

ACORN | Chronicle

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Inside Outsider Art



Paul M. Gherman

What types of material do you think of when you consider the components of a library's collection? Books, of course (and notwithstanding the electronic revolution, the libraries still acquire, on average, 60,000 books each year). Then there are the print journals (we have subscriptions to more than 22,000 of them). Microfilm, microfiche, videotapes, kits, filmstrips, audio and data compact discs, maps, DVDs, too.

Sometimes neglected in all these "bundled" items that make up libraries are individual and otherwise unbound sheets of paper—letters, diaries, journals, photos, clippings. These ephemeral items very often create rich, if unorganized, mines of scholarly and human interest.

This issue of the ACORN CHRONICLE includes an article on just such an aggregation of papers and other ephemeral pieces, the archives of Self-Taught Artists Resources or STAR. Created by Dan Prince (BA'73), STAR focuses on "outsider" art, usually defined as artistic productions by those who have no formal training in art and who work outside the recognized "artistic" community. While it is not part of the library's mission to collect the art itself, it is fully appropriate for us to collect, organize, and preserve the papers, slides, audiotapes, and videotapes of these unique artists and their work.

Our cover feature on this collection helps us to underscore one of the most important roles research libraries play in our society: to identify, often to rescue, and always to preserve and make available the raw material of tomorrow's scholarship. Scholarship in many disciplines has its beginnings in the one-of-a-kind materials found in Special Collections departments. In the case of STAR, these materials were produced by individuals who were unaware that their lives and activities might some day be a part of research and scholarship in art, cultural history, sociology, gender studies,

or ethnic studies. The focus of cultural history increasingly is less about scrutinizing the lives of leaders and more about examining experiences of unknown or less well-known individuals whose lives comment on and reflect historical events and social trends. The experiences of women and racial and ethnic minorities, as recounted in diaries, letters, and other documents, provide fresh and valuable insights into historical events or social movements.

Seen in this context, the reviews, papers, and slides contained in STAR may someday help researchers better understand the human need (compulsion?) to create a visual record of thoughts, beliefs, experiences, and visions. These outsider artists, without the benefit of formal education or the training usually associated with artists in our society, may have much to teach us about perception, beauty, creativity, and self-expression.

Art is not the only endeavor represented in the library's archives. I am very pleased to announce that we have recently acquired the papers of several women who were prominent in the civil rights movement and the feminist movement in Nashville in the 1960s and 1970s. These valuable additions to Special Collections strengthen our current holdings in these areas and will allow for new insights into the history of our city and of our society.

The significant question librarians and archivists face is how do we find and gather this material before it is lost? Families and heirs, and sometimes the authors and owners, dispose of materials they think have no value. Dedicated collectors like Dan Prince and thoughtful donors like Mary Anne Smith, Sue Thrasher, and Victoria Webb help us immeasurably in our task. Devoting our energy and resources to this challenge is one of the most important activities of the modern research library.

—PAUL M. GHERMAN



Education Library Has New Director and New Name

Sharon Gray Weiner became the new director of the Peabody Library on July 29. Weiner holds B.A. and M.L.I.S. degrees from the State University of New York at Buffalo. She was most recently head, Reference and Education Services, at the Health Sciences Library at SUNY-Buffalo. Weiner is widely published in the

area of health information and, in 1999, won the Chancellor's Award for Excellence in Librarianship at SUNY-Buffalo.

In July, the name of the Education Library changed to the Peabody Library. Approval by the University Board of Trust was granted at its spring meeting. Library publications, lists, and other documents now reflect this change.

No Time for Chat?

E-mail-based reference services prove to be learning experience

On October 22, 2001, the Heard Library launched a pilot test of a virtual reference service, called *Ask a Librarian LIVE*. Twenty-three library staff members from five Heard Library units (Central, Divinity, Peabody, Management, and Science and Engineering) cooperated to test the concept. Virtual reference software supporting "chat" communications was selected so that librarians could communicate electronically in "real-time" with the persons needing reference assistance. Chat software is easy to use and is popular with college students, so it was hoped the new virtual reference service might have great appeal to Vanderbilt undergraduates.

