



Visions

RICH HERITAGE OF BLACK LEADERSHIP FOUND IN METHODIST COLLECTIONS

By Dr. Robert Williams, General Secretary, GCAH and Roslyn McCombs, Coordinator, AAMHC

An exhibit in the United Methodist Archives and History Center celebrates African American church experience in the United Methodist Church and offers a glimpse of the world renowned collections available to the Drew campus and the public for primary research.

The exhibit highlights the rich heritage of Episcopal leadership in the African American community that developed even amid racism and segregation. African American bishops have served the denomination since 1858. Many persevered over racist and segregationist attitudes. By the 1980s, a significant number of black bishops were serving, including the first African American woman, Bishop Leontine Kelly, elected in 1984.

A major focus of the display is The Rev. Charles Albert Tindley (1851–1933), self-educated son of slaves, who presided over what would bear his name in tribute, the Tindley Temple United Methodist Church in Philadelphia. Under Tindley’s leadership, it grew to be the largest Methodist church in the world,



Courtesy of the United Methodist History and Archives Center

The Reverend C. A. Tindley, seen here in a rare photograph in his study in Philadelphia, built the largest Methodist church membership in the world during his lifetime and left an inspiring legacy of hymns and gospel music.

continued on page 6

Inside

Dean’s Corner	2
Recent Gifts	3
A Meditation on the Rose Window	4-5
Professional News	7
Lord Byron Collection Coming to Drew	7
Exhibits	8

VANDERBILT LETTERS: SOURCE FOR AWARD-WINNING BIOGRAPHER

Rebecca Rego Barry reflects on bringing a historic collection to light

TJ. Stiles contacted Drew just after I took up my part-time position in the University Archives in 2002. I was still finding my way around and getting a handle on the breadth of material up there. A footnote from a biography published in the 1940s led Stiles to letters by Cornelius Vanderbilt in the Drew University Archives. Of course, one of the Library’s former directors had known all about the Vanderbilt letters in the Gibbons collection, and there

was still some institutional memory of them, but the collection had never been highlighted or featured in the Library. So I began sorting through the boxes of Gibbons material trying to locate all the Vanderbilt letters for Stiles, who took the train out once a week for several months to study the collection.

I was overwhelmed by the historical significance of the Gibbons collection, including letters from Vanderbilt and

continued on page 6

THE DEAN'S CORNER

MATCHMAKING IN THE LIBRARY

During the past Valentine season, I was tempted to hang a huge red heart on one of the lobby windows of the library broadcasting the familiar lyrics from “Fiddler on the Roof”—“Matchmaker, Matchmaker, Make me a match, Find me a find, Catch me a catch, Matchmaker, Matchmaker, Look through your book, And make me a perfect match.”



Stories abound on every campus of couples who discovered each other across the old scarred tables' or arranged memorable trysts deep in the stacks. My only regret about the displacement of the massive catalog card cabinets is the loss of their social function. Traffic swirled in that area, and students frequently, quite literally, bumped into other students while delving into the drawers.

Libraries are in the matchmaking business. Librarians are professional mediators guiding students, faculty, and visiting scholars on their hunt for the right range of documents, books, articles, and Web sites. There is no greater professional satisfaction than in seeing sparks of delight when a meaningful connection is made. These pairings occur every day and are celebrated in completed assignments and projects of every kind, ranging from the three-page paper to the honors thesis, the doctoral dissertation, and the published article.

If eHarmony.com and other online dating services have revolutionized the paths of romantic discovery free from the limitations of geography, the digital research environment has also changed the way students and scholars go about their intellectual searches. They are no longer restricted to material that is “in house.” Of particular note is the growing number of researchers beyond the Drew campus who find their way to our distinct holdings. Because the advertisements about our special collections—catalog records, descriptive information, finding aids, and scanned images—are created for the online environment, people from all over the country and the world are able to identify and spend time with these unique materials. Some of these explorations flower into bibliographic and cinematic marriages and catch the attention of the national press. Some make their way to the television screen or are featured at the eye-catching tables in Barnes & Noble and Borders bookstores.

