

The Archival Spirit

July, 2017

ARCS

Archivists of Religious
Collections Section, of the
Society of American Archivists

From the Chair

Dear Colleagues,

Thank you for allowing me to chair ARCS for the past year. It's been an honor to work for and among you all and to meet you at our annual sessions. I look forward to continuing these relationships, collaborating with you in the future as well.

This is a difficult time for archives in general and certainly a trying time for religious archives since, to bend a cliché, we are the designated “keepers of the faiths” – all of them. In spite of public opinion, decreased funding, and what at times seems like the rejection of history, we mustn't be disheartened. We need to give our all to get the job done anyway, as hard as that may sometimes be. We need more than ever to stand shoulder to shoulder, helping each other by sharing our expertise and experience. When we are told “no, you can't,” we should respond loudly, “yes, we will.”

There is always hope in the pendulum theory of time – what swings to one extreme will eventually swing back. Until then, we need to protect who we are and what we hold. In my humble opinion, keeping control of our part of the archival universe is what will help us survive.

Dee Gallo, Section Chair

*Daughters of Charity Provincial Archives
Emmitsburg, MD*

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Update on ARCS Elections - The results of the election for ARCS Steering Committee are in. Elizabeth Scott (St. Michael's College) was elected Vice-Chair/Chair-Elect. Brandon Wason (Emory University) was elected Steering Committee member.

You are encouraged to contribute to the December 2017 issue of *The Archival Spirit*. Submissions or questions may be directed to the newsletter editor at tom@moravianchurcharchives.org.

Digitization Project Preserving Century of Catholic Newspapers and Newsfeeds

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WASHINGTON (CNS) – A growing consortium of librarians and archivists are preserving the Catholic news from the last century.

Old diocesan newspapers are becoming more brittle and fragile. Outdated technologies such as microfilm and microfiche keep those newspapers from being readily accessible unless you live near a big library or a university that still has the machines needed to read that data.



To correct this situation, the Catholic Research Resources Alliance (CRRA) has undertaken a project to digitize nearly a dozen of the United States' top Catholic newspapers of regional and national importance – the print runs of which, for some of them, go back for more than a century.

"Creating a Catholic news archive and digital aggregation for Catholic newspapers is something that scholars are very interested in," said Jennifer Younger, executive director of CRRA.

"We mark the beginning [of the project] in 2011, when we brought together a newspaper committee: 'If we're going to digitize something, what would be most useful?' Newspapers rose right to the top. Which newspapers? We had to figure out which newspapers existed, which ones were held [by libraries], which ones weren't being held," she told Catholic News Service.

The committee came up with a list of more than 800 Catholic publications from the United States alone, and another 200-plus in Canada.

Eleven of the newspapers that were selected for the digitization project represent some of the largest dioceses in the nation: *Catholic New York* of the Archdiocese of New York; the *Catholic Standard and Times* of the Archdiocese of Philadelphia; *Catholic San Francisco*; the *Clarion Herald* of the Archdiocese of New Orleans; the *Florida Catholic* of the Archdiocese of Miami; the *St. Louis Review*; the *Pittsburgh Catholic*; and the *Catholic Transcript* of the Archdiocese of Hartford, Connecticut.

For a national perspective, the National Catholic Reporter and 65 years' worth of newsfeeds starting in 1920 from what is now called Catholic News Service will be digitized. CNS' predecessor was NCWC, for National Catholic Welfare Council. In addition, a NCWC/CNS feature called "Catholic World in Pictures" will be digitized too.

The digitized material will be made freely available through the Catholic News Archives, developed by the CRRA (www.thecatholicnewsarchive.org).

Digitization is the new normal, according to Tim Meagher, an associate professor of history at The Catholic University of America, Washington, and an archivist who runs the Center for American Catholic History.

"Everything is, as much as possible, going into digital format," Meagher said. "In some ways, even if the paper exists in print, its use will be less if it is not digitized."