Ask a Librarian LIVE was offered for a total of 114 days on weekday afternoons during the fall and spring semesters of the 2001/2002 academic year. During service hours, a librarian was "standing by" and available to receive the incoming reference questions, though the librarian could work on other projects as he or she waited. Some examples of questions received were: How do you make fondue? Can I renew books online or over the phone? What is microfiche and how do I use it? What books would have data on the size, mass, and dimensions of an elk? Does the library have any books on the architecture of Vanderbilt's buildings?

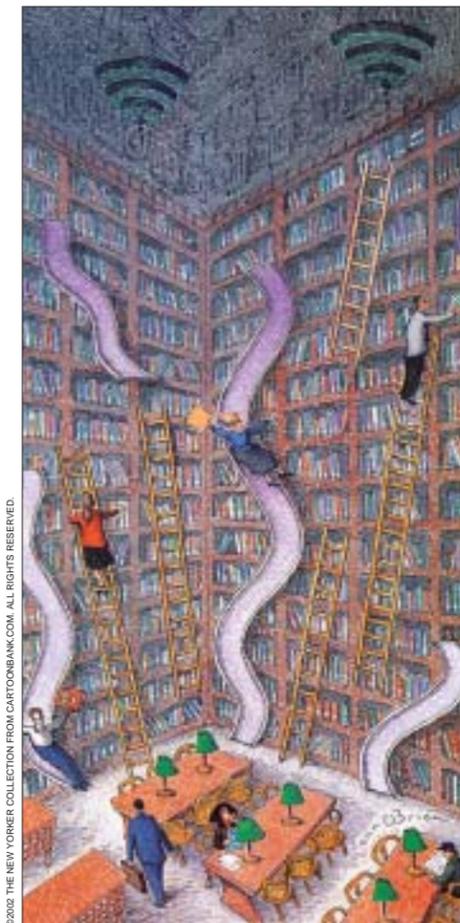
Overall response to the service was disappointing. A total of 141 questions were received—an average of less than one-half question per hour. With *Ask a Librarian LIVE*, the library may have offered a service for which library users were not quite ready, or perhaps service was not offered during hours in which students would find it most useful. Potential users might also have overlooked the *Ask a Librarian LIVE* access button on the library Web pages.

A great deal was learned from testing this virtual reference service. For example, over 40 percent of the questions received via *Ask a Librarian LIVE* sought information about Vanderbilt library services or resources. The content of these questions was very helpful, as revisions were made to the library Web pages to either include such information or to make access to it more apparent.

On August 22, 2002, a new expedited e-mail-based reference service named *Ask Us* was introduced. *Ask Us* promises prompt, but not immediate, online reference assistance. *Ask Us* is available almost all the hours that the library is open, via a bright green button on the Heard Library Web pages. Response to the new service is very encouraging, with 24 questions received in the first week of service, a time period that included only three fall semester class days. This far exceeds the initial response to last year's *Ask a Librarian LIVE* chat-based reference service and bodes well for the success of the library's latest virtual reference initiative.

—DAVID CARPENTER, HEAD OF REFERENCE, CENTRAL LIBRARY

INFORMATION PATHWAYS



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New Acquisitions in Special Collections Chronicle Civil Rights Movement

Juanita Murray, University archivist and head of Special Collections, and Kathy Smith, associate University archivist, were involved in documenting the reunion of the Southern Students' Organizing Committee (SSOC) held at the Laskey Library at the Scarritt-Bennett Center in Nashville, July 5-7. The SSOC, a civil rights organization, was formed in Nashville in 1964 and continued until 1969. Former Special Collections consultant Ed Hamlett, a member of SSOC, coordinated the reunion, which was attended by about 50 former members. Special Collections staff videotaped events on Friday and Saturday. The tapes will become part of the SSOC Collection housed in Special Collections. These tapes join the recently acquired papers of Mary Anne Smith, Sue Thrasher, and Victoria Webb who were prominent in the civil rights and women's liberation movement in Nashville and throughout the South.