In recent months several books and documentaries have been announced and celebrated that draw heavily on our collections. For example:

2009 National Book Award in Biography

T. J. Stiles recently won the prestigious NBA Award for Biography for his portrayal of the 19th century tycoon, Cornelius Vanderbilt (*The First Tycoon*, Knopf, 2009). Vanderbilt knew William Gibbons and Daniel Drew, both of whom were integral to the founding of the Drew Theological Seminary. Stiles came to the Drew Archives in the course of his research to mine the extensive Gibbons Family Papers.



Cather's Last Novel

The completion of the scholarly edition of Cather's final novel, *Sapphira and the Slave Girl* (University of Nebraska Press, 2009), is an important event in Cather studies. More early drafts, including manuscript fragments, are available for *Sapphira* than for any other Cather novel. Drew's Cather Collection includes a nearly complete typed manuscript with Cather's extensive annotations. The typescript was a foundational document for this book with historical contributions from Ann Romines and editors Charles W. Mignon, Kari A. Ronning, and Frederick M. Link.



Garrison Keillor Introduces

Dodge Poets for PBS

David Grubin Productions in New York City, winner of numerous Emmy awards, has been using the Dodge Poetry Archive tapes to produce short segments that air on PBS in between their regularly scheduled programming. They produced 24 last year, and eight more have been completed, just in time for National Poetry Month in April. We just learned that the new programs feature Garrison Keillor who introduces each poet. These “shorts” are available online at: www.pbs.org/wgbh/poetryeverywhere/



These “perfect matches” are a reminder that the Drew collections are national treasures, valued not only by our own students and faculty, but by scholars across the country.



i Gerald Stern, “Stepping Out of Poetry,” in *Good Poems*, edited by Garrison Keillor (Penguin Books, 2002), p. 328.

RECENT GIFTS

The Library gratefully acknowledges the following gifts.

FINANCIAL SUPPORT

Dr. Lucille Becker
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AUTHORS' RECEPTION



Cather scholars and Library Friends gathered in October to celebrate the publication of *Seeking Life Whole: Willa Cather and the Brewsters*, by Lucy Marks and Dr. David Porter. The book was introduced with remarks by Dr. Laura Winters, Ph.D. Drew, 1990 (above), and Dr. Harry Keyishian, of Fairleigh Dickinson University Press. Dean of Libraries Andrew Scrimgeour (below) is pictured with the authors.



ALICIA KORNITZER KARPATI

We are saddened by the death of Alicia Kornitzer Karpati in St. Louis, on March 19, 2010, benefactor of the Béla Kornitzer Book Prizes and the George Karpati Lectureship, donor of the Béla Kornitzer Archive, and a frequent attendee of Library celebrations with her family.

She will be greatly missed.

Visions

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A complete online archive of past issues of *Visions* can be viewed on the library website at:
www.drew.edu/library/visions

A MEDITATION ON THE ROSE WINDOW

By Ernest Rubinstein, Ph.D., Theological Librarian

How many of us, on entering or leaving the Library on a sunny morning, stop to notice the brilliant play of light in the stained glass window fixed above the lobby doors? Though the window celebrates a personified Theology, enthroned in the center, the light she mediates there is as much the subject of the piece and might draw from viewers those memorable words of praise from the blind poet Milton, “Hail holy Light, offspring of Heaven first-born.” (*Paradise Lost* 3:1). Theology gladly serves such a cause, to transmit the first-born of Heaven, but she shares that office, in the Library window, with several other figures such as Philosophy and Art who are also personified there in flowing Grecian draperies. And the presence of such a mix in the composition of the window raises questions about its point or meaning.

Even before those questions are formulated, the Research and Reference Department of the University Library, in collaboration with the University Archives, have answers at the ready. A research guide on the window, freely available by the reference desk, explains its history. The window dates to 1890, when Mrs. John B. Cornell commissioned it for Drew’s first library in memory of her husband.¹ Its designer was the English artist, Henry Holiday (1839–1927). Several Latin phrases adorn the glass, which the research guide identifies as Bible verses and translates into English. We might wonder: Why would the artwork for the library of a Methodist seminary quote the Bible in Latin, when the English of the King James Version would serve just as well and even be more faithful to Methodist origins? Let us leave this question to hardier researchers. My question relates, rather, to the spirituality of the window. What understanding of the sacred, and its relation to the world, is it promoting?

