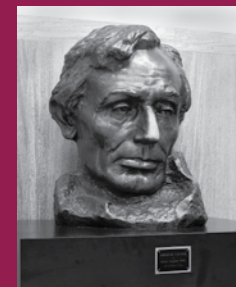
The pond that once graced the landscape in front of Morris was a popular spot for relaxing and reflecting in the 1970s.

On his retirement as director of Morris Library in 1974, Ferris Randall states, “[In 1953] we had a staff of 13 librarians and 14 clerks. Our book budget was \$25,500. In our peak year, 1970–71, we had 55 librarians and 64 clerks and an acquisition budget of more than a million dollars.”

March 1976 Kenneth G. Peterson becomes Dean of Library Affairs.

April 1988 Morris Library adds the two millionth volume, *Areopagitica*, a speech by John Milton.

The last entry in the Library’s card catalog is made July 1, 1990.



November 18, 1993, a bust of Abraham Lincoln by Gutzom Borglum leaves the American Heritage room for public display on the first floor of Morris Library.

David Carlson succeeds Carolyn Snyder as Dean of Library Affairs in September 2001.



Stripped to bare concrete, the upper four floors look forsaken in May 2006.

CORNERSTONE

THE NEWSLETTER OF MORRIS LIBRARY • SOUTHERN ILLINOIS UNIVERSITY CARBONDALE



IN THIS ISSUE

- ♦ *Message from the Dean*
Page 2
- ♦ *Bloomsday: A Celebration of Joyce and Ulysses*
Page 4
- ♦ *A Ball of Light in One's Hand*
Page 6
- ♦ *Morris' New Fine Arts Librarian is Megan Lotts*
Page 8
- ♦ *Focus on Library Faculty: Cassie Wagner*
Page 10
- ♦ *Rededication Week Photos*
Page 11

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A Grand Rededication!

The day had finally come. It was the culmination of years of sacrifice, preparation, resolve, and planning. The day marked the successful completion

“A Ghazal for Morris Library,” written for the event by associate professor of English, Allison Joseph, was read by Leah Broaddus, university archivist with



The program's many speakers turned the ribbon cutting into a ribbon shredding event.

of the renovation of six floors of Morris Library. On the morning of April 16, 2009, with Library Affairs Dean David Carlson acting as master of ceremonies, a cadre of speakers presented brief remarks including Carolyn Donow, past president of the Friends of Morris Library; Brandon R. Smith, senior in Radio-TV; Dr. Jonathan Wiesen, associate professor of history; and Mr. Nicholas Basbanes, noted author and authority on books. SIUC officials marked the occasion with remarks from President Glenn Poshard, Chancellor Sam Goldman, and Interim Provost and Vice Chancellor Don Rice. A poem,

Special Collections. A ceremonial ribbon cutting concluded the event which had been attended by a standing room only crowd of 300-400 that included state legislators, architects, contractors, visiting librarians, Morris donors, Morris staff, faculty, students, and community members.

Refreshments were made available to the crowd, and about one hundred people took advantage of the tours of the facility conducted by library staff.

That afternoon a congenial crowd inaugurated the use of the new 200-seat

continued on page 7 . . .

CORNERSTONE is published four times a year. It is distributed free of charge to Friends of Morris Library, SIUC faculty and friends of the University.

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For a complete listing of the library staff, follow the **ABOUT THE LIBRARY** link to the **STAFF DIRECTORY** on our home page: <http://www.lib.siu.edu/hp/>

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SOUTHERN
150

Message from the Dean

It Takes a Campus to Build a Twenty-First Century Library



In previous essays, I have written that a guiding vision for the design of Morris Library is “to facilitate a campus community of learners, educators and colleagues . . .” Our vision for the new Morris is to make the Library a vibrant element of campus life and culture: intellectual, cultural, and social. This is part of what it means to create a community of learners.

As readers of *Cornerstone* know, we have designed various spaces in the renovated Morris, such as the group study rooms, Delyte’s, and the Information Commons, to achieve these goals. Another critical component of our approach is partnerships. Uniquely, the Library does not serve any one element of the University—we serve all colleges, all students, and all faculty. We want to use this unique position to make partnerships an integral part of the new Morris.

One step we have taken is to invite some key partners to the new building. The Writing Center has a wonderful new suite on the second floor designed to their requirements both in layout of space and configuration of furniture. In addition to a small reception area and one private office, most of the space is a large open room with configurable walls that provide an ideal mix of privacy and interaction.