A Confluence OF INTERESTS

BY ANGELA WIBKING



DANIEL DURBOIS

Most visual artists would agree that one picture is worth a thousand words. Carrie McGee Sprouse, Angel Bruner, and Hosanna Banks might not. The artists all work at the Jean and Alexander Heard Library, where each finds the written word at least as interesting as the painted or sculpted image. The trio also finds their library work impacts their visual art in subtle ways.

“I’ve found that whatever I do, it ties into my art,” says Sprouse, a part-time assistant in the Central Library whose art is featured locally at Cumberland Gallery and who has also exhibited at Cheekwood Museum of Art. “Since working at the library, I definitely read more, and when I was in Periodicals, I was looking at all kinds of magazines. All of that informs my art in some way.” Sprouse, who has a degree in art from Immaculate Heart College in Los Angeles, now works in the Microform Media Center and is learning book repair in the Preservation Department. An exhibition this fall at the Lowe Gallery in Atlanta will feature Sprouse’s large abstract pieces of paint, metal wire, rust and resin that are similar to ones she exhibited at the Nashville International Airport earlier this year. Sprouse grew up in Los Angeles and worked as an artist in New York City (showing work at White Columns—an important alternative gallery—and Penine Hart Gallery) before moving to Nashville in 1993. She has exhibited in over 25 shows across the United States and in 1997 participated in an international exchange sponsored by the Christoph Merian Foundation in Basel, Switzerland. “My very first job was as a library assistant at UCLA,” Sprouse recalls. “I enjoy doing research and working with people, so I’ve always liked the library environment.”



PHOTO COURTESY OF THE ARTIST

For Angel Bruner, a verification assistant in Resource Services, painting is the visual equivalent of keeping a written journal. “It’s my way of looking at the experiences in my life,” she says. “But sometimes it’s just about play—I love putting color on paper.” Bruner holds a degree in sociology from the University of Arkansas but has studied painting privately in Nashville since moving here 12 years ago. She still paints several hours a week and some of her abstract expressionist works hang in the conference room in the Order Services Department. “I’ve always been private about my art, so putting it up here has been very interesting for me,” Bruner says. “I love people’s reactions to it whether they like it or ask me if my kid did that.”

Four years ago, a tornado destroyed Hosanna Banks’ pottery studio in east Nashville. Just a few months ago Banks, a manuscripts assistant in Special Collections, gave birth to twins. Small wonder she has little time or space to devote to art—though visual creativity is never far from her thoughts.

“I’ve always liked the hands-on, more sculptural aspects of ceramic work,” says Banks, who holds a master’s degree in art from Marshall University in West Virginia. “Since taking a course at Sarratt recently, I’ve also gotten into stained glass, which doesn’t require the space and equipment that pottery does.”

Her work in Special Collections provides a cerebral balance to the physicality of art. “At the library I take chaos and put it in order,” she says. “With art, I’m playing in mud and breaking glass.”



DANIEL DURBOIS



PHOTO COURTESY OF THE ARTIST

Photos, top: “Flower Cycle” by Carrie McGee Sprouse; above: untitled tempera painting by Angel Bruner; right: ceramic mug by Hosanna Banks

Opposite page, from left: Angel Bruner, Carrie McGee Sprouse, and Hosanna Banks



"Garden of Delights,"
a work made of
firecracker wrappers
by James McNulty

Road Map to the Outsider Lane

BY ANGELA WIBKING

The STAR archives on "outsider" art provides art students and historians with resources for a rich journey through a little-known area

Vanderbilt University often includes alumni papers in its Special Collections, but Dan Prince's papers aren't the typical assortment of scholarly writings and formal correspondence. Prince, BA'73, is the founder of Self-Taught Artists Resources (STAR), a non-profit organization that documents the work of self-taught artists around the country. A self-taught artist himself, Prince is also a collector who has written about outsider art for over 30 years. Recently Prince has been traveling the country videotaping self-taught artists talking about their work for STAR's Web site (www.selftaughtartists.org). All of that material—and more—is included in the STAR archives in Special Collections at the Jean and Alexander Heard Library.