Of Catholic papers, he said, "We would love to be able to digitize every one. We may not be able to digitize all of them, we may not be able to digitize all years. But to begin is an important thing."

"We have set very high standards. When we do our digitization, we never have to do it again," said Patricia Lawton, CRRA's director of digital initiatives. "We're getting the best imaging we possibly can. Microfilm or print, you want a good

image. That is the basis of everything that you're going to do," allowing the user to employ more robust search capabilities. "We based all our research on the Library of Congress [standards] and even upped the standards a bit," Lawton noted.



Amy Cooper Cary, head of special collections and university archives at Marquette University in Milwaukee, described the "heavy lifting" needed to digitize a newspaper.

In digitizing a century's worth of Marquette's student newspaper, Marquette opted to do the work itself rather than contract it out – which could be cheaper, but would take longer to do and without the kind of quality control one may want.

A grant from the Catholic Communication Campaign (CCC) of the U.S. Conference of Catholic Bishops has allowed CRRA to digitize the NCWC/CNS archives from 1920 to 1952. A GoFundMe project was established in December to raise \$25,000 in order to digitize the NCWC/CNS "Catholic World in Pictures" print run (www.gofundme.com/hb-catholic-world-in-pictures).

For CRRA's Catholic newspapers project, the top priorities are the years prior to 1923, when material is in the public domain, and the years before, during and following the Second Vatican Council, to track the difference in how the church engaged with the world – and with itself – that may have manifested itself in the pages of the newspaper.

Mary's Gardens at the University of Dayton

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DAYTON – This spring the University of Dayton Libraries brought nature inside and brought a piece of history to life. In the first floor exhibit gallery a Mary garden was planted for visitors to enjoy, learn from, and reflect upon the Blessed Virgin Mary. A Mary garden is comprised of flowers and plants whose names describe an aspect of Mary's life, her appearance, or her virtues. For example, prior to the Reformation *Foxglove* was commonly known as *Our Lady's Gloves*. It was a means of storytelling – people could learn about Mary simply by looking at the nature surrounding them. The Mary garden also usually features a cross walkway and a statue of Mary as a focal point to reflect and meditate upon, reminiscent of medieval cloister gardens.

In the 1960's, John S. Stokes, a Philadelphia Quaker who converted to Catholicism, read about a little garden at St. Joseph's Church in Woods Hole, Massachusetts. Frances Crane Lillie had learned about Mary gardens through her travels in Europe and decided to create one in Woods Hole, believed to be the very first Mary garden in the United

States. In addition to the garden, she gifted a large stone bell tower to St. Joseph that was visible across the bay at the Marine Biology Laboratory where her husband worked. She said that the tower and garden were "to remind the scientists who study at the Marine Biology Laboratory across the street that there is another and valid aspect of life."

Although Mrs. Lillie had created a beautiful Mary garden at Woods Hole, she envisioned an entire Mary garden movement in which the right steward would come along and make their life's passion to teach people about Mary through the act of gardening. In 1946, John Stokes read an article in *Our Lady's Digest* and, with tears in his eyes, knew that he was the man Mrs. Lillie spoke of and that this was *his* calling. Along with his business partner Edward McTague, they officially founded the business "Mary's Gardens" that compiled research about the origins and history of Marian plant names, and sold seed packets so that anyone could start their own Mary garden.

The John S. Stokes and Mary's Garden collection was donated in 2013 to the Marian Library, a unique special library at the University of Dayton, dedicated to making the Blessed Virgin Mary better known, loved, and served. The exhibit this spring "lived" on three floors. In addition to the Mary garden on the first floor, the second floor presented archival materials



such as correspondence, photographs, and pamphlets collected by Stokes relating to sustainability and social justice. On the seventh floor, the Marian Library gallery featured twenty-four original paintings commissioned by artist Holly Schapker, drawing attention to the relationship between flowers and Mary's life.