The circular window embeds a simple Greek cross, demarcating a vertical and a horizontal axis, with Theology at the center. Above her is Caritas, the personification of Love, flanked by her sibling evangelical virtues, Faith and Hope. Below her is Humility. Along the horizontal axis, to her right and left are History, Philosophy, Science, and Art. All of these gracefully posed figures illustrate a late 19th century European ideal of feminine beauty (perhaps with the exception of Science, who is tantalizingly androgynous) draped in antique Grecian garments, in possible echo of the Greek cross.

The spirits of Latin and Greek vie for dominance in this Methodist window from England. Many details enrich the design: halos over the religious figures, wreaths over the secular ones, a painter’s palette for Art, an anchor for Hope (a traditional iconographic marker of her), and books aplenty (so fitting for a library window!) at Philosophy’s feet and in Theology’s hand. Theology, who holds a pen or stylus in her right hand, appears to be writing the book she holds with her

left. We might wonder why Philosophy’s books merely lie dormant at her feet. Is part of the window’s message the old medieval one, that philosophy is handmaid to theology?ⁱⁱ

For illumination on this point, we might consider in comparison another artwork in the Library, a reproduction in the Cornell Room of the so-called *Disputa* by Raphael, one of four murals that decorate a room in the Vatican known as the *Stanza della Segnatura*. What partly invites the comparison is that this room also probably served as a library at the time the murals were painted. The *Disputa* and the Rose window are both stunning examples of library art. But also, the *Disputa* is Raphael’s tribute to Theology. Under the blessing of a heavenly Christ, the picture shows many of the Fathers and Doctors of the church in spirited doctrinal discussion. Indirectly, this comparison already begins to reverse the subordination of Philosophy to Theology that Holiday’s window seems to promote. For the *Disputa* is not only simply one of four murals in the Vatican, sharing space on equal footing with Raphael’s three other tributes there, to Philosophy, Poetry, and Jurisprudence; but in popular awareness of Renaissance art, the philosophy mural, better known as *The School of Athens*, is by far the best known and most reproduced. How many philosophy texts display on their covers the Plato and Aristotle from this picture? How many theology texts reproduce on their covers Raphael’s rendition of the Doctors of the Church? Is there even one? Between Philosophy and Theology, who is subordinate now?

Informed students of art history will protest this comparison of Holiday’s window to Raphael. For Henry Holiday belonged to a movement in British art that distanced itself from no one artist as single-mindedly and emphatically as it did from Raphael. Henry Holiday was a Pre-Raphaelite. This counter-chronological term for an English school of art that postdates Raphael by centuries, points to the inspiration its members took from what they deemed the more honest—less falsely idealized—painting of the late Middle Ages and early Renaissance. The Pre-Raphaelites loved photographic detail, however compositionally imperfect, bright colors, and flat planes that worked against any effect of concealment. All this was in the interest of truth and honesty. Holiday’s window illustrates the style. The planes are flat, as stained glass painting tends to be; the colors are bright, especially when the light streams through; the detail is copious. And the mood is medieval, at least partially.





When, on tours of the Library, new theology students see this window, I sometimes ask them to name the style. And some will say: Pre-Raphaelite, but always tentatively. They are right to hesitate. The window comes from a late period in

Holiday's oeuvre, when a neo-classical style began to show. The personified virtues of Faith, Hope, and Love, so gracefully Grecian, evoke more the mood of an Athenian banquet than a medieval catechism on Christian ethics. That is to say, they suggest something of the philosophy-fest that Raphael celebrated in his *School of Athens*, in precise counter to Pre-Raphaelite teachings. In the end, the mood of the window appears to hover somewhere between the idealizing of Raphael and the scrupulous truth-telling of the Pre-Raphaelites.

But we need not rest content with idle speculation. Holiday himself interprets the window in a book he wrote on stained-glass design, *Stained Glass as an Art*, which the Drew Library owns.ⁱⁱⁱ Holiday's interpretation of his window illuminates not so much for its content as for where it falls in the logic of his book: at the end of several chapters that treat respectively of the history, philosophy, science, and aesthetics of stained glass; that is to say, after the four secular disciplines in the horizontal plane of the window have had their say. It is as though the window comes to instance their successful collaboration in the creation of the window itself.