Another partner is the University Honors Program (UHP). As described on its website the UHP “is a university-wide undergraduate program intended to reward SIUC’s best students for their high academic achievements. The heart of the UHP is its small classes, unique in character and specially created for UHP students by outstanding UHP faculty . . .” The UHP moved from Faner where it endured cramped quarters, separated over two floors, and dependent on other departments for appropriate classroom space. The new space in Morris, highly accessible and visible on the main floor off the south entrance, includes a reception area, four private faculty/staff offices, some student work space, and a warm classroom ideally suited for the smaller seminar sessions typical of Honors classes.

We are also exploring ways we can generate partnerships through policy. In our new policy regarding room usage at Morris, we encourage student groups to use some of the new spaces. Registered Student Organizations (RSOs) are eligible for room usage charges at a reduced rate. But, if they submit a proposal for some type of partnership with the Library, room charges will be removed and the space may be used at no charge. We have a few ideas of what these partnerships might entail but I am hoping that the creative energy and spirit of SIU students—motivated by use of free space—will prompt creative proposals that we have not imagined!

These partnerships extend and enhance the Library as a center of campus community and campus life. The Carbondale campus is as multi-faceted and complex as the 20,000 students and the more than 5,000 faculty and staff. No single organization or place can fully reflect that diversity—not even the Library! However, I am confident that these partnerships will enrich the Library’s mission and impart a richer and deeper layer of participation to Morris Library and the community of teachers and learners that is SIU.

DAVID CARLSON

The Library Is Seeking . . .

With research library budgets strained by the increasing costs of electronic journals and databases, more traditional reference/replacement volumes are sometimes left behind. THE LIBRARY IS SEEKING . . . looks for private funding for those items that would not otherwise be purchased by the library. If you are interested in underwriting one of these items, please contact Kristine McGuire at kmcguire@lib.siu.edu or 618-453-1633.



\$590 for *The Gale Encyclopedia of Alternative Medicine*. Can magnets relieve arthritis pain? Does the scent of lavender calm the nerves? Is St. John's Wort a mood enhancer? Authoritative, objective and in tune with the subjects that matter to students and researchers, Gale presents four volumes of current, unbiased information on alternative and complementary medical practices. Covering all aspects of the subject — Therapies, Conditions/Diseases, Herbs/Plants and People—the *Encyclopedia* identifies 150 types of alternative medicine being practiced today, including reflexology, acupressure, acupuncture, chelation therapy, kinesiology, yoga, chiropractic, Feldenkrais, polarity therapy, detoxification, and naturopathy.

\$375 for *Encyclopedia of Time: Science, Philosophy, Theology, & Culture* edited by H. JAMES BIRX, a three-volume set. Surveying the major facts, concepts, theories, and speculations that infuse our present comprehension of time, the *Encyclopedia of Time: Science, Philosophy, Theology, & Culture* explores the contributions of scientists, philosophers, theologians, and creative artists from ancient times to the present. By drawing together into one collection ideas from scholars around the globe and in a wide range of disciplines, this encyclopedia will provide readers with a greater understanding of and appreciation for the elusive phenomenon experienced as time.

This volume covers the original and lasting insights of evolutionary biologist Charles Darwin, physicist Albert Einstein, philosopher Alfred North Whitehead, and theologian Pierre Teilhard de Chardin.

For the second time in the history of this publication, all the items listed in the previous *Cornerstone* were underwritten. *Thank you!*

\$175 for *Companion to Aristotle* edited by Georgios Anagnostopoulos. This Blackwell *Companion to Aristotle* provides in-depth studies of the main themes of Aristotle's thought, from art to zoology. This most comprehensive single volume survey of the life and work of Aristotle is comprised of forty newly commissioned essays from leading experts. It covers the full range of Aristotle's work, from his 'theoretical' inquiries into metaphysics, physics, psychology, and biology, to the practical and productive "sciences" such as ethics, politics, rhetoric, and art.

The Adopt-a-Book Program encourages donors to purchase needed titles within which a personalized bookplate is placed.

For more information, please call 618-453-1633.