The response to the exhibit was overwhelmingly positive. The plants were rotated out of the garden regularly to keep them looking fresh and the flowers removed were actually re-purposed and replanted by a design class. Sections of the garden were updated to reflect each of the four seasons and ecocube planters were sold by the University bookstore so that visitors could start a Mary garden at home. Aside from a few small complications such as the smell of mulch or the wilting tulips before their scheduled rotation, students, staff, and community members have enjoyed walking through the garden or sitting on the nearby bench for a quiet moment of reflection.

John Stokes emphasized that Mary gardens were for everyone – it could be as simple as a small dish garden placed in a windowsill or as unique as a garden inside the library.

Special thanks to the many people who worked on this exhibit, including ARCS member and former Marian Library archivist, Jillian Ewalt, who processed the sixty-linear-foot collection.



Pitts Theology Library and the 500th Anniversary of the Protestant Reformation

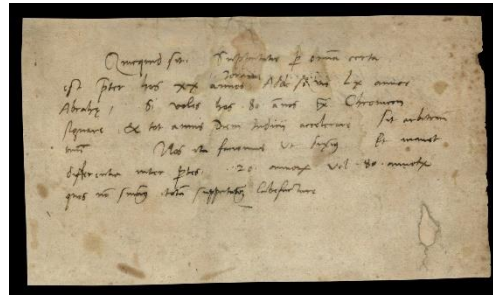
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ATLANTA – The year 2017 not only marks the 500th anniversary of the Protestant Reformation (Martin Luther produced the 95 Theses in 1517), but it also is the thirtieth anniversary of the Richard C. Kessler Reformation Collection at Pitts Theology Library of Candler School of Theology, Emory University. The Kessler Collection, which is one of North America's premier Reformation collections, contains 3,874 books, prints, and manuscript collections produced between the years 1517 and 1570. The collection centers on works written by Martin Luther, his associates, his critics, and others engaged in the religious landscape of the period. Pitts Theology Library is commemorating these anniversaries with its exhibits, collections, and a special Reformation Day at Emory event.



Drawing on a current heightened interest in the Reformation, we decided to offer three exhibits in our library's gallery. Beginning last year we partnered with four Central German museums in the exhibit, "Law and Grace: Martin Luther, Lucas Cranach, and the Promise of Salvation" (October 2016 to January 2017). This exhibit, sponsored by the German Foreign Ministry and the Halle

Foundation (Atlanta), brought to Atlanta artifacts from Luther's homeland in order to provide a window into the cultural and historical context of the Reformation. Our current exhibit, "The Image of a Fractured Church: Martin Luther and the 95 Theses" (February to July 2017) explores in depth the context of indulgences and Luther's 95 Theses as well as the lasting impact of the Reformation on the church. This fall we will open a new exhibit: "From Wittenberg to Atlanta: The Richard C. Kessler Reformation Collection at 30 Years" (August to November 2017). Many of the seminal pieces of the Kessler Collection will be on display, including illuminated manuscripts, early printed Bibles, and manuscripts with the hand-writing of Martin Luther and Philip Melancthon.



This has also been a banner year for new additions to the Kessler Reformation Collection. We've added 140 new titles, primarily in the form of sixteenth-century books, pamphlets, and prints. Not only do these include works by Martin Luther, Philip Melancthon, and Erasmus of Rotterdam, but there are also works by several Catholic critics of Luther, such as the theologians Johann Cochlaeus and Johann Eck. Many of the new acquisitions contain woodcuts that have been digitized and added to Pitts' Digital Image Archive (pitts.emory.edu/dia/), which currently contains over 60,000 images.

