

THE HISTORIOGRAPHER



OF THE NATIONAL EPISCOPAL HISTORIANS AND ARCHIVISTS
AND THE HISTORICAL SOCIETY OF THE EPISCOPAL CHURCH
AND THE EPISCOPAL WOMEN'S HISTORY PROJECT

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and the writing of parochial and diocesan history

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Reviving liturgical artist Allan Rohan Crite

Boston artist expressed his faith for over 70 years through drawings, paintings and liturgical design

by John Rawlinson

Allan Rohan Crite was an African-American artist who exercised his artistic skills in a wide variety of media and on multiple topics. His real love was religious art. A eulogistic article in the *National Catholic Reporter* observed that “His importance is difficult to gauge because his work is scattered throughout 105 public [art] collections.”

Crite was born in 1910 in Plainfield, N.J. to Oscar William and Annamae Crite, and before he turned one the family moved to Boston's South End. His father, Oscar, a doctor and engineer, is noteworthy for being the first black person of that period to have earned an engineering license.

From his earliest days Crite was in the context of community service. His mother was very active in a Boston area Episcopal congregation. She was also a volunteer in the Shaw House—a settlement house which served as a major social service agency for African-Americans. He remembered his mother as “a person of extraordinary intellectual curiosity” which led her to decades of extension courses at Harvard University. These factors were formative in his life: the church, community service, and curiosity about diverse topics.

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Photograph © 2019 Museum of Fine Arts, Boston

Crite's image of Christ bearing his cross, a linocut print from 1947, is one of several Stations of the Cross series he drew for churches throughout his career. This version is atypical for Crite as it shows a traditional white Christ. He usually featured black figures in his liturgical art.

THE HISTORIOGRAPHER

DAVID SKIDMORE, EDITOR
THE REV. PHILLIP AYERS, BOOK REVIEW EDITOR
thehistoriographer@gmail.com

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The National Episcopal Historians and Archivists were founded in 1961 to encourage every diocese, congregation, and organization in the Episcopal Church to collect, preserve, and organize its records and to share its history.

episcopalhistorians.org

The Historical Society of the Episcopal Church was founded in 1910 to promote the preservation of the particular heritage of the Episcopal Church and its antecedents, publish and distribute a scholarly historical journal and to cooperate with other societies concerned with the history of the Episcopal Church and the other churches of the Anglican Communion.

hsec.us

Begun on faith and the proverbial shoestring, The Episcopal Women's History Project was organized in 1980 by a handful of dedicated Episcopal Churchwomen in New York City.

Formed to raise the consciousness and conscience of the Episcopal Church to the historic contributions of its women, EWHP began, and has continued to gather the life stories of Episcopal Churchwomen who have served God faithfully and selflessly.

ewhp.org

The *Historiographical Newsletter* was established in 1961 shortly after the founding of the National Episcopal Historians and Archivists (NEHA). It was later renamed *The Historiographer*, and in 1999 it became a joint publication of NEHA and the Historical Society of the Episcopal Church (HSEC). In 2018 the Episcopal Women's History Project (EWHP) became a joint publisher. Back issues are posted online two years after the original publication at <https://issuu.com/thehistoriographer>

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COVER ART: The Stations of the Cross:V, 1947. Allan Rohan Crite, American, 1910–2007. Linoleum cut with hand-applied watercolor and metal leaf. Upper block: 20.5 x 23 cm (8 1/16 x 9 1/16 in.); lower block: 11.3 x 19.5 cm (4 7/16 x 7 11/16 in.); sheet: 42 x 31 cm (16 9/16 x 12 3/16 in.) Museum of Fine Arts, Boston Fund in memory of Horatio Greenough Curtis

Editorial office: PO Box 620, Sister Bay, WI 54234
For correspondence and submissions:
thehistoriographer@gmail.com

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Historiographer deadlines

Spring 2019: April 15

Summer 2019: July 15

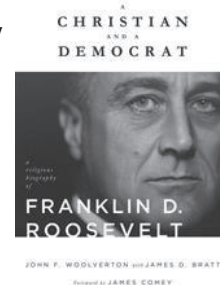
Autumn 2019: September 15

Winter 2020: December 15

IN BRIEF

Woolverton's Roosevelt book finished

Before Dr. John Woolverton, longtime editor of *Anglican and Episcopal History*, died almost four years ago, his youngest son Arthur promised to get his final book published. That promise has been honored. With a forward by former FBI Director James Comey, William B. Eerdmann Library of Religious Biography will publish *A Christian and A Democrat, A Religious Biography of Franklin D Roosevelt* on July 16, 2019. Woolverton's manuscript was completed recently by James Bratt who is listed as co-author. The title is taken from Roosevelt's answer about his political philosophy during a press conference: "I am a Christian and a Democrat., That's all." The book is available on Amazon for preorder.



Scholar seeks records on lay discipline

Jennifer Snow is an Episcopal scholar working on church discipline and the regulation of the laity. She is looking for any information in any diocesan archives on the use of the canon/rubric for repelling from communion in their dioceses. A canon lawyer has told her that any official record would most likely be held in the diocesan register, but it appears that this is almost always anecdotal knowledge despite *The Book of Common Prayer* rubric requiring a report to the bishop. Currently she has found five such events anecdotally but is sure there are more. If there is any knowledge of a repulsion event in your diocese, she would like to follow up and learn more about the date and cause (if this is publicly available). Contact her at jsnow@cdsp.edu.

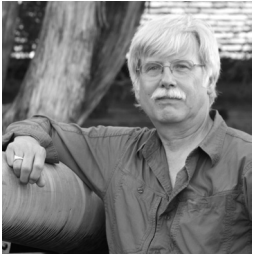
Northern Indiana digitizes its newsletters

The Diocese of Northern Indiana has recently partnered with Internet Archive to digitize all of its official newsletters going back to 1909, making them available online. They are also working to create another database of all of the historical photographs in their archives. The issues of *The Beacon*, the diocesan newsletter, can be sorted by views, title, date published and the creator. The catalog can be viewed at <https://tinyurl.com/ycobqnr6>

Tri-History Conference June 18-21 2019

Uncaring for Creation

COMMENTARY — David Skidmore



As I put these thoughts together in the final days of January, the polar jet stream has rerouted the arctic cap air south over the plains and most of the Midwest sending temperatures plummeting to 40 below zero and wind chills 20 degrees below that, breaking all-time cold records.