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Bloomsday: A Celebration of James Joyce and *Ulysses*

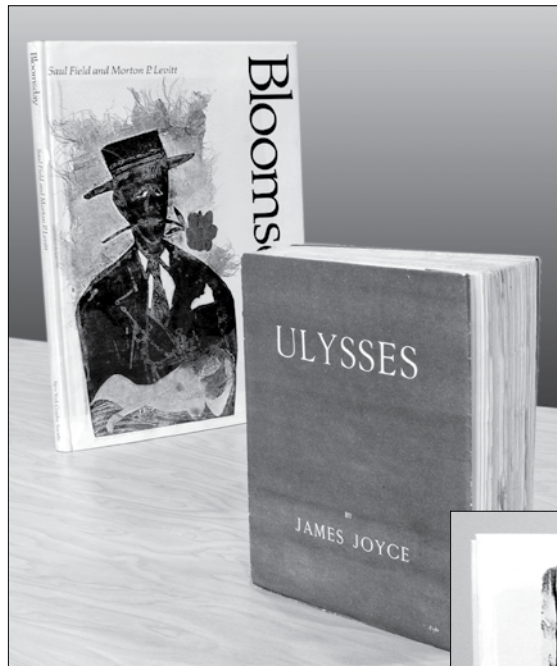
by *Melissa Hubbard*,
Rare Book Librarian

James Joyce's *Ulysses* is one of the most renowned novels of the twentieth century. It is so loved by fans that there is an internationally-celebrated annual holiday dedicated to the book. This is Bloomsday, named after Leopold Bloom, the main character of *Ulysses*. Bloomsday is annually celebrated on June 16th, the date on which the plot of the entire novel takes place. Every year, Joyceans around the world gather to celebrate Joyce and his remarkable novel.

Ulysses takes place on June 16th, 1904, in Dublin, and the plot follows the thoughts and activities of three characters: Leopold Bloom, his wife Molly, and Stephen Dedalus. *Ulysses* is one of the first novels to use the style now known as "stream-of-consciousness," which attempts to accurately depict the vagaries of human thought in prose. As the characters traverse the city, the novel draws symbolic parallels between the characters and the journey of *Ulysses* in *The Odyssey*. By granting epic status to the normal daily activities of his characters, Joyce endowed the mundane with nobility, creating a unique work of realistic fiction.

The word, Bloomsday, may have been coined by Sylvia Beach, the owner of the Shakespeare and Company bookstore in Paris and the publisher of the first edition of *Ulysses*. She began celebrating the day in Paris in the 1920s, with a lunch for members of her literary circle. Bloomsday celebrations in Dublin began in 1954, fifty years after the fictional date of the novel's events. Since then, festivi-

ties in Dublin have focused on reading and reenacting the scenes of the novel. Joyce was determined to write realistically about Dublin, and most of the locations in the novel—from streets to restaurants to pubs—actually existed, and many still do. Although the celebrations



One of Morris Library's first editions of *Ulysses* stands in front of *Bloomsday*, which contains Saul Field's interpretations of *Ulysses*.

are most elaborate in Dublin, they are also held annually in cities throughout the world, including New York, Trieste, and Melbourne, Australia, to name a few. Festivities range from simple readings of the novel (perhaps accompanied by a round of Guinness) to street fairs with multiple performances, some of which require audience participation.

At Morris Library, we have reason to celebrate Bloomsday as well, as we hold one of the finest collections of *Ulysses*

editions in the world. The collection was founded by Harley K. Croessmann, of Du Quoin, Illinois. Croessmann discovered *Ulysses* in a bookshop in 1923. At the time, the book was banned in the United States, and Croessmann did not have enough money to purchase the illicit novel. However, he was able to read much of it, and became a lifelong fan and collector of Joyce. In the following years, he asked a bookseller friend to have copies of *Ulysses* smuggled into the United States. As his interest in Joyce continued to develop, he pursued manuscript material related to Joyce, including one of the two known copies of the "schema" for *Ulysses*, which outlines the symbolic connections in the novel. In 1959, Croessmann sold his collection to Morris Library, which has continued to develop and preserve this valuable resource. We

now hold at least one copy of almost every edition of *Ulysses* that has been published.