On Thursday, October 26, we will host the 2017 Reformation Day at Emory. This year's program includes panel presentations and a discussion related to the question, "Did the Reformation Fail?" We will hear from leaders from various denominations: Bishop Julian Gordy (Southeastern Synod, Evangelical Lutheran Church in America), Bishop Larry Goodpaster (United Methodist

Church), and Archbishop Wilton D. Gregory (Roman Catholic Archdiocese of Atlanta). The Reformation Day at Emory program will also include a reception, a presentation on new acquisitions to the Kessler Collection, a luncheon musical program, and the evening Kessler Reformation Concert. For more information on Reformation Day, see the 2017 edition of *Reformation Notes* (<http://pitts.emory.edu/about/news-events/reformationnotes/ReformationNotes2017.pdf>).

New Collections at the Billy Graham Center Archives of Wheaton College

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WHEATON – Since December 2016, the staff at the Billy Graham Center Archives of Wheaton College have opened a number of new collections to the public. There are also several existing collections to which new material has been added. Also, more than seven hours of oral history interviews have been transcribed and the transcripts posted online. New collections and transcripts tell a variety of stories: the history of the Billy Graham Evangelistic Association and evangelistic work. They also chronicle the growth of the in-digenous church in Spain, the United States, Ecuador, the Canal Zone, Tibet, China, India, Congo, Kenya, and Lebanon. Also documented is the presentation of the Gospel through cartoons. For more information about these or other collections in the Archives, please contact the staff at [bgcarch@wheaton.edu](mailto:bgcarc@wheaton.edu) or call 630-752-5910.

Finding aids to the new collections are available at www2.wheaton.edu/bgc/archives/newcoll.html.

The new transcripts are accessible at www2.wheaton.edu/bgc/archives/newtran.html.

A Dilemma: Respecting Native American Sensitivities and the Historical Record, Part 2

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MILWAUKEE – This article is the second part of a two-part series in *Archival Spirit* regarding the administration of culturally sensitive Native American religious photographs. Part one appeared in the February 2017 issue, which was prompted by an archival reference incident at the Marquette University Archives the month before. To illustrate an article about Jesuits in the United States and their collaboration with women religious and Native Americans, the patron selected an image depicting a Sundance ceremony 50 years ago. Taken by a Jesuit photographer at the request of the presiding medicine man, it featured him and spectating Franciscan Sisters.¹ Due to Marquette's agreement with the donor, a reservation-based Jesuit K-12 school, publishing it today required permission from its representative, who declined due to strong local Native opposition to publishing such images, now regarded as disrespectful. However,

further research shows the donor had published it on that reservation 36 years ago,² suggesting a local shift in opinions.

Since the advent of photography and global tourism, Native Americans strategically altered their status and cultural identities by affecting outsiders' access to their cultural patrimony. But as circumstances changed, activists, artists, performers, and religious leaders readjusted what they deemed appropriate to sell, share, permit, and ban.

Meanwhile, human rights continued to advance. In 1883, the U.S. Office of Indian Affairs (OIA) had banned Native American religious and cultural ceremonies deemed impediments to their civilization,³ and later, several states also banned possession of peyote as a health hazard.⁴ Nonetheless, many such practices continued underground or off-reservations beyond OIA jurisdiction in exhibitions, pageants, and traveling shows.⁵ After the First World War, the United States acknowledged Native Americans' exemplary support and granted citizenship to those without, which eventually triggered the restoration of civil rights, tribal sovereignty, and cultural protections.⁶

Especially in the Southwest, long-term Native-Christian coexistence led to dual religious calendars and reinterpretations of Christian concepts. But the Second Vatican Council went farther and invited indigenous peoples worldwide to share their ceremonies within Christian worship. Prompted further by new intertribal Christian gatherings⁷ and church guidelines on inclusion,⁸ attendees responded by sharing select rituals, which then encouraged such practices in local communities.⁹

Since the 19th century, trusted photographers filmed ceremonies with views mediated by collaborating faithful, which avoided views they regarded as contrary to their religious tenets.¹⁰ When illegal, and thereafter while uncertainties lingered, photographs documented the continuity of traditions in spite of persecution.¹¹ Thereafter, as technology advanced, images of indigenous ceremonies became wide-spread in publications, social media, and websites, including online archival ones,¹² and, increasingly, he photographers themselves have become Native Americans.¹³

At present, diverse views abound regarding spectator attendance and photography at ceremonies. Southwest

¹ Sundance led by Chief Frank Fools Crow, Pine Ridge Indian Reservation, South Dakota, by Jesuit Father Paul B. Steinmetz, 1967. Holy Rosary Mission – Red Cloud Indian School Digital Collection, no. 03536.