Cataloguing the STAR archives has been a rewarding, if challenging, task for Hosanna Banks, manuscripts assistant in Special Collections. "Working with the STAR archives has given me a new perspective on outsider art—an area I didn't learn much about in school," says Banks, who holds a master's degree in art. "When we picked up Dan's collection in January 1998 it was in boxes and fil-

ing cabinets in an outbuilding on [musician] John Hiatt's farm in Franklin. Dan has been collecting material and moving around the country since 1973, so it was a big job to pull it together." Indeed, the process took over four years, and the archives have only been completely catalogued since August.

Among the varied items in the STAR archives are over 300 artists' dossiers, published articles by Prince and others on outsider art, video and audio tape interviews with artists, and copies of *Passing in the Outsider Lane*, a 272-page book by Prince that profiles 21 self-taught artists from around the country. There is also information on museum exhibits and galleries that deal in outsider art, files on patrons who collect outsider art, copies of art grant proposals, plus slides and photographs of art works. But there are many more off-beat items in the archives, as well. "There are Dan's Nick Carter novels, which are pulp fiction type works he wrote in the 1970s," says Banks. "There are also copies of letters he wrote to [film director] Spike Lee and [Oscar-winning screenwriter] Tom Schulman [BA'72] about purchasing outsider art."



The late Homer Green in his yard with pieces he sculpted using a chain saw.

A little background on Prince helps explain the scope of the STAR archives. After graduating from Vanderbilt with a degree in history and English, Prince hit the road. "I'd spend the winter in California, working at ice rinks driving the Zamboni," Prince recalls. "Then in the spring, I'd work my way across the South on art grants, teaching at prisons, senior citizen centers, and in public schools." Prince would spend the summer in his home state of Connecticut, making his own found object art, writing, and collecting information on outsider artists. Grant work took him back through the South in the fall. "Then I'd head back to California and start all over again. I did that through the 1970s. It was the perfect existence."

When federal arts funding dried up in the 1980s, Prince landed a job in California working on aerospace and electronic projects for the military and NASA. All the while, he kept collecting outsider art and writing on the topic for national magazines. "Self-taught art is an umbrella term that covers a whole world of artwork that doesn't fall into any school or begin in school," Prince notes. "It doesn't describe a genre but rather work created from a completely different reference point." By 1985, Prince had his own art consulting business and was staging outsider art exhibits around the country. Then a 1994 earthquake destroyed Prince's Los Angeles gallery and the apartment building where he was living. Luckily, Prince was asked to write a book on outsider art for Journey Editions at the same time. "I took up the invitation of my incredible friend John Hiatt to live on his farm in Franklin while I wrote the book," Prince says.

Writing *Passing in the Outsider Lane* forced Prince to consolidate his voluminous archives on Hiatt's farm as well. Lunch with Chancellor Alexander Heard led to Prince finding a permanent home for his collection. "I gave him a copy of my book," Prince says. "He suggested that I offer my archives to Special Collections, and they took it in. Which is kind of amazing since the topic of outsider art seems almost anti-academic."



Karolina Danek turns paintings of friends and family members into icons by glueing on costume jewels.

The STAR archives aren't really such an odd fit for the University, according to Paul M. Gherman, University librarian. "Research libraries collect materials on many aspects of our society that are not scholarly, but are the source of scholarly investigation. Outsider art is certainly an area that scholars would be interested in whether from the standpoint of art, psychology, or popular culture. To my knowledge, we may be one of the few libraries to have a collection dedicated to this topic."