In addition to being one of the most celebrated novels of the twentieth century, *Ulysses* also has one of the most interesting



This haunting portrait of Joyce by Saul Field adorns the back of *Bloomsday*'s dust jacket.

and complicated publication histories. Joyce wrote the novel between 1914 and 1922, a time when he was just beginning to achieve renown as a writer. The early drafts of *Ulysses* were critically acclaimed, and were published serially in the literary

magazine, *The Little Review*. However, there was concern about the explicit language in some of the passages, and Joyce was asked to censor some of the work. Even with this censorship, three issues of the magazine were confiscated and burned in 1920, and *The Little Review* was banned from publishing any further excerpts. This notoriety increased the demand for the novel, but Joyce was unable to find an American or English publisher willing to risk printing the banned work in its unexpurgated form. Finally, Sylvia Beach, an American expatriate, Joyce fan, and owner of the Shakespeare and Company bookstore in Paris, agreed to publish the book, and she did so in 1922. France had more lenient obscenity laws than the United States and England, where the novel was immediately banned.

The introduction of *Ulysses* to the United States ended in a landmark obscenity trial. There was a great deal of demand for the banned book, which, combined with the fact that the first edition consisted of 1,000 copies, led to high prices. American

booksellers who would offer the book had to accept the added cost and risks associated with smuggling copies into the country from France. Smuggled copies that were discovered by the U.S. Customs Office were burned. Because the book could not be published in the

artistic value. The decision in this case paved the way for those books banned in the United States to be considered as whole works, rather than being banned for individual passages.

Although *Ulysses* is now an accepted part of the literary canon, there is still controversy about the content of the text. It is a long and complicated novel, and Joyce, who was a capricious writer, never completed a definitive manuscript for the work. He made extensive revisions and expansions to the text throughout



James Joyce and Sylvia Beach converse at her Shakespeare and Company bookshop, which published and sold the first edition of *Ulysses*.

This misleading title is printed on the spine of a rebound early edition of *Ulysses*. These falsely-titled bindings were used to smuggle copies from France into the United States and England.

United States, it also could not be copyrighted, and a successful pirated edition was produced by Samuel Roth, for which Joyce received no compensation. By 1932 it was clear that the book could be a commercial success in America if it could be legalized. The publishing company, Random House, demanded a court hearing for the book, initiating the case, *United States v. One Book Entitled "Ulysses."* The publishing company's lawyers successfully argued that although certain words and passages in the novel might be considered obscene, the work as a whole made a positive contribution to contemporary literature, and thus had social and

out the production of the first edition. Partially because of these changes, the printer made numerous errors in the first edition. Joyce was aware of these, but was too preoccupied to create a complete list of corrections. For this reason, many of the various editions of *Ulysses* are useful to scholars, as they differ in significant ways.

The Croessmann Collection is housed on the first floor of Morris Library, and it is an excellent resource for Joyce scholars, as well as anyone who is interested in Joyce's life and work. It is also an excellent reason for friends and patrons of Morris Library to celebrate Bloomsday this year, perhaps with a reading from *Ulysses* and a pint of Guinness. ✦

A Ball of Light in One's Hand

by Howard Carter, Acting Associate
Dean for Support Services

“Properly, we should read for power. Man reading should be man intensely alive. The book should be a ball of light in one’s hand.”

—Ezra Pound

Ever wish you could carry all the books you are reading with you? When you go on vacation do you limit the number of books you take because of the weight? How would you like to have books, newspapers, and magazines delivered to your fingertips even when you are away from home? Ever wish you knew a word’s definition without digging out a dictionary? Have you ever wanted to know more about a topic mentioned in something you are reading?

Amazon’s Kindle e-book reader can help you with all these issues and more. For \$359 (available only from Amazon), you can own a device that is about the size of a paperback (7.5 x 5.3 x 0.7 inches, and 10.3 ounces), but can hold hundreds of books. The Kindle has a six-inch diagonal screen that uses “electronic ink” that looks like ink on paper, not backlit like a computer or cell phone screen. You can even adjust the size of the font for more comfort and readability. The Kindle has a built-in high speed wireless connection (no wi-fi hotspot needed), primarily for downloading content, but it also serves as a free Internet connection

for buying books, searching the net, using email, etc. It also has a built-in speaker and headphone jack for listening to stored music while you read or listen

\$9.99. Older titles usually cost less from Amazon, and public domain titles are available free from sites like Project Gutenberg or ManyBooks.net.



The Kindle has a six-inch diagonal screen that uses “electronic ink” that looks like ink on paper, not backlit like a computer or cell phone screen.

to audiobooks when you don’t want to read. Kindle 2 became available February 24, 2009—it is thinner and holds 1,500 books, with longer battery life, better graphics, and several functional improvements—all for the same price as the original.

