



# Visions

NEWSLETTER OF THE DREW UNIVERSITY LIBRARY    ISSUE NO. 34, FALL 2013    WWW.DREW.EDU/LIBRARY

## SPECIAL COLLECTIONS MOVES TO NEW HOME

Almost 50 special collections have moved from the Rose Library to the second floor of the Methodist Center. Once the exclusive domain of the Methodist collections, it now houses most

of the special collections of the University while providing growth space for the world-renowned Methodist material.

The space has become a sealed micro-environment specially designed for

valuable and fragile material that is best kept at ideal temperature and humidity levels. The security system has also been improved and a non-water fire-suppression system added. The installation of moveable compact shelving has doubled the shelving capacity. Where we used to have 1.75 miles of shelving, we now have almost 3.5 miles—about the length of a 5K run.

During the past ten months, staff and researchers working in the building have endured the deafening racket of 7,000 holes being drilled into the concrete floor above for the new shelving system. Now calm reigns and with it our gratitude to Norman Tomlinson of Miami, Florida, whose \$1 million gift made this project possible. Students, faculty, and visiting scholars will find it easier to access the extensive special material since it now resides in one location. Improvements to the Methodist Center's Wilson Reading Room are scheduled for January 2014.



Cassie Brand, special assistant in the Library who managed the renovation project, confers with Chris Anderson, Head of Special Collections and Archives, in the new space.

## THE ZUCK COLLECTION OF BOTANICAL BOOKS

By Lucy Marks, Special Collections Cataloger

Drew Library has received a significant collection of books on botanical illustration, the gift of Lois E. Jackson C'63. Ms. Jackson's donation, to be called the Zuck Collection of Botanical Books, is named in honor of Florence and Robert K. Zuck, distinguished former professors of botany.

As Ms. Jackson humorously relates, she arrived at Drew with plans to major in mathematics, but was soon advised by her calculus professor to seek another area of study. Fortunately, she had also enrolled in Professor Robert Zuck's Introduction to Botany course and there found her calling. Besides her immediate absorption in plant evolution and physiology, she discovered a native ability for executing the lab drawings that were required. Art history and studio art classes helped develop her skills and understanding of technique and mediums.



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## THE DEAN'S CORNER

### LEAVING YOUR MARK



The graduate student thrust the book toward me as if brandishing a sword. “This has got to stop,” she said. “It isn’t fair. How can I work on my dissertation?” As she marched out of my office, leaving the defaced volume behind, her words pained me—for the code of civility on which libraries depend had been violated. She was the third PhD student in less than a year to bring me a similarly damaged volume, and each had expected me to turn sleuth,

solve the mystery, and end the acts of disrespect.

Someone was marking up the library copies of recent imprints containing translations of sixteenth century texts. With garish strokes, the perpetrator was crossing out lines, then writing alternate text in the margins. It did not take a Sherlock Holmes to observe that it was the work of a single hand, a hand wielding a fountain pen spewing green ink. The green alterations were not limited to a few pages but crept like a *Penicillium* mold, page after page.

Some months later in a faculty meeting, I noticed that the professor sitting next to me was taking notes with an old-fashioned pen. And the ink was tell-tale green. As a teacher of history, the Reformation and Renaissance periods were his specialty. The mystery appeared solved—he was undoubtedly our problem patron. I asked him to come by my office for a visit.

When I showed him the tattooed volumes, he said, “That’s my work.” His smug smile took me aback. I explained to him why he had to stop writing in the books, but he countered that the books were really his since they served his area of the curriculum, and he needed to correct the translations when he disagreed with them or could improve them. I disabused him of his sense of entitlement and insisted that he stop marring the books or lose his borrowing privileges. He left in a pique. A semester elapsed before he spoke to me again. But the flow of green ink stopped.<sup>1</sup>

While we abhor seeing pages compromised in library books—stirring memories of elementary school days when, on the last day before summer vacation, our teachers kept us captive until we had erased all marks from our textbooks with the remaining stubs of our pink erasers—many of us write in our own books. What is a vice in one context can be a value in another.