The return, or rather weakening, of the polar vortex is another sign of the increasing havoc being waged by the carbon buildup in our atmosphere, also known as global warming.

Climate change is upon us and most rational members of the world's nations acknowledge it, but not, unfortunately the current president who tweeted this week a plea for the return of global warming ("Please come back fast, we need you.") He has been consistent in his skepticism toward climate change and global warming, and in his repudiation of the science confirming it and the environmental policy of his predecessors. Perhaps understandably given his disdain for methodology and his own acknowledged inability to acquire and process knowledge by reading. Or maybe he just doesn't care.

He is not alone. Powerful multinational corporations and conservative evangelicals have made a marriage of climate change skepticism and denial dating to 2005 when Koch Industries, Exxon-Mobil, and others set up The Stewardship Alliance (now Cornwall Alliance) to lobby Congress and block nascent environmental initiatives among evangelicals. The National Association of Evangelicals "For the Health of a Nation" had a brief birth before rejection by delegates and then abandonment by the NAE board in 2006. In 2009 the Cornwall Alliance issued its manifesto, An Evangelical Declaration on Global Warming, in which it denies humanity's influence on global warming and asserts intelligent design and God's providence in assuring a self-regulating, and self-correcting planetary system.

For dispensationalists like Christian Zionist Hal Lindsey any global catastrophe and the remedy for it are outside the scope of human agency. The fate of creation is in God's hands so why intercede? Why derail the arrival of the end time with vain campaigns like climate accords, renewable energy tax credits and tighter vehicle emission standards? Maybe because as stewards of God's creation our job is put our talents to work preserving and protecting our island home, God's Kingdom.

The relentless efforts by groups like Americans for Prosperity, the Heritage Foundation, and the American Enterprise Institute have succeeded in seeding doubt about climate change, using the tobacco industry's tactics in the efforts in the 1960s to delay regulation of smoking. Among Congressional Republicans, only 3 percent give credence to the prevailing science on human-made climate change, according to a 2014 PolitFact survey. More worrisome, the general public has vacillated on the issue, questioning the science of climate change in 2009 and 2012, and yet admitting its affects personally in an April 2018 poll.

It doesn't help that Americans are largely a people of the here and now, reluctant to consult the long arc of history, or to

contemplate their bequest to generations to come. We live in the arrogance of self-service, weighing our actions in terms of the benefits that accrue to us. This is the transactional society we have built well before President Trump made it national policy.

Scripture offers an alternative to this approach, one focused on interdependence, commonwealth, and selflessness, emerging in the first words of Genesis when God speaks the oceans and continents into existence. The fundamental message of Genesis, and for that matter the rest of the Torah, is that humanity is called to live in covenantal relationship with God the creator, and to live in right relationship with God's creation — our planet Earth and all living things. This planet is a gift and we are to receive it with thanksgiving and be its stewards.

But, of course, it doesn't work that way, Our ambitions and priorities intercede. We misconstrue dominion to be domination and subjection. We imagine stewardship to be unfettered exploitation. The idea of gift is incomprehensible because we are so oriented to taking, and find no profit in receiving. Humanity has alienated itself from the covenant relationship and its inherent responsibility, and assumed sovereign authority for determining the future of creation.

Over the course of 450 million years earth has experienced five major extinction events, the most recent at the end of the Cretaceous–Paleogene Period 66 million years ago. Now in an era dominated by human activity, the Anthropocene, we are according to many biologists and geologists engineering the sixth extinction through deforestation, the burning of fossil fuels, overfishing and overgrazing, and pollution.

There is no quick fix, no solution without significant sacrifice. Even though in this decades long drift toward a disaster of our own making, the sentiment seems finally to be shifting, the sense of urgency isn't there. Carbon tax proposals have been floated in seven states, and new Democrats in the House and Senate are embracing a New Green Deal; but none of those are a lock. Less so if we enter another recession.

While caring for creation is now enshrined in prayer books and liturgies, including the BCP; memorialized in dozens of General Convention resolutions; and embraced by environmentally minded individuals and groups, the population as a whole is not so deeply invested in the concept or the follow-through.

We can be moved by the onslaught of wildfires and hurricanes but seemingly incapable of grasping the global level of suffering and devastation that climate change will bring. It is not yet on our screens or before our eyes in a sufficiently dramatic and compelling state. At the 2015 U.N. Climate Change Conference the nations agreed to limit global warming to 2 degrees Celsius this century, and to work towards a 1.5C target. But there are no consequences, politically or economically, if they don't. Last year global warming reached 1C over the past century. Beyond 1.5C warming the Arctic Ocean will be ice free in summer, extreme heat will affect a quarter of the world's population, water scarcity will be experienced by over 400 million people, and crop yields will drop.

This is a disaster unfolding over decades, and will be residing with us for decades if not centuries to come. There are no cheap answers or easy exits. And, we are doing it to ourselves. Call it slow motion suicide.

Bishop Atkinson practiced a ministry of radical hospitality in North Carolina

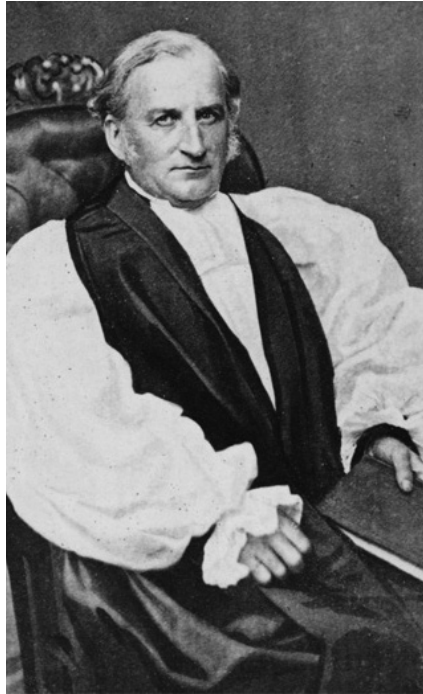
by Ellen C Weig

One might say the Episcopal Church in North Carolina grew in maturity under the leadership of Bishop Thomas Atkinson. From its organization in 1817 and initial growth under Bishop John Stark Ravenscroft through emerging influences of the Oxford Movement in America and New York Ecclesiological Society to the unsettled departure of Bishop Benjamin Silliman Ives in 1852, the church held a true course forward.