Content for the Kindle can be bought from Amazon and delivered wirelessly to your unit. You can “Shop the Kindle Store” using the Kindle itself. The Kindle Store is a website maintained by Amazon which allows you to see the 230,000 or more book titles available for the Kindle. Current *New York Times* bestsellers usually cost about

The Kindle Store also allows you to download free samples of books, so you can read a couple of chapters before you decide if it is worth purchasing. If it is, you just click “Buy now,” and the whole work is yours. If you buy by mistake, you can cancel the purchase without cost. If you delete a book by mistake, Amazon has it on record in your account, and you can replace it free. (My wife and I each have a Kindle—long story—and share an account so she can read what I have read without purchasing a second copy.) You can also subscribe to many major US and foreign newspapers, magazines, or blogs, and they, too, can be delivered to your Kindle immediately upon

publication.

Amazon’s Kindle is just one of an increasing number of e-book readers. Except for a few minor design glitches, it will meet the needs of most casual readers. The cost of a Kindle is comparable to or better than other e-book devices, and that soon fades as you take advantage of its capabilities. The readability of the electronic ink, the free wireless download capability, and the diversity of Amazon’s selection of content are the major plusses of this device. It adds a new dimension to Pound’s quote that “The book should be a ball of light in one’s hand.”

auditorium for Nicholas Basbanes' talk, *Fruits of Gentle Madness*, in which Basbanes presented entertaining story after story of bibliomania.

A literary critic for a Massachusetts newspaper for twenty years, Basbanes emerged as an authority on books with the publication of *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* in 1995. The title of Basbanes' first book is derived from the characterization of Colonial printer Isaiah Thomas as one who had been "touched early by the gentlest of infirmities, bibliomania." Basbanes maintained that the great libraries of the world were built by people obsessed by this "gentle madness."



The first use of the library's auditorium was Nicholas Basbanes' enthralling stories of bibliomania.

the District of Columbia. The value of his two-decade crime spree has been estimated as high as \$20 million.

Remarkably, more than ninety-five percent of his pilferage had never been reported as stolen.

additional component that will rotate inside the atrium will be installed in the coming months. Composed entirely



of stainless steel, the exterior arm is twenty-two feet in length and weighs 240 pounds.



After his talk Basbanes signed books for over an hour in the rotunda.

But Basbanes captivated the crowd with the tale of the book thief Stephen C. Blumberg of Ottumwa, Iowa, who over a twenty-year period, had stolen 23,600 books from 268 libraries in forty-five states, two Canadian provinces, and

Just days prior to the rededication, a portion of *Wings of Knowledge*, a wind-powered, kinetic sculpture was installed on the exterior of the library's atrium by Chicago artist Evan Lewis and his associate, Joe Vanderstappen. An

Perhaps the day's keenest observer was Kevin Huse, architect with Woollen, Molzan and Partners, the firm responsible for the design of the new Morris. When asked about the building, Huse said, "The first floor sets everything else up to unfold and be discovered. I particularly was pleased with the human scale of the first floor and how those spaces related to each other—from the coffee commons to the browsing room. I enjoyed seeing every computer station in use, and the students migrating in mass to the upper floors and reading areas. Last of all, clarity is the most prominent improvement, and this element is lost on those who don't remember the maze like quality of the old Morris. The final result is a clear, welcoming, functional facility with great variety and comfort. These were our main goals from the outset." **GP**

Morris' New Fine Arts Librarian Is Megan Lotts

In August 2008 Megan Lotts became the Fine Arts Librarian at Morris. With roots in Chicago and Mattoon, Illinois, Lotts recalls the start at SIUC of her “long and colorful college career at the tender age of 17 in Neely Hall.” But she was not destined to graduate from SIUC. Rather, in 2000 she received her first BFA in painting from the University of Illinois at Urbana-Champaign, and two years later she earned a second BFA in art history there. Next, at the University of Wisconsin-Madison, she received an MFA in painting and public arts in 2004, and three years later she earned her MLS there. Too, she garnered considerable library experience while in Champaign and Madison, as she found employment with college libraries.

Lotts' quick smile and good nature helps define her attitude and position at the Library. She says, “I think what makes a good Fine Arts reference/library liaison is having a big personality and meeting campus people, and doing my best to make sure that the SIUC campus knows how cool and vital Morris Library really is. I truly look at the library as the central nervous system of any college campus. Because I am the Fine

“I truly look at the library as the central nervous system of any college campus.”