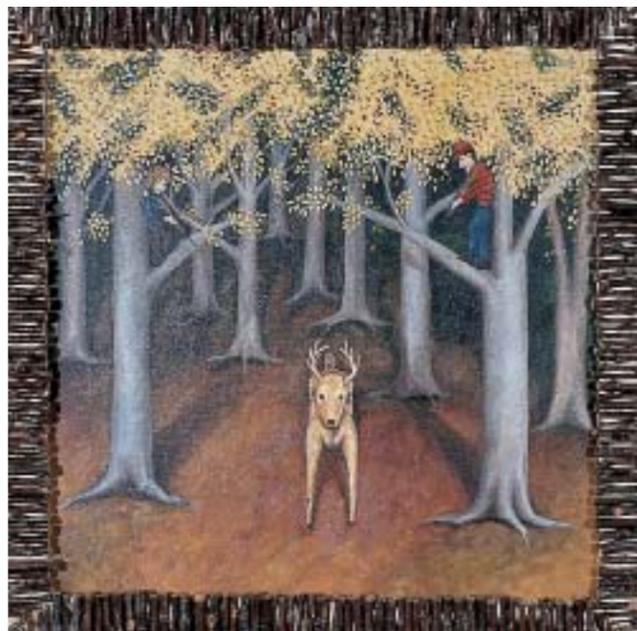
Robert E. Smith is telling me about his bus itinerary from Springfield, Missouri, to Los Angeles. He is taking some pretty odd detours, which is a concern to me only because I need paintings he is carrying out here for a show. Does he have to go all the way down to El Paso? "Well, Dan, since you need to know," he says as petulantly as possible, "there was a show on TV, maybe *60 Minutes*, about illegal aliens sneaking across the border. Now, I won't have time to go to Mexico, but I'll just look at the border. You should know by now I need to do research for my paintings. I can't just make them up."

But I know that when the final painting is done, illegal aliens from Mexico may just vie for the viewer's attention with aliens from other planets. El Paso might as well be Mars, and it really all comes out of Robert's mind... a place where fact and fiction collide and rebound in a torrent of color, action and detail.

—Dan Prince, from
Passing in the Outsider Lane

The uniqueness of the STAR archives should make them popular with outside researchers, as well as Vanderbilt's own students and faculty. "I think the artist files and photos of their work in particular will be very helpful to scholars," says Banks. "Since most of these works are in private collections rather than museums, the best way to see them and learn more about the artists is to use the STAR archives."

Several Tennessee outsiders are included in the archives. The late William Edmondson, perhaps Nashville's most famous self-taught artist, created iconoclastic statues of Biblical and historical figures out of limestone. At his home near Nashville, the late Homer Green sculpted wood with a chainsaw and painted it with colorful dots. Alvin Jarrett is a wood carver from Rockvale whose work was recently installed in the Vanderbilt Law School. Randy Toy is from Lyles



Painting by Randy Toy of Lyles, Tennessee

and paints satirical narratives that skewer religion, capital punishment, and the business world. The late E.T. Wickham created huge tributes to figures like Andrew Jackson out of concrete and paint on his farm near Clarksville. Roy Neil Acuff, son of the famed country music performer, is a painter and sculptor in Nashville.

There is also a section on art environments and yard art in the archives. Scholars can find information on everything from the famed Watts Towers in Los Angeles to the Ave Maria Grotto, an outdoor environment of famous buildings in miniature created by a monk in Cullman, Alabama.

"The most interesting thing to me about outsider art is that whatever the norm was for each artist—wherever they were from and whatever those around them were doing—they were the exception," says Banks. "So every one of these artists has a different story."