² Jim Strozik, *Canku Wakan (The Sacred Road), The Story of Holy Rosary Mission: Past and Present* (Pine Ridge, SD: Red Cloud Indian School, 1981), 15.

³ Code of Indian Offenses, 1883, gave reservation OIA personnel authority to use force and imprisonment to stop "uncivilized" practices, e.g. Sundance, Snake dance, giveaway ceremonies. OIA circular 1665, "Indian Dancing," 1921, and its supplement, 1923, reaffirmed the Code.

⁴ Some Native Americans regarded Peyote as a sacrament. OIA advocacy prompted the U.S. Post Office to ban shipments, 1918-1940, and 14 states to outlaw its possession, 1917-1938. Thomas C. Maroukis, *Peyote and the Yankton Sioux: The Life and Times of Sam Necklace* (Norman: University of Oklahoma Press, 2005), 132-133.

⁵ Clyde Ellis, "Five Dollars a Week to be 'Regular Indians' Shows, Exhibitions, and the Economics

of Indian Dancing, 1880-1930," in *Native Pathways: American Indian Culture and Economic Development in the Twentieth Century* (Boulder: University Press of Colorado, 2004), 191.

⁶ Snyder Indian Citizenship Act, 1924; OIA circular 2970, "Indian Religious Freedom," 1934; Wheeler-Howard Indian Reorganization Act, 1934; American Indian Religious Freedom Act, 1978; and Native American Graves Protection and Repatriation Act, 1990, www.nps.gov/nagpra/.

⁷ The Tekakwitha Conference (TC) reorganized as a Catholic Native American association, 1977-1979.

⁸ Most notable are the adapted liturgical guidelines of the Catholic Diocese of Rapid City, SD, 1999, www.rapidcitydiocese.org/wp-content/uploads/2014/11/1999-Recom-for-Inc-of-Lak-Cathm.pdf.

⁹ Bureau of Catholic Indian Missions (BCIM) and TC newsletter illustrations have featured culturally sensitive rituals in Christian context, 1977-present (e.g. Pipe ceremonies; Buffalo, Deer, Eagle dances).

¹⁰ Tom Jones, Michael Schmudlach, Matthew Daniel Mason, Amy Lonetree, and George A. Greendeer, *People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942* (Madison: Wisconsin Historical Society Press, 2011). This Ho Chunk analysis reveals that earlier generations collaborated and astutely negotiated their self-presentation, which included religious details.

¹¹ BCIM served as the Catholic Church's liaison to the U.S. government with respect to Native Americans, beginning in 1874. Marquette's BCIM Digital Collection comprises less than 5% of the total BCIM image holdings, which includes images of ceremonies by missionaries and others, ca. 1880-1980.

¹² BCIM and TC websites, 2010-present; YouTube, uploaded 2007-2016; online archival collections (e.g., Denver Public Library, Marquette University, Smithsonian Institution).

¹³ Author's observations since 2012: Several official photographers of major Catholic Native American organizations are Native Americans (e.g., Red Cloud Indian School, Tekakwitha Conference).

tribes often permit public attendance, but may ban photography.¹⁴ Nonetheless, books, DVDs, and YouTube feature related images and videos, many of which clearly show active involvement by tribal members.¹⁵ On the Northern Plains, several Dakota-Lakota medicine men signed unity pledges, which while they do not explicitly call for bans on photography, they strive to restrict participation and spectating at Sundance and Pipe ceremonies to tribal members.¹⁶ Nonetheless, some ceremonial leaders still welcome outside photographers.¹⁷