Arts Librarian, I work specifically with six departments on campus, and I feel like part of my role is to also act as an

advocate for cross-disciplinary learning and connecting folks who have the same interests that might be in different departments.”



Courtesy of Stephanie Graves

Megan Lotts has said, “The biggest challenge I feel about my job is having too many opportunities and not enough time to take advantage of all the interesting research and events taking place on campus.”

Lotts takes a practical and reactive perspective on the issue of the future of libraries. “I think we are living in an exciting time in the world of information literacy and technology, and as a librarian I think it’s impossible to determine or predict the future. Because we never know what’s next, and for that matter, will we have the dollars to pay for it? But I do feel it is my role as a librarian to be as open as possible to all formats of information and also to be a creative marketer of the library and its service to

the students, faculty, and staff here on campus. Because we all know that you can have all the greatest information in the world, but it’s absolutely worthless if you can’t access the information.”

The region’s distinctive landscape was one element that drew her to Carbondale and Morris

“Because we all know that you can have all the greatest information in the world, but it’s absolutely worthless if you can’t access the information.”

Library. “When I started college I went to school here, and it’s also somewhere I spent a lot of time growing up as one of my aunts went to school here. I think it’s a really beautiful area of the state of Illinois. It reminds me a bit of Wisconsin where I spent the last eight years—I like it.”

When asked about the need of libraries to promote their resources, she underscores the need for communication, “I’ve never understood collectors who hoard object/materials and then squirrel them away for no other eyes to see. I think if you have cool things—whatever they may be—then be proud and show them off. A favorite part of my job is showing off the great resources that we have here at Morris. How does one learn about life or library resources if you haven’t been shown them?” **GP**

The Library Is Seeking ... continued from page 3

\$340 for *Encyclopedia of the African Diaspora: Origins, Experiences, and Culture*, edited by CAROLE BOYCE DAVIES. The authoritative source for information on the people, places, and events of the African Diaspora, spanning five continents and five centuries.

In the last 500 years, African people have continuously established communities across the globe. Their adaptations to new cultures and the changes they brought about in their new lands political, economic, and cultural are the subject of this exhaustive encyclopedia.

The field of African Diaspora studies is rapidly growing. Until now there was no single, authoritative source for information on this broad, complex discipline. Drawing on the work of over 300 scholars, this encyclopedia fills that void. Now the researcher, from high school level up, can go to a single reference for information on the historical, political, economic, and cultural relations between people of African descent and the rest of the world community.

To underwrite any of these items contact Kristine McGuire at kmcguire@lib.siu.edu or 618-453-1633

\$135 for *Consciousness in Indian Philosophy: The Advaita Doctrine of Awareness Only* by STHAN TIMALSINA. This book focuses on the analysis of pure consciousness as found in Advaita Vedanta, one of the main schools of Indian philosophy. According to this tradition, reality is identified as Brahman, the world is considered illusory, and the individual self is identified with the absolute reality. Advaitins have various approaches to defend this argument, the central one being the doctrine of 'awareness only' (cinmatra).



\$1,755 for the repair of a **nineteenth-century melodeon** that has returned to the American Heritage room. Produced by George A. Prince & Co. of Buffalo, New York, it requires an internal overhaul to make it functional. According to an article in Heritage magazine, a publication of Western New York Heritage Press, Inc., "The melodeon is a small reed organ with a five- or six-octave keyboard, most often housed in a piano-like case. It was so popular in the United States and throughout the world one hundred years ago that sales surpassed those of the piano, which was more complex and costly to produce."



\$285 for *Corrosion Control in the Aerospace Industry* edited by S. BENAVIDES. With the aging of aircraft, corrosion control in the aerospace industry has become imperative. Rich in detail and analysis, *Corrosion Control in the Aerospace Industry* provides a comprehensive review of his contemporary challenge with real-world perspectives and approaches to corrosion control and prevention.

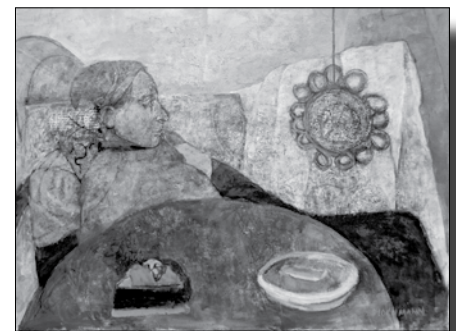
Leave a Legacy

A major gift of \$25,000 can create an endowed fund to ensure the funding of a subject area that is essential to the mission of Morris Library.