Recently, Monticello scholars working in the libraries of Washington University in St. Louis discovered 74 volumes that were from Thomas Jefferson’s personal library. It turns out that Jefferson wrote in his books. Leslie Greene Bow-

man, president of Monticello and the Thomas Jefferson Foundation, said, “To find his handwritten notations is like peering over Jefferson’s shoulder to see his mind at work.... Our discovery provides an amazing and intimate look into Jefferson’s world.”<sup>2</sup>

Some of Drew’s special collections include the personal libraries of important scholars who wrote in their books. Researchers and biographers mine those annotations.<sup>3</sup> Such is the case with philosopher Will Herberg and theologian Carl Michalson. Herberg personalized his books with blue fountain pen ink; Michalson used a pencil. The marginalia reveal much about their engagement with the text and the development of their own ideas.

Once while browsing in these collections with Schubert Ogden, a noted theologian, he pointed out to me that both Herberg and Michalson had owned Paul Tillich’s three-volume *Systematic Theology*. “Too many theologians and philosophers who say they have read Tillich have rarely ventured beyond the first volume,” he said. “Let’s see.” Herberg’s first volume of the set was heavily marked, but the other two were as new; Michalson had marked all three.

I write in my books. Not in special editions or volumes of great beauty, of course, but certainly in the books that I read closely, whether fiction or nonfiction. I mark what I find important and want to be able to find again easily. I mark memorable prose—when the language captures a concept, argument, person, or event in a fresh and telling way.

Some of my notes are shrines of memory, as important as any cairn, honoring the place where life-changing events took place or where an author’s words took my breath away. The wrathful God of my fundamentalist youth died on the pages of Gordon Kaufman’s *Systematic Theology: A Historicist Perspective*, and I marked the spot. Clustered around a single paragraph in Annie Proulx’s “Testimony of the Donkey” are notes of amazement at how a short story could be so gracefully and surprisingly concluded.<sup>4</sup>

The jottings we make in the books we own may well be among the highest tributes we pay to authors. They are signs of respect, signs of engagement. What more could a writer hope for?

*Special thanks to Rebecca Barry, Lucy Marks, and Masato Okinaka for their assistance with this column.*

<sup>1</sup> The event did not take place at Drew.

<sup>2</sup> <http://news.wustl.edu/news/pages/21917.aspx>

<sup>3</sup> An important book exploring the phenomenon of marginalia is *Marginalia: Readers Writing in Books* by H. J. Jackson (Yale University Press, 2001)

<sup>4</sup> *Fine Just the Way It Is* (Scribner, 2008)

## INTERVIEW WITH JONATHAN ROSE, WILLIAM R. KENAN PROFESSOR OF HISTORY

### 1. What's the most important book you've read this year?

Simon Szreter and Kate Fisher, *Sex Before the Sexual Revolution: Intimate Life in England 1918–1963*. It's amazing—and touching—to learn what our grandparents got away with.

### 2. Do your reading habits change during the summer?

Not all that much, except that I read more.

### 3. What books might we be surprised to find on your shelves?

Loads of plays—which perhaps isn't all that surprising, given that I had a mercifully brief career in the theatre. Those who can't act, teach.

### 4. Do you still read to your daughters?

My seventeen-year-old would consider that hopelessly uncool, but I insist that my thirteen-year-old read something to me every night before bed.

### 5. What is your next book about?

The *Literary Churchill* deals with Winston's reading and his very successful and lucrative career as an author. It's the only aspect of his life that hasn't been studied much, and it may be the most important.

### 6. When will it be published?

April 2014.

### 7. What's the best thing about writing a book?

Of course, finishing it. Also, receiving the first copy off the press, which is something like the birth of a child. And laughing at the reviews.

### 8. Have e-books become important to you?

Next question.

### 9. Do you use any of the e-readers?

Are you kidding? I don't even own a cell phone. My wife calls me a "lovable Luddite."

### 10. What book has had the greatest impact on you?

*The Rise and Fall of the Man of Letters*, by John Gross, which I read in high school. It was a survey of Victorian literary critics and scholars, so it may seem odd that it made such an impression, but I was entranced by the notion that one could make a career writing about books.

### 11. What else should we know about your habits with books?

I never write in them. I should, but I don't.



### 12. If you could require the Drew faculty and staff to read one book, what would it be?

*Changing Places*, by David Lodge. It's a very clever academic novel, and it will help them laugh at themselves.