Although few, Marquette's pre-Vatican II images of Native ceremonies convey diversity and endurance. Since then, Marquette has received substantial and continuous streams of such images plus related information, which illustrate the dual Christian-indigenous religious identity of many Native Americans. Intermittently, this author has had shared thoughts regarding the interests of people who are the subjects of photography, which in recent years, has led to release forms with subjects' consent accompanying some accessions of photography.¹⁸

When posting images online, Marquette archivists strive to select representative and compelling examples of Christian – Native American relationships, which include, but is not limited to, indigenous ceremonies in Christian context. In so doing, archivists are mindful of subject-photographer relationships in historical context; they strive to identify and accommodate the third-party interests of



Illustration. Photography reflecting Native American indigenous beliefs are not limited to views of religious ceremonies. After Jerry Starr (Ojibwa) died, his La Belle family relatives (Ojibwa) gathered in a Milwaukee Christian cemetery to visit his grave, and secured the services of an anonymous passerby who took their portrait. When developed, they discovered the milky-white streak surrounding them, which they believed, was his spirit embracing them. A year earlier, he was one of three ironworkers killed by the "Big Blue Crane collapse" while building the Milwaukee Brewers' Miller Park baseball stadium. Donated to the Marquette University Special Collections and Archives by Susana La Belle-Boyd with permission to publish, 2000.

Native American communities; they impose time-based closure restrictions, as needed, and they maintain ongoing working relationships with notable Native American photographers¹⁹ and community leaders. But ultimately, they strive to present a representative and enduring visual historical record without sanitation.

It should be noted, too, that Native Americans are not alone regarding cultural proclivities about photography. Others in the American mosaic, such as the Amish, have comparable desires,²⁰ and again, privacy is negotiated as part of the photographer-subject relationship.

¹⁴ Some tribal websites ban photography of ceremonies (e.g. Acoma, Cochiti, Jemez, Pascua Yaqui, Zuni).

¹⁵ Videos depicting ceremonial dances (e.g., Buffalo, Deer, Eagle, abound on YouTube, including ones from Cochiti, Jemez, Laguna, Yaqui, and Zuni, uploaded, 2007-2016); and are listed in book-video catalogs such as *Written Heritage, American Indian: Past & Present* (Folsom, LA: Written Heritage, 2017, 34, 44), which feature comparable ceremonies.

¹⁶ Wilber Mesteth, et. al., June 10, 1993, "Declaration of War against Exploiters of Lakota Spirituality," Lakota Summit V, www.thepeoplespaths.net/articles/ladecwar.htm;

Arvol Looking Horse, Mar. 9, 2003, "The Selling of Indian Culture, Protection of Ceremonies, O-mini-c'i-ya-pi, www.newagefraud.org/olh3.html.

¹⁷ Videos depicting Sundance ceremonies from Dakota-Lakota tribes with collaborating participants, uploaded to YouTube, 2013-2016.

¹⁸ Tekakwitha Conference photography since 1980 is a major source of Marquette's culturally sensitive images. In 2015, its principal photographer began to submit subjects' signed release forms along with his accessions.

¹⁹ Like archivists, archeologists who develop long-term working relationships with Native Americans (or other communities represented

in their work) build trust, which mitigates possible conflict that has occurred elsewhere. Tom Koppel, "Curing the Curation Problem," *American Archaeology*, 21:2(Summer 2017): 35-40.

²⁰ For the first time in June 2017, the PGA held its U.S. Open Tournament north of Milwaukee, Wisconsin, at Erin Hills, a new golf course that engages the Amish in grounds keeping and custom furniture making. To respect Amish privacy, photographers avoided frontal views of Amish at work. Alec Lewis, "U.S. Open, Fescue produces bale bond, Amish use Erin Hills' grass for animal feed," *Milwaukee Journal Sentinel*, June 10, 2017, pages B1 and B3.