Thomas Atkinson became its third bishop in 1853. Not at all an advocate for slavery, he oversaw the diocese through an era of expansion of the plantation system and trade, encouraged building churches with the formation of the Church Building Society, then navigated the diocese through the secession of Southern states from the Union, the establishment of the Protestant Episcopal Church in the Confederate States, and horrors of a nation at war.

At the end of the Civil War, Atkinson was instrumental in facilitating the reunification of the church. His character, spirituality, and eloquence allowed him to serve as the church's shepherd and beloved man of faith among clergy and laity, black and white alike. Bishop Atkinson died in 1881 leaving the church in North Carolina primed and ready for a period of renewal and refreshment. A number of biographies about the bishop, both historical and more recent, explore the depth of his contributions to the Episcopal Church in North Carolina and nationally.

While still a new bishop, Atkinson let it be known that he intended to establish his Episcopal residence



source: Anglicanhistory.org

Bishop Thomas Atkinson opposed slavery and initially opposed secession by the Southern states, but changed his position when President Lincoln called for Southern troops to put down the rebellion. While supporting the organization of a separate Protestant Episcopal Church in the Confederacy, he was instrumental in pushing for the reunification of the church at the war's end.

in Wilmington, which the Wilmington newspapers took notice of. With the support of influential Wilmington churchmen, a house was secured for the Atkinson family. They moved to Wilmington in 1856 and settled into their new home.

Blended congregations

The history of St. Paul's Episcopal Church, Wilmington, was intimately connected to the Bishop and Josepha Atkinson. A modest brick Methodist Protestant chapel stood just a block down Orange Street from the Episcopal residence. The Wilmington Daily Herald listed Episcopal services there in 1856.

We can almost speculate on dinner table conversations between Thomas and Josepha and her support of the chapel. Josepha's obituary in the Wilmington Morning Star in 1887, named her as "the first mover in the establishing of St. Paul's Church in this city," and commended her as "its most earnest friend and supporter."

For Bishop Atkinson the chapel offered an opportunity that fit with his plan to provide Episcopalians alternatives to pew ownership and to include African Americans in worship services. John Paris' *History of the Methodist Protestant Church* described missionary efforts of neighborhood "services for the blacks," "a catechism for the colored," and black and white preachers having the same privileges. He added that members were expected to teach their slaves "to read the word of God."

J. Elwood Carroll in *History of the North Carolina Annual Conference of the Methodist Protestant Church* described a rural denomination with failing city churches, including one in Wilmington. Established in response to a difference of opinion with the Methodist Episcopal Church over the role of bishops, the desire to select presiding elders and for lay participation on church leadership counsels, the denomination leaned toward an anti-slavery sentiment. Carroll wrote: "the personal salvation of the Negro was of vital concern to the members." He included a resolution that granted churches permission to incorporate them as full members, allow them all rights of electing leaders, and have control over membership.

Such sentiments attributed to the chapel's congregation must have made

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TRI-HISTORY CONFERENCE:

Trauma and Survival in the Contemporary Church: Historical, Archival, and Missional Responses

June 18 - 21, 2019

Learn more at <http://www.trihistory.org/2019.html>

Under the title of Trauma and Survival in the Contemporary Church: Historical, Archival, and Missional Responses, presentations at the Tri-History Conference in Toronto, Ontario will focus on the Anglican/Episcopal tradition responding to historical experiences of traumas from the Reformation to the present.

Hosting the conference is a partnership of the Faculty of Divinity of Trinity College and Wycliffe College (both in the University of Toronto) and the Canadian Church Historical Society (a co-operator with the General Synod Archives of the Anglican Church of Canada).

As two of the most important hubs of theological education and training for ministry in Canada, members of the ecumenical Toronto School of Theology, Trinity and Wycliffe represent the breadth of the Anglican tradition, an ideal location for welcoming friends and colleagues from United States of America, and beyond. Divine Worship,

speaker sessions, meals, and social events would take place at both Trinity and Wycliffe, conveniently located in immediate proximity to each other.

Highlights

Keynote address June 18 by Professor Eric Taylor Woods of the University of East London, UK, author of *A Cultural Sociology of Anglican Mission* and the *Indian Residential Schools in Canada: The Long Road to Apology*.

Opening Eucharist with the Most Rev. Fred Hiltz, Primate of the Anglican Church of Canada, presiding.

A Healey Willan-themed concert June 19 in cooperation with the Rev. Canon David Harrison, rector and Andrew Adair, director of music at the Church of St. Mary Magdalene in Toronto.

Formal banquet June 20 at the Faculty Club of the University Club of Toronto. Presentations by organizations.

The Tri-History Conference is sponsored by the Episcopal Women's History Project (EWHP), the Historical Society of the Episcopal Church (HSEC), and National Episcopal Historians and Archivists (NEHA). Additional conference information may be found at trihistory.org/2019.

AMATEUR ARCHIVIST

by John Rawlinson

NEW COLUMN

Facing and conquering fears

Few church organizations can pay a professional archivist. Two options remain: 1) simply to fill various boxes with a random array of old records, in random order, or 2) to depend on the services of an untrained volunteer archivist.

A volunteer archivist is beset by many fears. These include doing something wrong, that the tasks seem overwhelming, and of having one's ignorance publicly disclosed.

As for doing something wrong, the only "wrong" action is disposing of material which should be retained. While that is always possible, it is usually well-controlled by the advanced preparation of a good set of policies as to what should be retained. Amateurs can do what professionals usually do — consult with others. So, an amateur need not be alone, but can borrow the experience of others in the formation of policies. It is important to remember that archival work does not need to be done rapidly, so there is

time to pause, think, consult and learn. So, an uncertain archivist, can simply wait, and consult, before taking an action.

Usually what the volunteer might fear is a mistake, is really only a matter of judgment. If others would make a different judgment, that is not an error. The truth is that others will not know the details of how things are organized, and they will not be troubled by differing judgments as to where to locate materials. Others will be impressed by the fact that there is any form of organization. The amateur should consider the balance between the struggles and possible minor "errors" on one side, and the many benefits of having organized materials. Awareness that the balance is in favor of the benefits should help one conquer the fears—and take on the archival tasks.