### 13. If you could require Drew students to read one book, what would it be?

*Homage to Catalonia*, by George Orwell. In fact I often assign it in my classes. It's about an idealistic revolution that goes sour, so it's always relevant, especially today.

### 14. Where is your favorite place to work in the Drew Library?

It doesn't matter. The great thing about the Drew Library is that every part of it is a good place to work.

### 15. If you could spend a month in any library in the world, what would it be?

The British Library, partly because it's a wonderful work space, and partly because I could go to the London theatre in the evenings.

### 16. If you were hosting a dinner party and could invite three authors, whom would you choose?

Charlotte Bronte, Henry David Thoreau, and George Bernard Shaw. No, wait, scratch them off the list—they're all vegetarians.

## METHODIST CENTER DIGITIZATION PROJECT TOPS 3,000 IMAGES

### What do 3,000 old-time Methodists look like in one place? The Drew Library's Flickr feed!

The staff of the Drew University Methodist Library has been digitizing several thousand folders of archived images to Flickr, an online photo-sharing site. The images date from the 18th century to the present and include a variety of persons affiliated with the global Methodist tradition. Pictures include educators, missionaries, ministers, and social justice advocates. Most of the images highlight individuals from the United Methodist Church tradition, but many evidence individuals from lesser known Methodist-related denominations.

Scholars, teachers, and students looking for images to complement their books, classroom presentations, or course papers will find the images useful as visual representations from history. The images can be viewed at the website link below, and high resolution copies are available by contacting the staff of the United Methodist Archives and History Center. If you have questions concerning the project please contact Chris Anderson at [cjanders@drew.edu](mailto:cjanders@drew.edu).

Link to project: <http://tinyurl.com/methodistflickr>



## THE KEAN ROOM MURAL: AN INTERPRETATION

by Ernest Rubinstein, Theological Librarian

**T**he Kean Room in the library was once simply the room below the Pilling Room (where the PhD dissertations reside). It held government documents back then. Much further back, when the Rose Library first opened in 1939, and decades thereafter, until the Learning Center was added on in 1982, it was the library lobby, the grand space first encountered on entering the building. With the transformation of that space into the Kean Room, some of that old grandeur has returned.

In fact, the Kean Room would take us back further than 1939, to before there even was a library at Drew, or Drew at all, to 1836, the year recalled by the expansive mural painted on the south wall by New Jersey artist, Daniel Mulligan. The painting shows at either end of the wall Mead Hall and the New Jersey State House as they might have looked in 1836 (around the time Mead Hall was built), in tribute to the career of Governor and President (of Drew) Tom Kean, who presided at different times at both places. In between the buildings is painted a continuous expanse of natural beauty: trees, fields, deer, mountains in the distance.

The room is effectively a time machine. The realistic appearance of the two buildings—and of the humans and horses that activate the setting, the grazing deer and the trees and clouds

that quieten it—is an illusion. For the mural suggests that Mead Hall and the New Jersey State House occupy a shared landscape within a brief walk (or gallop) of each other. In fact, it is just a few steps from the eastern side of the wall, where Mead Hall is painted, to the western side, where the State House sits. This unrealistic juxtaposition supports a non-literalistic read of the picture or at least suggests multiple levels at which it might impress the viewer, much like a Bible passage interpreted, as the medievals would have, at three or four levels: the literal, the moral, the allegorical, and/or the mystical.

For anyone attuned to the early allegorical readings of Genesis rendered by Philo of Alexandria, numbers are allusive. The painting read allegorically invites enumeration. For instance, in the State House setting there are six horses, and in the Mead Hall setting seven humans. Within a biblical economy of time, six connotes work and seven, redemptive rest. And so we have, not the four horses of the apocalypse, but the six horses of productive labor fueling the energies of the governmental State House; and the seven humans of Mead Hall engaged in solitary or paired reflection, let us suppose, on themes of redemption, as several years hence (from 1836) the seminarians sojourning in Mead Hall

(when it had become Drew Theological Seminary, in 1867) would indeed be doing. A visual pun helps make the point about the reflective activity of the seven humans: just in front of Mead Hall, a small pond quietly reflects its image. (No such pond reflects the State House.) Such a read is what we might well hear from Philo if he could be transported forward to our time.