Theology is the theme. Philosophy and its secular companions are the substance. Substance and theme hold the viewer of this window suspended between them, just as the pre-Raphaelite and Raphaelite styles of the window do. Our spirits are meant to hover before it, not settle on this interpretation or that. On a sunny morning, when the light streams through, the window works to suspend us above what may have been a bad commute that morning, or a difficult work day just begun, or one of the larger sadnesses of life. Try it out and see.

i The Cornell Library—Drew's first library—was named for one of its chief donors, John B. Cornell, a trustee of the university. The library carried his name in his memory, as he died before it was finished. When the library was torn down to make way for its successor, the Rose Library, the window unaccountably vanished. It was only rediscovered at the building of the Learning Center, which augments the space of the older library. At that point, in 1980, it was installed in its current space. John Cunningham, *University in the Forest: The Story of Drew University* (Hagerstown, Md.: Phoenix Color Corp., 2002), 97-98.

ii The image is often attributed to Peter Damian (1007–1072), who wrote of the liberal arts generally that they should serve theology. His word for the servant role, *ancilla*, is the same that the evangelist Luke, in Latin translation, ascribes to Mary (Luke 1:38): *Ecce ancilla Domini* (Behold the handmaid of the Lord). Peter Damian, *De Divina Omnipotentia*, in *Patrologia Latina*, ed. J. P. Migne (Paris, 1844–55), v. 145, p. 603.

iii Henry Holiday, *Stained Glass as an Art* (New York: Macmillan, 1896), 51-54. Online with Google Books.

RICH HERITAGE OF BLACK LEADERSHIP *continued from page 1*

with over 12,000 members in the 1920s and 30s. Tindley's impact today includes a legacy of hymns and gospel music, among them: *When the Storms of Life are Raging Stand by Me* and *I'll Overcome Some Day*, which became the basis for the Civil Rights era song, *We Shall Overcome*. Tindley also directly inspired musicians who brought gospel music to a wider public, including Thomas A. Dorsey and Mahalia Jackson.

The role of Methodist institutions and leaders in education is another theme of the exhibit. The Freedman's Aid Society, an agency of the Methodist Church founded and promoted educational institutions in the South, as well as the Gulfside Assembly retreat and educational center for African Americans, developed under the leadership of Bishop R. E. Jones (1872–1960). Purchased in the 1920s on the Mississippi coast, Gulfside Assembly was one of the first such institutions wholly owned by African Americans. Destroyed by Hurricane Katrina in 2005, the Assembly has a fundraising appeal to rebuild. Additional materials in the exhibit document church life and struggles against segregation and racism.

The United Methodist Church, through its General Commission on Archives and History, is richly served through its partnership with Drew University to have the Archives Center and Methodist Library house the archives and print collection of the church. This partnership has been made even richer through the relationship that the General Commission has developed with the African American Methodist Heritage Center and the recent opening of an office staffed by Administrative Coordinator, Roslyn McCombs. The purpose of the Center is to collect, preserve, celebrate and share the stories of strength and struggle of a people called African Americans who have been contributors in the Methodist Church in America since the mid 1700s.

A collaborative open house in February featured a workshop led by Dr. Dale Patterson on local church archiving, a visit from Bishop Forrest Stith, President of the Board of the African American Methodist Heritage Center who preached in the chapel service of the Theological School, and the current exhibition on African American Methodist history.



Roslyn McCombs of the African American Methodist Heritage Center and Dale Patterson of the General Commission on Archives and History view the historical exhibit drawn from their collections.

The collaboration with the African American Heritage Center builds on the Methodist material already housed on the Drew campus, including an extensive photographic collection, journals and records of historic Black annual conferences, and the newspaper of the organization bringing together the Black annual conferences of the Central Jurisdiction. The professional skills of the Commission's staff ensure proper care of materials that are collected. Methodist Archivist Dr. Dale Patterson notes that both Tindley and Bishop Jones, a newspaper editor who fought against Jim Crow Laws through his editorials, are figures who deserve further research. For more information about the collections, peruse the website www.drew.edu/depts/library/methodist.aspx and its link to www.gcah.org. Contact Dr. Dale Patterson at dpatterson@gcah.org, or Mark Shenise, mshenise@gcah.org. To reach the African American Methodist Heritage Center, call Roslyn McCombs at 973.408.3862 or send e-mail to aamhc@aol.com.