John Rawlinson is assisting priest at St. Cuthbert in Oakland, Calif., and former archivist of the Diocese of California

Radical hospitality

CONTINUED FROM PAGE 5

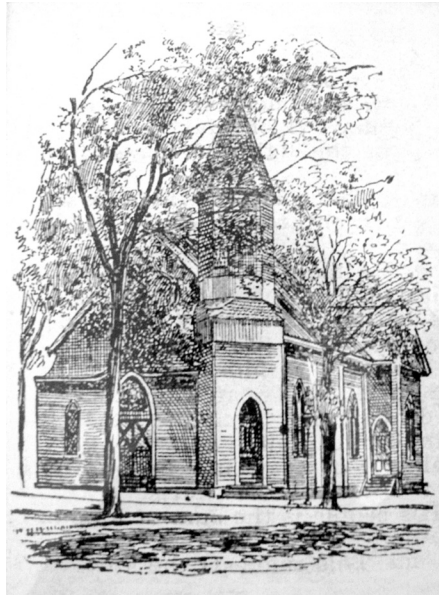
them comfortable with Bishop Atkinson's views on slavery and his interest in the chapel. He reported to convention (1857) that he celebrated the marriage of one colored couple and baptized ten colored children there. Thus, began a ministry that welcomed urban slaves, freedmen and white laboring families to worship in unison without pew rents. Atkinson purchased and renamed the chapel St. Paul's Church and had it remodeled for Episcopal services by black congregants. The vestry recorded the bishop's willingness to personally provide divine services and the agreement with "Mr. Johns" to continue "his usual attention to the colored Sunday school and choir."

Family matters

Shortly after arriving in Wilmington, the Atkinsons celebrated daughter Mary's marriage to the Rev. David Hillhouse Buel, an Episcopal priest born in Troy, New York. The wedding took place in Wilmington at St. James' Episcopal Church in 1857. St. Paul's was used for Episcopal services but had not yet been redesigned. When in Baltimore, the bishop, as rector of St. Peter's Church, and Buel, as rector of Holy Trinity Church, knew each other well in the Diocese of Maryland.

Notably, sentiments toward slavery held by the Atkinson's children posed intriguing questions. Mary married a Northerner, then removed to Vermont and New York before settling after the Civil War in western North Carolina where Buel served as missionary and head of Ravenscroft School at the bishop's request. After her death, Mary Atkinson Buel was buried beside her husband in his home town of Troy.

Mary's brother, John Wilder Atkinson, a Confederate officer, was taken prisoner, and returned to Wilmington after the war. There seems to be no



source: St. Paul's Episcopal Church, Wilmington

St. Paul's in Wilmington, NC in the late 1880s. The congregation relocated to a new brick church building in 1912., and in 1958 moved into its present structure.

record of Confederate or Union military service for brother Robert. He did, however, live in Maryland, a border state divided over the issue of slavery and where his brother-in-law was a priest. We don't know the dynamics of the Atkinson siblings' relationships, but certainly the bishop and Josepha must have faced the political differences in their family around her dining room table.

Here's where the story could become rather interesting.

Buel was a Union sympathizer and passionate abolitionist when he became rector of Emmanuel Church, Cumberland, Maryland, in 1847. He welcomed slaves and freedmen into the church, built a balcony for them, and gave them communion. In Wilmington, Bishop Atkinson did exactly the same thing beginning in 1856 as he transformed St. Paul's into a church for a mixed congregation. Buel actively, but secretly, supported the Underground Railroad (UNRR), a fact well-known and celebrated by Emmanuel Church today and included on the Diocese

of Maryland's Trail of Souls. Once in Cumberland, he was thought to have hired Samuel Denson, a young runaway slave, as sexton. The tunnels were under the church and certainly both men aided those escaping.

Had Buel purposefully moved to Maryland with the intention of supporting the conduit for slaves northward? Furthermore, Buel and Mary Atkinson moved to Vermont, where he became rector of St. Paul's, Burlington: was Buel's move meant strategically to put him directly on the Champlain Line of the UNRR that ran from Albany and Troy through Burlington, across Lake Champlain to northern New York and Canada? He did not appear to have an obvious role in the Vermont UNRR, but then even in Cumberland, Buel's parishioners were unaware of the tunnels and activities directly under their church building.

Had Buel purposefully moved to Maryland with the intention of supporting the conduit for slaves northward?

Wilmington had its own Underground Railroad. There are no direct indications of a connection to St. Paul's or the bishop, but there are intriguing possibilities. Author of *Diary of a Contraband: The Civil War Passage of a Black Sailor*, William Benjamin Gould, IV described the escape of his great-grandfather, William B. Gould, a trusted slave owned by Nicholas Nixon, plasterer, and Episcopalian, with seven other slaves, including William Gause from Wilmington in 1862. The point of escape was where Orange and S. Front streets met at the waterfront, only a few short blocks below the Episcopal residence and St. Paul's. Gould, who could read and write, belonged to a local plantation owner. There is

SEE **RADICAL HOSPITALITY** PAGE 11

Allan Rohan Crite

CONTINUED FROM FRONT PAGE

Based on the suggestion of one of his teachers, Crite's mother enrolled him in the activities of the local Children's Art Center, which had been founded by two well-known artists — Elizabeth Ward Perkins and Charles Herbert Woodbury. Though Perkins and Woodbury were not the teachers, as a child Crite was a sometime visitor to Woodbury's studio. His mother frequently took him to the Museum of Fine Art, where he also took art classes for children, and in his early adult years was enrolled as a regular student.

During the 1930's he was employed as an artist by the Federal Arts Project of the WPA (Works Project Administration)-- a Federal program to provide paid employment during the Depression. He produced several paintings of local scenes-- including construction activity on a local subway project. This validated the dignity of street scenes, and connected his social service perspective with his artistic abilities.

Then, in 1936 he graduated from Boston's School of the Museum of Fine Arts. Sometime after that he began a 30-year career working as an engineering draftsman in the Boston Naval Shipyard. Drafting was a long-time necessity for survival. However, it was in the field of religious art that Crite devoted his most serious attention and effort. For several years, he applied both his drafting skills and his fine arts training in doing a variety of artistic tasks with a company which consulted with churches in the eastern part of the U.S. Some of those projects involved the redesign of the worship space; others involved decorative arts; still others related to sacred vessels and vestments.