But there is also the moral (non-allegorical) reading. The juxtaposition of Mead Hall and the State House provokes reflection on the relation between college and community, education and state, learning and governance. Some of the objects on display around the room, from the career of Tom Kean, nurture those thoughts. But for me, the artist leads thought elsewhere. For by a switch of perspective, much like what happens in an optical illusion, such as the Necker Cube, the two buildings recede into the background of a pastoral scene that highlights trees, clouds, and prospects onto a far, horizon-trending distance—away from education and state, from Drew, from “the world” entirely. (What encourages this reading are the colors of nature in the mural (as opposed to those of the buildings)—blue and green, the official colors of Drew University.) Perhaps this is the mystical read of the picture. We should not forget the dual and inter-



related secular and religious meanings of “pastoral” or that 1836, the year the painting evokes, was also when Ralph Waldo Emerson published his groundbreaking (for American transcendentalism) mystical allegory, *Nature*. More paint is expended on the clouds in this mural, wending their way along the whole top

of the wall and nestling between the intervening doors, than on either of the buildings. And clouds for their part do enjoy a painterly tradition of attention to their varying forms. Daniel Mulligan’s clouds can take their place with Constable’s. Whatever the weather outside, the Kean Room clouds communicate their

hope in and perhaps even witness to another and better world.

For excellent photos of the Kean Room and its mural, see the Fall 2012 issue of the Library’s newsletter, *Visions*, at <http://depts.drew.edu/lib/VISIONS/VisionsFall12.pdf>.

## ZUCK COLLECTION

*continued from page 1*

After graduating from Drew in 1963, Jackson worked at Dartmouth College as a laboratory assistant in plant taxonomy, where her drafting skills soon came to the attention of Dartmouth’s botany faculty. Eventually she was hired by the Mary Hitchcock Memorial Hospital in Hanover as a scientific, medical and technical illustrator. She prepared charts, microscopic slides, and illustrations of plants, animals and medical procedures, as well as creating and labeling the illustrations required for scientific and medical journal submissions. When her work took her further from botanical illustration and into medical technology, she decided to look for another position. Her love of botanical drawing remained, though, and she was able to continue as an avocation what she had given up as a vocation. Jackson has studied with master botanical artists at the Chelsea Physic Garden in London, the New York Botanical Garden, and the British Society of Botanical Art.

As Jackson’s initial studies broadened to include an interest in the history of botanical art, she began to collect books on earlier artists and their materials and techniques. This in turn led her to the study of herbalists, plant-based medicine, economic botany, ethnobotany, garden design and ecology. She recalls that her first major purchase was the three-volume *Britton and Brown Flora of Northeastern North America*, which set her back almost a week’s salary in 1963. Her collection currently contains about 500 titles.

The Zuck Collection of Botanical Books encompasses historical and contemporary botanical art and illustration, plant exploration and discovery, herbals, florilegia, reference works, field guides, how-to books and technical studies. The Drew Library is grateful to Lois E. Jackson for her gift of this significant interdisciplinary resource.



## DEPARTURES

### Elise Zappas

Elise Zappas has retired from the Drew University Library after nearly three extraordinarily dedicated and productive decades. Elise initially filled the positions of both Humanities Cataloger and Automation Librarian, balancing these components with scrupulous care and creativity. Later, she served as both Humanities and Theological Cataloger. The appellation in which she takes most pride, though, is simply "Cataloger," and indeed she is the consummate example of that calling, thoroughly versed in the literature and requirements of the discipline. Among the Library Faculty she has been a valued collaborator whose insights have helped define the issues and ensure the excellence of the work at hand. She has served Drew University through her fearless participation in committees and task forces, and the library profession through her stringent adherence to international cataloging standards. We wish her a happy (and unusually exotic!) retirement in Corfu, Greece.



### Carole Myers

The Library bid farewell to Carole Myers, Head of Circulation, who retired at the end of June after 25 years in the Circulation Department. As head of the department for the past 14 years, Carole had one of the most challenging management positions in the Library—



scheduling 30-plus students and three supervisors each semester to cover the 108 open hours each week, overseeing the maintenance and integrity of miles of stacks, and responding to the needs of the students and faculty of our three schools. Her clear thinking and foresight, collaborative spirit, tenacity, calm demeanor and institutional memory made her one of the most valuable and active members of the Library Dean's Council and numerous library task forces. Carole will now have more time to devote to her other loves—her grandchildren, camping, international travel, and, of course, reading.