\$115 for *Courbet* by SÉGOLÈNE LE MEN. "This lucidly written monograph from noted art historian SÉGOLÈNE LE MEN provides a new understanding of how Courbet's life and milieu shaped his vast oeuvre. Organised by chronologically and thematically—the five chapters correspond to the successive phases of Courbet's career. With 300 stunning colour illustrations including all of Courbet's most important paintings and many fine examples of his draftsmanship this is the definitive study of a painter whose spirited pursuit of an independent aesthetic path has led many critics to call him 'the first modern artist.'" —Choice



\$265 for *Pollen Terminology: an Illustrated Handbook* by MICHAEL HESSE et al. This handbook is a fully illustrated compendium of glossary terms and basic principles in the field of palynology. The terminology section comprises more than 300 widely used terms illustrated with over 1,000 high-quality light and/or electron microscope images. It provides a detailed survey of the manifold ornamentation and structures of pollen walls and offers insights into their stunning aesthetic beauty.



\$305 for the framing of *Aleppo*, an oil painting donated by Carbondale artist CAROLYN PLOCHMANN. Named for a town in Syria, the painting reflects the "leisurely view of life" enjoyed by the Yussef Azar family, friends of the Plochmanns.

Focus on Library Faculty *Cassie Wagner*

Cassie Wagner is the Web Development Librarian for Morris Library and shepherds the 500+ pages of the website, which receives more than 3,000 visitors daily. A Wisconsin native, Wagner holds an undergraduate degree in history from Kenyon College and a graduate degree in library and information sciences from the University of Wisconsin-Madison. She came to SIUC in January 2004 in her first professional position as a librarian. A scholar of popular culture, she has published a piece on alternative music and has an article forthcoming on the usefulness of graphic novels in research libraries.

What are the requirements of your position?

My job requires me to oversee just about everything that Morris Library puts on the Internet. I look for new software and technologies to help the library bring its services and resources to the world. Another big part of the job is mediating between librarians and technical staff to make those new technologies work for us—I have to speak both geek and librarian and help the two sides work together for the good of the library.

What are the challenges of your position?

The major challenge comes from having to coordinate people with very disparate interests and goals in order to complete projects. Everyone wants things done their way and quickly, so it takes some work to help folks understand that there are other concerns. Many of the projects I manage also require a large amount of time, time planning, and energy. I've been told that folks have trouble understanding how difficult these projects are because library staff does

tend to make miracles happen: building useful tools on shoestring budgets and limited timeframes.

What do you like best/least about your position?

I probably like the toys the best. Since



Her career seemed predetermined. "Family, friends, and teachers have been telling me I should be a librarian since I was in grade school," she said.

part of my job is looking for new software and technologies, I get to play with all sorts of new tools. This can be a lot of fun. My colleagues also make work enjoyable.

Can you elaborate on your research and publications?

My projects thus far have largely dealt with collection development issues. My favorite would be the article for *Music Reference Services Quarterly*, in which a friend and fellow librarian created an annotated list of 80s and 90s independent rock music we thought all

libraries with music collections should own. I'm most proud of the article I just had accepted by College and Research Libraries. I checked the holdings of over twenty ARL libraries to see how many award-winning graphic novels they owned and argued that academic libraries should collect this format more aggressively.

Why did you become a librarian?

Family, friends, and teachers have been telling me I should be a librarian since I was in grade school. I've always loved books and reading and have some technical aptitude. Becoming a librarian was just a natural fit and progression for me.

What's the future of libraries?

The future of libraries is in their staff. Librarians are probably going to be the greatest search engines in the world for the foreseeable future and we should capitalize on that, rather than trying to compete with proprietary services on their terms. The physical library as a central gathering place will also be important as a space where people

can get together to work on projects or just to hang out.

What books would you take with you to a desert isle?

I would hopefully have a copy of *Desert Islands for Dummies* handy. Seriously, I would probably indulge in my favorite science fiction and mystery novels. I would probably take the entire runs of Elizabeth Moon's Vatta's War series, John Scalzi's Old Man's War series, and Janwillem van de Wetering's Grijpstra and de Gier novels (in English, of course). 📖

Rededication Week Photos



Lewis has designed the sculpture to move in the slightest breeze, yet withstand gale force winds. Lewis points out that it should be “a challenge to find it motionless.”