In one interview Crite spoke about the diversity of his work by saying, "You see, I was doing about three things at the same time. I was doing these genre paintings ["just to show the life

of Black people in an ordinary setting . . . and not a social problem"]-- oils, watercolors and drawings. Then I was doing the liturgical drawings; they were Blacks ["these were brush drawings"], and then I was illustrating the [Negro] spirituals." This was in addition to his daily shipyard work.

Crite was an ever-active Episcopalian. When asked if the liturgical drawings were done for patrons or specific

persons, Crite responded, "It was just part of my own Catholic revival. I went through, you might say, a personal Catholic revival of an Episcopalian. So I went through a period from Low Church to High Church, if I may use that expression. Then I became interested in the liturgy, so I made these drawings just for the sake of making them. But out of that came these block print Stations of the Cross which



source: Archives of the Episcopal Church

Crite's illustration of Christ Bearing His Cross in a modern day urban center was completed in 1954 as part of a Stations of the Cross series, and published in a Spanish language text of the Stations in 1964 in Costa Rica.

were sold around and about. The [Boston] Museum of Fine Arts has a set, purchased around 1945 or '46, something like that; I can't remember exactly."

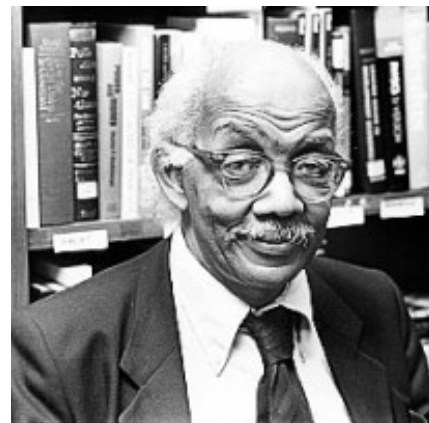
For the bulk of his life, he was a parishioner of St. John's Episcopal Church, in Roxbury, Massachusetts. That congregation was predominantly African-American, and many of its parishioners struggled to survive. So, when it burned down, there was no money to rebuild it. The parish's long-time rector was Frederic Whitney Fitts, an amateur liturgical scholar who welcomed artistic expressions of the faith. From 1947 to 1954 the Rev. Dr. Massey H. Shepherd, Jr. was a volunteer priest associate in that parish, and he and Crite formed a friendship which endured until Shepherd died.

So Crite had close associations with two priests involved in the study and teaching about Western Christian liturgy, and heard high quality preaching which drew Scripture and concrete elements of daily life into dynamic relationship. Crite created and printed weekly bulletin covers for St. John's-- based on one of the Biblical lessons of the Sunday Mass. Samples of those bulletin covers are found in the Shepherd papers.

While working at the shipyard, and doing parochial consultations, and preparing and personally printing parish bulletins in his home, Crite privately expressed his faith in explicitly Christian art works, and often in varying styles of artistic realism. For example, in 1947 he depicted Jesus being helped to carry his Cross in what looks like a colored block print. Some years later he created a detailed line drawing — which almost rises to the level of a fine etching — of Madonna and Child in which both are portrayed as West Africans in the dress of that area. They are depicted on an elevated train

platform — presumably in Boston. Others of his bulletin covers show the combined skills of the draftsman and the graphic artist in truly etching style.

One of Crite's favorite projects was the creation of illustrations associated with the liturgical tradition of the Stations of the Cross. In 1964 the Episcopal Church publishing project in Costa Rica published the traditional Spanish text of the Stations of the Cross, with illustrations by Crite. It appears that those illustrations are a combination of materials from two different projects. The cover illustration shows a Black Jesus bearing his Cross in the midst of volcanic peaks, palm trees, and thatched buildings. The setting might be intended as a Central American setting, or a Pacific Island setting. In the succeeding fourteen illustrations, the one showing Jesus on the Cross, and the one showing the dead Jesus taken down from the Cross are in the same setting. There are neither words nor dates in those three illustrations.

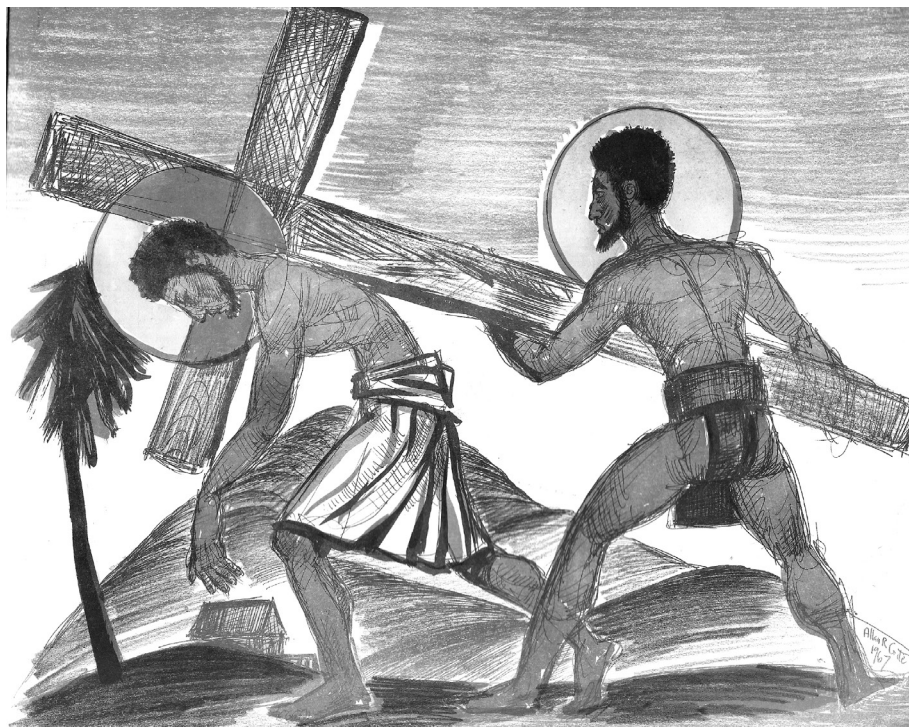


source: News.dm

Crite in his office at the Harvard University Grossman Library in the 1990s.