### Lisa Miller

Lisa Miller, Lead Metadata Librarian and Methodist Cataloger, has resigned after eight years to take a position at the Brooklyn Historical Society. Lisa's enthusiasm, collegiality and forward-thinking leadership at a time of transition within Cataloging ensured that our reputation for accuracy, productivity, and adherence to current standards and practices was maintained. Her insightful participation on library and university committees, her professionalism and intellectual curiosity, and not least, her wit and good humor have both distinguished and endeared her to her library colleagues and to those throughout the university with whom she worked. We wish her a happy and rewarding tenure in her new position.



## PROFESSIONAL NEWS

**Christopher Anderson**, Head of Special Collections and University Archives, and Methodist Librarian, published an article, "We Desire Everything Illustrating the History of Methodism That We Can Procure": Examining the Methodist Collections at Drew University," *Theological Librarianship* 6:1 (2013): 9–15. He gave a public talk, "Methodists and the Mansion: Drew University and the Origins of Methodism in Madison, New Jersey," for the Madison (NJ) Historical Society in April 2013. In May, he assisted with the formal opening of the Ole Borgen Research Center in Oslo, Norway.

**Guy Dobson**, Integrated Systems Librarian, received the New Jersey Library Association's Technology Innovation Award for his contribution towards the implementation of a state-wide open source Library Service Platform for NJ's academic libraries on June 5. He gave two presentations at the SNRG (Sirsi-Dynix Northeast Regional Users Group) conference in June: "Rocket Science 101: How to Build an Open Source Search Engine" and "Why I Love API: How to Use Sirsi's API to Improve Performance and Do Things That Even Sirsi Can't Do."

**Kathleen Juliano**, Head of Interlibrary Loan, earned her Master of Library and Information Science (MLIS) degree from the School of Communication and Information at Rutgers University in January.

**Dorothy Meaney**, Head of Collection and Metadata Services, was elected Vice Chair of the Board of Trustees of the Museum of Early Trades and Crafts in May, and was appointed by the mayor to the Madison Public Library Board of Trustees.

**Andrew D. Scrimgeour**, Dean of Libraries, gave a talk on "Fundraising Strategies for Academic Libraries" at the February meeting of the VALE Members' Council. VALE is the consortium of NJ's academic libraries. He was also reelected to the Executive Committee of VALE for a two-year term. His essay, "Handled with Care," was published in *The New York Times Book Review* on December 30, 2012.

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## GOVERNOR KEAN SPEECHES GO DIGITAL

Governor Kean gave at least 2,292 speeches during his eight years as Governor of New Jersey (1982–1990). Copies of each of them may be found in Drew's Special Collections. A project to digitize them in order to make them more easily available has begun.

A pilot group of 33 speeches was recently digitized, and the texts are fully searchable. They focus on two areas: environmental issues and Holocaust remembrance events. They can be found at: [walter.drew.edu/KEAN/index.php](http://walter.drew.edu/KEAN/index.php).

# BYRON SOCIETY OF AMERICA CONTINUES ITS SUPPORT

The Board of Directors of the Byron Society of America recently approved a grant of \$6,000 to the Drew University Library. The gift will fund the cataloging of the archives of the Byron Society, now resident in Special Collections, including the papers, photographs, and slides belonging to Leslie A. Marchand, a leading Byron scholar. The funds also provide a subsidy for the "Collecting Byron" conference that will be held on the Drew campus April 11-13, 2014.

## RECENT GIFTS

The Library gratefully acknowledges the following gifts.

### FINANCIAL SUPPORT

- Gail Atwood
- Katherine G. Brown
- Linda E. Connors
- Rose Ellen Dunn
- Joseph J. Harzbecker Jr.
- Phyllis B. Irwin
- Robert Kosch
- Mary P. Lester
- Marilyn S. Linden
- Noémi K. and Michael F. Neidorff
- Andrew D. Scrimgeour
- Lois O. Secheyay
- Gale N. Stevenson

### GIFTS IN KIND

- Virginia Matosian Apelian
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- Sloane Drayson-Knigge
- Fairleigh Dickinson University Press
- Bruce Lancaster
- Leedom Lefferts
- Marilyn S. Linden
- David Miyamoto
- Johannes Morsink
- Paul and June Schlueter
- Society of Biblical Literature
- Vilcek Foundation
- Westar Institute