Courtesy of Steve Buhman

Vice Chancellor Larry Dietz joins state legislators Dave Luechtefeld and Gary Forby along with several hundred other attendees for the rededication ceremony that Library Affairs Dean David Carlson hosted.



Courtesy of Steve Buhman

Dr. John Jackson, the Library's Carroll Walker, and SIU President Glenn Poshard at the event.



Courtesy of Steve Buhman

Centralia, Illinois natives Glen Daum and Brandon Smith share a moment at the event.

Jane Hayes Rader, Mary Roe, and Dave Luechtefeld join in conversation.



A Special Appeal on Behalf of Mr. Lincoln

Time has taken its toll on the frames of the Lincoln portraits that have previously appeared in the pages of *Cornerstone*, and the Library is seeking underwriting for the repair, conservation, and gilding of these frames. Though it is doubtful that Lincoln actually sat for either of these portraits, Lincoln had previously sat for portraits by EDWARD D. MARCHANT (1806–1887) and ALBAN J. CONANT (1821–1915), and these works have benefitted from the artists' personal relationships with Lincoln.

Sponsorship of the repair of the Marchant frame would require

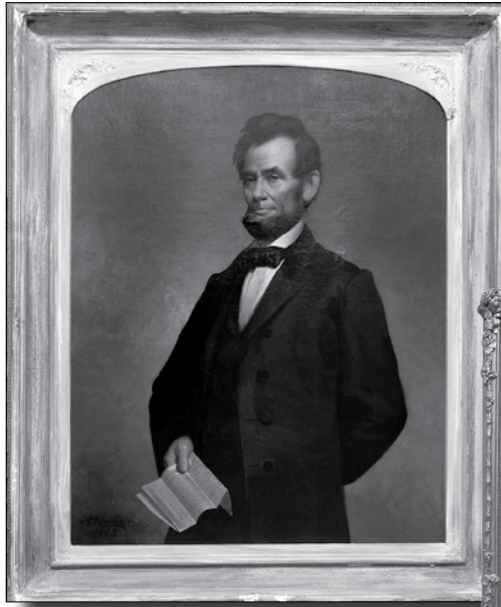
\$2,050, and the restoration would involve the replacement of frame losses, stabilization, the addition of 22-23 karat gold leaf, and toning to an age-appropriate patina. The conservator

added, "This frame was definitely finely gilded, but gold paint was added over

it at some point." Underwriting for the restoration of the Conant frame would require \$2,925. Again, the conservator would recast the losses, stabilize the frame, add 22-23 karat gold leaf, and tone the frame to an appropriate patina.

The portrait by Marchant came to Morris Library in 1959 as a gift from Mr. Philip Sang, a businessman from River Forest, Illinois, and the painting by Conant was purchased by the

University's first president, Robert Allyn in 1880. **GP**



The acquisition of the portrait by Conant was recorded by President Robert Allyn in 1880 as "an opportunity offered to purchase a grand portrait of President Lincoln."

Lincoln historian Wayne Temple wrote, "This oil painting was executed after [the Union League Club portrait] since it is undoubtedly based upon an 1864 Brady photograph, plus the artist's intimate earlier observations of his subject."

Library Friends

Financial gifts from library friends empower Morris Library and ensure its position as one of the top research libraries in the country. We appreciate this tradition of private support, which is critical to the quality of the library's collections, programs, and services. In furtherance of the goals of SOUTHERN AT 150, SIUC and the SIU Foundation retain six percent of all gifts to strengthen the advancement program.

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A PERSONAL INVITATION FROM DAVID CARLSON

The need to maintain sacred spaces was one of the earliest design criteria for the renovation of Morris Library. The word, “religious,” comes from the Latin, *religare*, meaning to bind or reconnect. As the Latin suggests, a sacred space connects us to each other and to memories.

Morris Library has been revitalized, and there are some wonderful new spaces for today’s students to discover. There is new, but our efforts to maintain the sacred are critically incomplete; only you can give these spaces meaning.

I’d like to extend a personal invitation to the readers of *Cornerstone*. Come back. Reconnect and rediscover Morris Library and SIUC. I am confident that among all the excitement of the new, you will find cherished memories and rediscover aspirations that will affirm, inspire, and renew. You will find the sacred.