The other twelve illustrations depict a Black Jesus in the midst of the seedy area of a major American city — again, presumably Boston. In all of them there are either fence posts, or newspapers, with brief Spanish language texts. On searching, one will find these are all dated 1954. All of these illustrations place Jesus in the conditions and situations of modern daily life. In this way, Crite the artist, became Crite the Biblical preacher and commentator.

SEE **CRITE** PAGE 10



source: Archives of the Episcopal Church

This illustration, one of 14 for the Anglican Church in Melanesia depicts Simon of Cyrene helping to carry the cross. The rough execution may indicate these were intended as preliminary drawings but were sent to Melanesia because of a pressing deadline.

Nominations needed for EWHP All the Saints appeal

Would you like the opportunity to honor an Episcopal churchwoman, living or deceased, whose example has helped or inspired you in your Christian journey? All the Saints Appeal is a way to do that. As you are giving thanks for that saint in your life, you will be making it possible for the Episcopal Women's History Project (EWHP) to fund scholarships for groups or individuals to work on projects or papers related to women's history in the Episcopal Church.

Send a sketch of 100 -150 words outlining that woman's influence in your life and our church and, if possible, include a passport-size photo. Your nomination will be printed and archived in *The Historiographer*, the Episcopal history journal, as well as on the EWHP website <https://www.ewhp.org/category/all-the-saints/>. Include the full name of your saint, her diocese and parish, year of birth (if deceased, year of death) and your own contact information. Please

make your donation by mail at this time; contact me for that mailing address at balnamoon@gmail.com or 507-664-1185.

Address for nominations:

Elizabeth Campbell, All The Saints Appeal, 707 Lincoln Street North, Northfield MN 55057-1345

You may also email nominations to Campbell at balnamoon@gmail.com. Images accompanying email should be at least 1Mb in size and no more than 5Mb.

Archon plans virtual meeting for 2019 and more funding sources

Archon Day 2018 was held at Denison University in Granville, Ohio, on June 29 with participants from institutions in Illinois, Minnesota, Kansas, and Ohio. Next year we hope to enable participation from Archon users outside the Midwest by hosting a virtual meeting. Archon users hail from New York, Massachusetts, Rhode Island, and other states from the West and the South. The

meeting focused on the future viability of Archon, the availability of alternative tools; their utility for Archon users in particular; and the Archon Users Collaborative future work in 3-5 years. The group formed teams focusing on research, code development, and user community communication. Ideas that were generated include: Explore updating Archon code to work with PHP 7, building

off what Calvin College has already completed; hold Archon Day 2019 virtually and work on communication to get others outside of the Midwest actively involved; and look for funding for future development. For the full meeting report visit <http://archonusers.blogspot.com>.

Reported by Joan Sweeny, Viatorian Community Archivist

Crite

CONTINUED FROM PAGE 9

Another set of illustrations for the Stations of the Cross was done in 1967, and intended for use in the Anglican churches of Melanesia, and Crite's handwritten designation, and the content of the illustrations make that clear. These illustrations have thin lines depicting the general quality of the scene, adorned with splashes of usually-subdued color which do not always conform to the lines. It is as if these illustrations were intended as studies for later and more sophisticated illustrations, but that they were rushed to Melanesia for a time-specific purpose. The cover depicts a Melanesian mother kneeling on a decorative cloth with her child, in the midst of village surrounded by palm trees, with rounded mountains

in the background. In them, Jesus is a gaunt Melanesian man, and in most of the scenes, his back is angled so that the stripes of the scourge can be seen. Both sets of illustrations are in a different form of artistic realism, yet in both there is the evocative emotional quality of a believer who is presenting the depth of this "moment."

Slowly Allan Rohan Crite is becoming better known in the art world. The increased awareness of his skills is indicated by the fact that since his death in September 2007 Crite has been the subject of three doctoral dissertations. In spite of the breadth and depth of his religious art, Crite is not well known in Episcopal Church circles.

Crite consistently aimed at drawing and painting the narrative of the

Christian faith, and of the African-American community. In a 1998 interview with the Harvard Extension School alumni newsletter, he described how he saw his role as "a storyteller of the drama of man. This is my small contribution — to tell the African-American experience, in a local sense, of the neighborhood, and, in a larger sense, of its part in the total human experience."

SOURCES

Unless otherwise cited, most of the information and quotations for this article are taken from *Oral history interview with Allan Rohan Crite, 1979 Jan. 16-1980 Oct. 22, Archives of American Art, Smithsonian Institution.*

John Rawlinson is assisting priest at St. Cuthbert's Episcopal Church in Oakland, California and former archivist of the Diocese of California.

Radical hospitality

CONTINUED FROM PAGE 7

speculation that Gould received his education at the newly built St. John's (1855). Considering black members of St. Paul's could read, however, was St. Paul's also a possibility? William Gause, a fellow escapee, may have had connection to the plantations of Thomas or Samuel Gause, founding members of St. Paul's. John Nixon (col.) was a black communicant of St. Paul's in 1859. Additionally, in 1871, George and Rose Mabson appear in St. Paul's register. Mabson was related to Gould; Gould founded Church of the Good Shepherd, in Dedham, Massachusetts in 1878. St. Paul's, a black congregation in 1871, may also have been known as welcoming. It's hard not to imagine a unique awareness of St. Paul's.

Radical hospitality

When the former slave, abolitionist, and politician, Abraham Galloway died in Wilmington in September 1870, his funeral at St. Paul's was attended by over 6,000 people. Parish records indicate that Galloway's parents were members of St. Paul's and that his son was baptized there by the bishop.