VANDERBILT LETTERS *continued from page 1*

Daniel Webster, plus all the court documents relating to the precedent-setting Supreme Court case of *Gibbons v. Ogden*, and I felt that we simply had to get it in better shape, write a finding aid, and put this 'hidden collection' out in the open.

Stiles' requests prompted me to begin the project of processing these very important and valuable papers, which included re-housing them in archival folders and boxes, making digital scans of some of the most important pieces, and posting basic information about the collection on the Archives' Web page, where other scholars could take note of them.

Helping to navigate through the collection helped me realize just what a national treasure we have tucked away in the

Drew University Archives. The Vanderbilt letters alone are the largest single group of letters written by Cornelius Vanderbilt anywhere. Working on it a few hours per week, the whole project took about two or three years. I always considered it the most important project I worked on during my time at Drew, and once Stiles' book was published—and then won the National Book Award—I felt so honored to have assisted his research, even in such a small way.

Rebecca Rego Barry, G'01 is currently the Editor of *Fine Books and Collections* www.finebooksmagazine.com/ where she maintains a weekly blog of literary lore.

PROFESSIONAL NEWS

Dr. Christopher Anderson, Methodist Librarian, led "A Career on Campus Considering Academic Librarianship," for the Student Roundtable Discussions, at the American Academy of Religion meetings in Montreal in November.

Dr. Matthew Beland, Acquisitions Assistant, has begun studies in the Rutgers Online MLIS program this spring semester.

Dr. Jody Caldwell, Head of Reference, completed a Ph.D. with Distinction in the Religion and Society Program of the Drew Theological School. Her dissertation is titled: "From Corpus Christi to Spiritus Christi: (R)evolution of an Independent Catholic Church."

Kathleen Juliano, Head of Interlibrary Loan, has been accepted in the Master of Science in Library and Information Science program at Rutgers University, New Brunswick. She began classes in January.

Dr. Ernest Rubinstein, Theological Librarian, presented a paper at the Fall American Academy of Religion meeting in Montreal, on the Library's Rose Window, titled "Secularization in a

LORD BYRON COLLECTION COMING TO DREW

Drew University will soon be the home of a collection of 5,000 items devoted to Lord Byron, the legendary 19th Century English Romantic poet. Slated for arrival this spring, the collection is the crown jewel of the Byron Society of America. In addition to books and manuscripts, the gift includes Staffordshire figures and decorative objects that demonstrate Byron's impact on popular culture. The fall issue of *Visions* will feature the Byron material.



Pre-Raphaelite Spirituality: The Case of Henry Holiday's Stained Glass Tribute to Theology at Drew University." [A modified version of his paper appears on pages 4-5].

Dr. Andrew Scrimgeour, Dean of Libraries, received a second grant from the Kasper Foundation to conduct interviews across the country for a biography of Robert Funk.

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LIBRARY EXHIBITS **MAIN LIBRARY****The Gardens of the Vatican***April 6–May 16, 2010*

Twenty-seven years in the making, this photographic project of renowned artist Linda Kooluris Dobbs captures the horticultural and international influences on the grand and varied designs of the Vatican gardens and invites the viewer to contemplate their deeper meaning and purpose. Select photographs, giclées, and Polaroid transfers are drawn from the companion book, *The Gardens of the Vatican* by the artist and award-winning author Kildare Dobbs (Frances Lincoln Publishers, 2009). “Cybele and Callalilies,” a Polaroid transfer, is pictured at right. For more about the artist see www.koolurisdobbs.ca/



Courtesy of Linda Kooluris Dobbs

METHODIST LIBRARY**African American United Methodist Heritage***February 9–May 31, 2010*

See the page one feature on this collaborative exhibit of the General Commission on Archives and History and the African American Heritage Center. Hours: Monday-Friday, 9:00 a.m.-5:00 p.m.

DREW

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