SELECTED WEB SITES FOR FOLK AND OUTSIDER ART

In addition to the STAR Web site, (www.selftaughtartists.org), the following sites have information and images related to folk and outsider art. And, of course, there are many books in the Jean and Alexander Heard Library on this topic that can be found using ACORN.

FOLK ART MUSEUMS

Museum of International Folk Art
<http://www.nmoca.org/mnmfolkart.html>

American Folk Art Museum
<http://www.folkartmuseum.org/>

Museum of Craft and Folk Art
<http://www.sfcraftandfolk.org/>

ORGANIZATIONS

Folk Art Society of America
<http://www.folkart.org/>

Intuit: The Center for Intuitive and Outsider Art
<http://outsider.art.org/>

PUBLICATIONS

Raw Vision
<http://www.rawvision.com/>

GENERAL SOURCES

(for folk art and other genres)

ArtSource
<http://www.ilpi.com/artsource/welcome.html>

Art History Resources on the Web
<http://witcombe.sbc.edu/ARTHLinks.html>

Mother of All Art and Art History Links Pages
<http://www.art-design.umich.edu/mother/>

Artyclopedia
<http://artyclopedia.com/>

REFERENCE SOURCES

ArtLex Art Dictionary
<http://www.artlex.com/>

Timelines of Art History
<http://www.arlisna.org/timelines.html>

IMAGE SOURCES

Images on the World Wide Web
<http://library.mcad.edu/pages/guides/image.html>

—Compiled by Yvonne Boyer, arts bibliographer, Central Library



Detail from "Tango in Sunflowers" by Russian emigre Ann Krasner

All art pictured from slides and prints courtesy of the STAR archives

CONTEST

EDUCATION



AND CHANGE

A HISTORY OF VANDERBILT DIVINITY SCHOOL

The following are excerpts from a panel discussion presented on June 23 in conjunction with the publication of *Vanderbilt Divinity School: Education, Contest, and Change* by Vanderbilt University Press. Moderated by the book's editor, Dale Johnson, professor of church history, the discussion was sponsored by the library and coincided with this summer's Special Collections exhibit, also on the history of the Divinity School.

SCHOOL OF THE PROPHETS

Beginnings as the Biblical Department (1875-1914)

By 1910 two fundamental questions had emerged: Who was the founder of the University and what were the rights of the bishops? The church said it founded the University at the 1872 church meeting in Memphis; the trustees along with the Chancellor said the founder was Cornelius Vanderbilt. The commission agreed with the church's position that it was the founder of Vanderbilt and that the bishops collectively had the right to veto any action of the Board of Trust. The General Conference of 1910 accepted the report of what was called "the Vanderbilt commission."

The church then decided it would test its authority in the matter and appointed three persons to the Board of Trust. The Board refused to seat them. The church went to Chancery Court in Nashville and sued the Board

of Trust. This court determined that the church was indeed the founder of Vanderbilt University and therefore the bishops had the right to veto actions of the Board of Trust. The University immediately appealed the decision, and the case went to the Tennessee Supreme Court. By unanimous vote in the spring of 1914, the court ruled in favor of the Board of Trust, saying that Cornelius Vanderbilt was the founder of the University and that the church did not have any authority to veto the trustees. The Chancellor and the Board of Trust were hopeful that the University could continue to operate with the Methodists as it had for many years, but some of the leadership of the church said they would have absolutely nothing more to do with Vanderbilt. So they went out and opened two new universities to compensate for the loss of Vanderbilt—Emory University in Atlanta and Southern Methodist University in Dallas. The charters of those universities were drawn in such a way as never to permit the church to be separated from control of those institutions.

—FRANK GULLEY JR., *professor of church history, emeritus*

The School of Religion (1915–1956)

The 1920s were marked by struggle. The Board of Trust minutes from that period are very depressing. Chancellor Kirkland many times suggested closing the school. But the faculty and administration of the school were insistent that this was an essential part of the University and there would be no way the University could go on without the School of Religion. Help did come from John D. Rockefeller Jr., who offered matching grants, and the faculty responded to the financial crises in a number of ways, ranging from working for free to offering a summer school. They established what was called a Rural Church School, providing valuable instruction for country preachers, which became quite popular. The curriculum was really interesting, with courses such as auto mechanics, farm problems, the church as a community center, the social message of the prophets, and the church in rural life.