So, at this point, might we wonder about Bishop Atkinson? Did Buel's abolitionist activities have any effect on him – did he know about them? Three times Atkinson was called to be a bishop before accepting North Carolina's call, refusing two calls (1843, 1846) from Indiana, the second because of locally extreme hostility toward slave owners and his discomfort with the inflamed abolitionist sentiments there. And yet, when called to South Carolina (1853), he expressed his opposition to slavery. Atkinson had already freed



photo courtesy of Emmanuel Church, Cumberland

A tunnel under Emmanuel Church in Cumberland, Maryland was part of the Underground Railroad. Bishop Atkinson's son-in-law and rector of Emmanuel, the Rev. David Hillhouse Buel, was an ardent abolitionist and known to have aided slaves escaping north to freedom.



source: the author

St. Paul's present cathedral-style building finished in 1958 replaces a smaller brick building constructed in 1912

his own slaves who wished to leave Virginia for free states. Between Indiana's calls and South Carolina's had Buel influenced his thinking? Could Atkinson's association with the abolitionist in Baltimore after his arrival in 1847, and Buel's subsequent relationship with Atkinson's daughter have provided opportunities to further influence or strengthen Atkinson's attitudes and actions? Was any of this part of the reason the bishop leaned toward living in Wilmington? Was it another motive for repurposing a Methodist Protestant chapel as



source: the author

St. Paul's original baptismal font is still in use in the new church.

another Episcopal church only two blocks from the well-established St. James Episcopal Church?

There is no documentation to address all this; it's purely an interesting research question that has grown out of a story about Bishop Atkinson and a parish who opened their hearts and welcomed all in worship. Hopefully, this story might prompt similar questions about other Episcopal

SEE **RADICAL HOSPITALITY** PAGE 12

The evolution of giving in the church

by Lawrence Crumb

The early Christians inherited the Jewish tradition of giving to the poor; this became incorporated into one of the standard lists, the three eminent good works, consisting of prayer, fasting, and almsgiving. For many years, Anglicans were admonished just before the collection to “Remember the words of the Lord Jesus, how he said, ‘It is more blessed to give than to receive.’” (Acts 20:35) This was only one of many scriptural sentences provided in the Prayer Book at this point (1928 BCP, pp. 72-73), but it was the one most used.

We were also reminded, in sermons, of the words of St. Paul, “God loves a cheerful giver” (II Cor. 9:7), the preacher sometimes going on to point out that the Greek word for “cheerful” actually means “hilarious,” a useful half-truth albeit an example of the etymological fallacy. In addition to free-will offerings for the poor, the Jewish religion also involved various taxes and fees for the maintenance of the religious establishment. These mechanisms were not available to the early Christian church, which relied on the hospitality of the more affluent members, in whose homes the regular worship took place.

When Christianity became the official religion of the empire, it was given various administrative and charitable duties, for which it received taxes, notably the tithe, and fees as well as free-will offerings. The parish system, as we know it, began in rural areas, where large landholders would build churches on their estates and endow the church with a portion of the land. This system, including tithes and various fees, continued into modern times. In America, as in modern English cities, new parishes required a new system of financial



support. Some received endowments, although this was rare.

The principal means was the sale of pews, or the rental of those that had not been sold. You may recall how Mr. Day, in “Life with Father,” got mad at the church and decided to sell his pew, only to get even madder when he discovered that the going rate had dropped from what he had paid for it. Alms were still collected for the poor and other special causes, and placed for presentation in what is still called the alms basin. If income from all sources did not meet expenses, the members of the vestry were expected to make up the difference from their own pockets. This meant that only the more affluent could serve.

Sometime in the early 20th century, the present system of annual pledges was begun, to make both giving and vestry membership more democratic. Today this system also forces accountability to the members, and their awareness of just how much is required to do the church’s work. This involves not only the maintenance of the local parish, but also our responsibility for sharing in the work of the diocese, the national church, and the worldwide Anglican Communion.

In the 19th century, foreign missions inspired a high level of giving, as did the national Venture in Mission campaign starting in 1976. A general budget may not seem very exciting, but it enables important things to happen. Many parishes have programs that receive outside support, but they wouldn’t exist if there weren’t a building and a staff to turn that

support into results. The Prayer Book Catechism reminds us that “The duty of all Christians is to follow Christ; to come together week by week for corporate worship; and to work, pray, and give for the spread of the kingdom of God.” (BCP, p. 856) It is in our support for the everyday necessities of the local Christian community that we begin to fulfill the great work of spreading God’s kingdom.

Lawrence Crumb is priest-in-charge of St. Andrew’s Episcopal Church in Cottage Grove, Oregon.

Radical hospitality

CONTINUED FROM PAGE 11

clergy and churches that fall along the lines of the Underground Railroad.

Post-script

The vestry recorded in January, 1866, that St. Paul’s should be appropriated as a “mission to the negroes” under the direction of the bishop. Furthermore, the bishop arranged for teachers associated with the Freedman’s Commission to establish a school at St. Paul’s, serving as many as 250 black students. When the congregation quickly outgrew the chapel’s space, the bishop supported the move of the black congregation into their own building, St. Mark’s, and school, leaving the few remaining white congregants to re-organize the church. St. Paul’s had begun as the embodiment of everything the bishop believed and sought to teach his clergy in his address to them at the 1855 diocesan convention. At its origin, it provided an early model for the diocese. Today, with the legacy of Bishop Atkinson as our cornerstone, St. Paul’s and St. Mark’s seek to broaden our historical dialogue and understanding of a shared past.

Ellen C Weig, M.Ed., is parish historian and archivist for St. Paul’s Episcopal Church in Wilmington, North Carolina.

Charting the impact of the Episcopal Project

This enjoyable work is best served by its subtitle. The author does indeed explore with depth and range the relationship(s) between Episcopalians as individuals and in assorted configurations with the evolving culture of the American nation. He does not limit himself rigidly to the time of the subtitle, but feels free to range all the way back to the settlement of the colonies and forward to the twenty-first century when appropriate to his subject matter and in the afterword.

In an admirable summary, Williams describes the “Episcopal Project” of this period as “a program, loosely organized if at all, in which bishops, clergy, and laypeople worked to provide themselves, other Christian denominations, and the American people as a whole with a set of structures, programs, and institutions that would transform and redeem an aesthetically barren cityscape, an ethically impoverished upper class, and an unjust social order into something more closely resembling the Kingdom of Christ.” (p. 22)

The book is divided into sections which have sufficient summary reference to one another that they can be profitably read on their own. The introduction provides a useful overview of key developments in Episcopal polity, membership, attitudes, and relationship to the broader American society. Part I, “Churches,” focuses on the built environment, churches, cathedrals, and institutional buildings, with admirable descriptions of their physical reality, the thinking that went into them, and their influence on the surrounding culture. Part II, “Gospels,” deals with theologically-based movements within the church and the fruit they bore, including the Social Gospel, settlement houses, prep schools, and cultural philanthropy.