### GIFTS IN KIND TO THE METHODIST LIBRARY

- David Briddell
- DePauw University Archives
- Margaret Duren
- First United Methodist Church, St. Cloud, Minnesota
- David G. High
- Gabe Huck
- Charles E. Jones
- Doris A. Lant
- Methodist Theological School in Ohio Library
- Fred Price
- Richard A. Rathemacher
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- Bette Johnson Sohm
- Bertha Thompson
- Sheila Withelder



*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](http://www.drew.edu/library/visions)

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## FRIENDS OF THE LIBRARY



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For more information, please call the Library at 973.408.3471. Donations are tax-deductible to the fullest extent allowed by law.

## UPCOMING LIBRARY EVENTS

### Conversations on Collecting

#### September 18

"Remembering and Collecting Doris Lessing"

*Paul Schlueter*

Dr. Schlueter, an independent scholar, will reflect on how *The Golden Notebook* captured his interest in Lessing in 1964, flowered into a friendship with her that's endured almost a half-century, and shaped his collecting.

#### October 23

"Jacob Landau, Illustrator: The Counterpoint of Painter and Poet"  
*David Sten Herrstrom*

A conversation to revolve around Landau's illustrations to writers from Dante to Hawthorne, all of which reside in the Drew University Archives. As Landau has said, "rhythm drives my work.... I feel the need for a rhythmic correlation with other rhythmic aspects of the composition." In talking about some of these correlations, Dr. Herrstrom will invite everyone to see the music.

#### February 19, 2014

"Selecting Books, Collecting Books, and Storing Fictional Characters"

*Ernest Rubinstein*

Ernie Rubinstein, who has been theological librarian at Drew University since August 2005, offers a collection of interrelated reflections on selecting books for a university library, collecting books for a personal library, and mentally archiving fictional characters from favorite novels and stories, who accompany us through life.

### Receptions

#### October 4

Exhibit reception for "A Bountiful Harvest: 85 Years of *The Acorn*, 1928-2013."

Hosted by the Office of Alumni and Parent Relations, 6-7:30 p.m., Methodist Center.

#### October 16

Book reception to mark the publication of John McElhenney's T'59, *A Masterwork of Doubting-Belief: R.S. Thomas and His Poetry* (Wipf & Stock, 2013).

Hosted by the Theological School and the Drew University Library, 6:30 p.m., Seminary Hall Atrium.



### SAVE THE DATE

April 11-13, 2014

### "Collecting Byron"

A conference celebrating the completion of the cataloging of the Byron Society Collection in its new home at Drew University.

For details:

[byronsociety.org/bsa/events.html](http://byronsociety.org/bsa/events.html)

## LIBRARY EXHIBITS

### LIBRARY LOBBY

September 2 - 27

#### Renaissance Painting in Early Printed Books

The students enrolled in Art History 258/The Art of the Book in the Fall of 2011 designed this exhibition to demonstrate the range of Renaissance painting that could be found in early printed books in the Drew Library collection—works from Venice, Rome and Nuremberg.

Curated by Dr. Rita Keane and her art history class.

October 3 - November 4

#### Zuck Collection of Botanical Books

On the occasion of her 50th reunion, Lois E. Jackson C'63 has given to the Drew Library a large collection of botanical books. Representative works from the collection will be on exhibit in the main library during Homecoming Weekend.

Curated by Lois Jackson in consultation with librarians Lucy Marks and Jennifer Heise.

### METHODIST CENTER

October 3 - November 4

#### A Bountiful Harvest: 85 Years of *The Acorn*, 1928-2013

This exhibit showcases a selection of *Acorn* issues that reveal a community of students responding to an ever-changing world since the inception of the newspaper 85 years ago.

Curated by the Special Collections and Archives Department in consultation with the editor of *The Acorn*.

### LIBRARY LOBBY AND METHODIST CENTER

November 12 - March 31

#### The Forest Dwellers of Madison: Student Life at Drew, 1867-2013

An exhibit documenting the student experience at Drew University from its 19th century Methodist origins to its richly diverse 21st century present.

Curated by Matthew Beland, University Archivist, and Chris Anderson, Head of Special Collections and University Archives and Methodist Librarian.