—JAMES BYRD JR., *lecturer in American religious history*

The School's Engagement with Southern Culture

When Bishop McTyeire started reflecting on what he wanted this institution to become and how this school was going to fit, he was not just saying that southern Methodists have arrived, so let's maintain and preserve this culture. What he did was to envision a better, a new South; more than just celebrate that vision, he wished to create a new generation of ministers who would offer spiritual, theological, and intellectual support for that vision—to create the ranks of those people who would create the new society that he envisioned. To be leaven in that society. For all the contest and change that there is, that might be a continuity in the school's history.

Where are we now? Can we imagine a better society? How do we create theologians who can go out and be agents for this change? I think Bishop McTyeire did that by resisting Bishop Pierce and the old South. It can be seen with Wilbur Tillett. In the midst of a very rigid southern retrenching society (the Scopes trial is a good example here), he adds a theological voice to the voice of progressivism from the South. It can be seen when Alva Taylor stands up to

Chancellor Kirkland, saying that there are people who, because of race or class, do not have a voice in this society or even in this institution. There is, instead,

this ongoing dilemma, wrestling with questions like: What is the culture now? What can we envision it to become in the future? And how do we provide theological support for that future?

—RICHARD C. GOODE, MA'93, PhD'95, *associate professor of history, Lipscomb University*



Richard C. Goode

STUDIES

Development of the School's Curriculum

One of the words of the title, the word *contest*, especially connects with six major curriculum changes at the school. Rather than bitter contests, however, it looked more like contests of questions. It looked like tensions that are simply intrinsic to a divinity school. The minute a school or a university commits itself, as Vanderbilt did from almost its first day, to the scholarship ideal, it opens itself to rigor and testing and experiments, and there is going to be tension between that set of goals and others such as professional goals for the education of ministers.

That's not simply the fulfillment of a scholarly ideal or the presence of a confessional tradition of a religious faith. The same is true of social praxis, which drove the most recent change in the curriculum concerning gender and race issues. Social praxis concerns are not synonymous with scholarly ideals. It helps faculty and students to realize that the debates that take place in curriculum building are not simply debates between bad people and good people. They are debates about emphases and tensions that are intrinsic to a dynamic, vital, powerful school.

—EDWARD FARLEY, *Drucilla Moore Buffington Professor of Theology, emeritus*

Development of Graduate Studies in Religion

The University was founded with several different ideals in mind. One ideal was simply to become a good university, even a secular university. Another was to train ministers for the church. That involved tension right from the start. The dispute over evolution became a national incident, one that cemented the impression that Vanderbilt was a southern, religion-ridden university that would never quite make it. At the same time I dis-



covered that Vanderbilt was regularly spoken of as one of the top ten universities in the country. It was the only one in the South, but it soon was eclipsed by Johns Hopkins University, which had more money, and money has always been important for higher education.

Then, of course, most of the leaders in the University saw the break with the Methodist Episcopal Church, South, as a step forward. One reason that step was taken by the Chancellor was that the University had missed out on grant funds precisely because it was regarded as a sectarian institution.

Tensions exist within the South, and they also exist between the South and the rest of the country. Vanderbilt from that day to this has had an identity question: was it going to be a national university or a regional university?

—EUGENE TESELLE, *Oberlin Alumni Professor of Church History and Theology, emeritus*

TRANSFORMATIONS

The Role of Women in the School's History

During the decade of the '70s, women staked their claim in a variety of ways in Divinity School life: on the staff, administration, and faculty, as well as within the curriculum and within public discourse at the Divinity School. One major issue

involved the form and type of language that was to be used in an academic setting.