BOOK REVIEW

Religion, Art, and Money: Episcopalians and American Culture from the Civil War to the Great Depression. By Peter W. Williams. (Chapel Hill: The University of North Carolina Press, 2016, Pp. xiv, 277. \$39.95)

reviewed by Raggs Ragan

The afterword is a reflection on what has happened in the decades since the Great Depression, as cultural upheaval has brought much of the “Episcopal Project” to an end, while leaving many institutions and theological ideas intact.

Peter Williams’ interest in this subject is deep and long. As a member of the church he is writing about and as an Emeritus Professor of Comparative Religion, he has extensive knowledge and experience, as well as affection, to draw upon. His active participation in many of the church’s agencies has acquainted him, as he says, with its “lore and foibles,” an acquaintance into which he invites his readers.

This work will reward the novice who knows little of this church and its history, as well as the person who has a broad grasp of the subject but is interested in greater depth. One of the great virtues of the book is its excellent notes which refer one to a wealth of materials for further exploration. Anyone captivated by the history of specific movements, ideas, individuals, or institutions mentioned in the text is sure to find full citations of sources that both name and often describe books, articles, archives, etc., for further exploration.

The author’s interest is not in exploring the Episcopal Church in isolation, but rather as it has existed as an institution and through its individual and corporate members interacted with, participated in, and influenced

the development of our national culture through the decades considered. In looking at specific churches and specific individuals he gives life to many traditional generalizations about the church as the domain of the privileged and politically powerful. The portrait is therefore much more nuanced and useful for the student of history than is common. This is a book of specifics in an area that is so often treated with generalizations.

Williams sets out to move beyond a focus on denominational distinctions (or on the internal divisions of High, Low, and Broad Church, of which he gives an admirably succinct description) to a tripartite exploration of religious, cultural, and social history. He leads us to discover who these people were, what they believed, and how they acted out their beliefs. He also helpfully points to the ideas and movements, many originating in England, which had particular influence on the people and communities considered. There is extensive exploration of the relationship between physical beauty and sacramentality, between aesthetics and theology, particularly the influence and fruits of the Arts and Crafts movement, its people, ideas, and monuments. All of the names and terms are given definition and context without assuming that the reader shares an existing understanding of who and what each is or was.

Running through the descriptions is a thread of responsibility for the whole of society, not just church members, which he describes both as a vestige of Establishment in England and as an outgrowth of a distinctively Anglican focus on incarnation. The church was responding to the radical urban changes of the era with a social,

SEE REVIEW: RELIGION, ART AND MONEY PAGE 14

Pittsburgh parish hosted first religious service broadcast

On January 2, 1921, just two months to the day after its first broadcast, KDKA in Pittsburgh aired the first religious service in the history of radio. It was undertaken by Westinghouse to test its ability to do a remote broadcast far from a radio studio. Calvary Episcopal Church was chosen because one of the Westinghouse engineers happened to be a member of the choir and made the arrangements. The junior pastor, the Rev. Lewis B. Whittemore, preached because the senior pastor was leery of the new medium.

The technicians were outfitted with choir robes in order to keep them from distracting the congregation.

KDKA soon offered a regular Sunday evening service from Calvary Episcopal Church. The senior pastor, the Rev. Edwin Van Etten, overcame his initial reluctance to become the regular speaker. (Regular broadcasts continued through 1962.)

from ChristianityToday.com, "KDKA made religious wavers" by Dan Graves

REVIEW: Religion, Art and Money

CONTINUED FROM PAGE 13

moral, and aesthetic critique of the emerging society. The author shows how the medievalism of the Arts and Crafts movement, the Gothic revival, etc., was at heart a striving for a return to a healthy and "organic" society.

The specificity of the book keeps it fascinating throughout, as the author explores the inner and outer lives of many individuals and communities. It is dotted with specific tidbits and vignettes, including the improbable moment when Endicott Peabody's* theological studies were interrupted for a brief assignment to the spiritual care of rough and tumble Tombstone, Arizona. He also provides admirably clear and succinct explanations of some developments, such as the institution of deaconesses and their role in the evolution of urban ministry.

Williams focuses on several specific church communities and institutions which continue to be influential and which one can visit and explore today. He is particularly eloquent in his appreciation of the artistic and architectural fruit of the period, including the meaning and intention of individual architectural details. A book which focuses so much on the particular aesthetics that informed the theology and work of the period would have profited from many more pictures. That is my only critique of an admirable and useful work.

*[Peabody was the founding Rector of Groton School, an exclusive Episcopal prep school in Massachusetts. Book Editor's note.]

Raggs Ragan is retired Canon Pastor of Trinity Cathedral, Portland, Oregon

Can you name and place this church?



our new puzzler

This parish sits on the edge of downtown bounded by a river and lake that it shares with a sister city in an adjoining state. Its home city had its start as a sawmill site in 1832. A logging and lumber boom followed, pushing the population to over 16,000 by 1900. With the decline of logging, the principal economic drivers now are tourism, ship building and services as a regional commercial and government center. Over the last few years the parish has seen to the cleaning and regulation of pipes of its 1995 Jaeckel organ; and in June 2017 welcomed its new rector from California.

Email your best guess to thehistoriographer@gmail.com

Answer to last issue's puzzler: Trinity Episcopal Church in Ennis, Montana. Congratulations to Christine Campbell, director of administration for church relations at the Church Pension Group, for the correct answer. This is her second consecutive winning answer.

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The Historical Society of the Episcopal Church and the National Episcopal Historians and Archivists are membership organizations. Without you, neither would be able to carry out their purpose. On behalf of both organizations, we acknowledge those 2018 members who gave beyond the regular level of membership. Thank you and may God bless you in your ministry.

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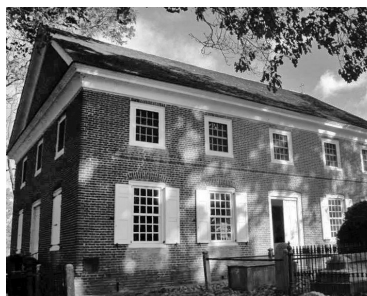
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NEXT ISSUE:



Philip Reading

Defending the Crown and Church as missionary priest at Old St. Anne's