Apart from this internal transformation that women contributed to at the Divinity School, there has been the phenomenal impact of the alums of the Divinity School and the Graduate Department of Religion. There are over 60 colleges, universities, and theological

seminaries where our women graduates are on the faculty. These women have had a huge impact since they were students. Within the life of the church, many of the women graduates of the Divinity School became the first women in their traditions to be ordained. The Divinity School was way ahead of other university theological schools, and not just in admitting women to full participation within the School itself, but in the lasting influence of these women in the world at large.



Kim Maphis Early

—KIM MAPHIS EARLY, *MDiv'81, former director of admissions*

Social Transformation and Theological Education Since 1960

The relationship between changes in society and social movements during the 1960s, '70s, and '80s had an impact on what was going on in the Divinity School. First there was an exodus of faculty after the Lawson affair. A number of new faculty came in the 1960s, most of whom had very similar backgrounds, social experiences, and educations, and shared an interest in the civil rights movement. During that time of loosening of all the foundations of society, it seemed that the existing curriculum was swept away. We adopted an open curriculum and dispensed with course requirements. We instituted "the Plunge," where students were required to get by in Nashville for a weekend with no more than \$2.50 and attempt to survive by hook or crook. They were to bring those experiences back to the school and bring them to bear on their studies. The faculty wanted students to experience what it was like to be black or homeless or old or sick and poor in Nashville. Even more, what did that have to do with what we were doing here in the Divinity School? That opened up many discussions, including questions about language and forms of address in the school. "Professor," "sir," "doctor,"—all these titles were dispensed with. We would all go by first names. The point was to see how students and faculty had a sense of our being together in this. The students were experiencing these tensions at the same time the faculty did.

In the 1980s fundamental shifts in the population had been occurring over a period of time: increasing numbers of black students, larger numbers of women, visible numbers of gays, bisexuals, and lesbians were studying at the Divinity School. These people had not experienced, from their point of view, the payoffs of the civil rights movements. They perceived the School not as we who had been here through the 1970s perceived the School. We remembered the Lawson affair, the Davis Cup protests, all the struggles and turmoil we went through as a community and as a University. With these engagements new issues were raised, and eventually the curriculum did respond to some of these.

—HOWARD L. HARROD, *Oberlin Alumni Professor of Social Ethics and Sociology of Religion, professor of religious studies*



Dale Johnson

The three words in the subtitle capture our history: education, contest, and change. "Contest" is a key word because debate, conflict, and tension have so frequently been themes in this history. Instances of contest occur in engagements with the region, the church, and the University at different times, places, and levels. We wanted our study also to be a contribution to the history of theological education, a case study of what has happened over this period of time. I am particularly grateful to the chapter authors [most of whom were present for the panel discussion] for making this story so compelling.

—DALE JOHNSON, *professor of church history and editor, Vanderbilt Divinity School: Education, Contest, and Change*

EPHEMERA

Don't miss these exhibits in the Central Library

A HISTORY OF PEABODY COLLEGE, on exhibit from September 16th through December 31st in the Special Collections Gallery, is presented in conjunction with the recent publication of Professor Paul Conkin's book, *Peabody College: From a Frontier Academy to the Frontiers of Teaching and Learning*. Information on Peabody's presidents, its publications, and its various campuses will be featured. Professor Conkin will be the guest speaker at the Friends of the Library fall meeting on November 19th at the University Stadium Club. For more information, please call (615) 322-4782.



VANDERBILT CHANCELLORS, a small exhibit in the lobby of the Central Library, showcases the University's seven chancellors and is primarily culled from materials held in Special Collections. Items on display include a bow tie from Chancellor Gee, iris memorabilia from Chancellor Kirkland, a snapshot of Chancellor Wyatt's airplane, and correspondence, clippings, and photographs. The exhibit runs through the end of the year.

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