

Liberty University

Fundamentalism and Religious Art at Bob Jones University:

Is There A Problem?

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Chapter I – Introduction and Historiography

For a religious institution to concentrate exclusively on religious subject matter in its art collection is hardly surprising, but the question arises why a fundamentalist preacher and educator should have been attracted by so many Catholic works of art.¹

The new Bob Jones Museum in Greenville, South Carolina opened to the public on Thanksgiving Day, November 22, 1951. *The State* carried an article, “28 Original Masterpieces on Display in Bob Jones Gallery” in its Sunday edition.² *The Charlotte News* published an identical article the following day.³ This article contained information about the paintings, the artists, and the schools represented, along with a statement by Bob Jones Jr., collector of the paintings and President of Bob Jones University. Since there was no mention of the university being a religious school, much less a fundamentalist one, there was no need to ask how this collection of religious art, most of it Catholic in origin, came to be located there.

It did not take long, however, before the idea that there might be something odd about this religious university having an art museum found its way into print. In June 1952, *Time* magazine ran an article, “Religion: World’s Most Unusual,” which opened with a discussion of the events of graduation week at Bob Jones University and ended with an excerpt from the

¹ Ian Kennedy, “The Bob Jones University Collection of Italian Baroque Paintings,” in *Buying Baroque: Italian Seventeenth-Century Paintings Come to America*, Edgar Peters Bowron, ed. (University Park, Pennsylvania: The Pennsylvania State University Press, 2017), 105.

² *The State* is published in Columbia, S.C., the state capital. There is disagreement about the number of paintings exhibited at the opening. In its November 23, 1951 edition, *The Greenville News* reported that twenty-six of the thirty permanent paintings in the collection were on display and included a list of the artwork and artists. The exact number reported is not as important as is the fact that in a little less than a year, Bob Jones Jr. had been able to acquire an impressive number of paintings. See also 4 n.12.

³ *The Charlotte News* is published in Charlotte, N.C.

commencement speech given by its President, Bob Jones Jr.⁴ In between it noted how far the university had come in twenty-five years since its founding in 1927 by Bob Jones Sr., “a veteran evangelist.”⁵

Referencing the fact that the “new \$10 million campus” included an “art museum, a Radio-City-like auditorium, a \$100,000 radio station, WMUU, and one of the best equipped movie and television studios between New York and Hollywood,” it noted that its students could “major in biology, business administration, or cinema, get graduate degrees in fine arts.”⁶ Then came the statement, “None of this modernity, however, implies a compromise with religion.”⁷

More than likely for justification of this comment, *Time* inserted a quote by Bob Jones Sr., “They say we have laid down the red carpet on the sawdust aisle. What of it? You’ll still find Jesus on the sawdust aisle.”⁸

The next paragraph began with two words, “Firmly Fundamentalist,” then discussed the religious denominations and beliefs of Bob Jones Sr. and his son.⁹ It stated that although the

⁴ “Religion: World’s Most Unusual,” *Time*, June 16, 1952. The university billed itself as such.

⁵ Ibid. Bob Jones Sr., was the first President of Bob Jones College, later Bob Jones University.

⁶ “Religion: World’s Most Unusual,” *Time*. The call letters of the radio station, “WMUU,” stood for “World’s Most Unusual University.” According to R. K. Johnson, the title, “World’s Most Unusual University,” did not originate with the school. Bob Jones Jr. wrote this explanation, “The name is the spontaneous reaction of educational leaders, of preachers and laymen, of Christians and non-Christians alike, a tribute to the combination of evangelism, culture, high academic standards and Christian discipline. These things are not found in exactly this same combination anywhere else, and Bob Jones University has proved that blended together in the crucible of a student’s character they produce a dynamic life for Christian service.” See Johnson, *Builder of Bridges*, 253.

⁷ Ibid.

⁸ Ibid. Sawdust was often scattered on the aisles of tents used in outdoor religious events. The red carpet refers to floor coverings laid down at Hollywood-type events – a very loose analogy of culture. The intended meaning here is that religion and culture need not be mutually exclusive.

⁹ Ibid.

school was interdenominational, it “welcomed students and faculty who subscribe to a firmly fundamentalist creed,” without clarifying what that creed was.¹⁰

There in one article, you have the suggestion that there is something out of kilter about a religious school having, along with other symbols of modernity, an art museum, and further, that somehow this implied a “compromise with religion.”¹¹ What is more however, is that the Joneses and their university were labeled as fundamentalist. Neither Bob Jones Sr. nor Bob Jones Jr. referred to themselves nor the school as such in the article. The Joneses *were* fundamentalists in charge of a religious university, but it was *Time* that made it a point to label them as such.

All of which brings us to the purpose of this paper, i.e., to investigate how Bob Jones University, a Christian fundamentalist institution, amassed an impressive and valuable collection of religious art – mostly Catholic in origin – in a short period of time without a seeming conflict of interest. In order to answer this question, we must first ask a few more questions. What is Fundamentalism? What does it mean to be a fundamentalist? Are there reasons why a Christian fundamentalist university should not have an art museum, especially if it contains only religious art? Why is most of the religious art at the Bob Jones University Museum Catholic in origin? What does Catholic religious art signify? All these questions lead to the more important ones – Why would a fundamentalist Christian university have a collection of Catholic religious art on display? Would this create a problem(s)? If so, how and why? Finally, what is the significance of the art collection of Bob Jones University?

¹⁰ “Religion, World’s Most Unusual,” *Time*.

¹¹ *Ibid*.

To begin to answer these questions, first, it will be necessary to provide some background information on Bob Jones University, its founder and first President, Robert Reynolds “Bob” Jones Sr., his son, Bob Jones Jr., and the early days of the art museum.

Bob Jones University was founded in 1927 as a Christian, non-denominational institution. Its founder, Bob Jones Sr., a Methodist evangelist, recognized the need for students to be educated spiritually, scholastically, and culturally. Under his leadership, Bob Jones College, as it was originally called, offered opportunities for its students to participate in extra-curricular activities such as drama and opera.

Beginning in the late 1940s, fundamentalist preacher and educator, Bob Jones Jr., son of the founder, and now President of Bob Jones University, with the approval of the Executive Committee and an annual budget of \$30,000, began to collect art for display at his institution. From the beginning, it was determined that the art, in the form of paintings, was to be religious in nature, would depict biblical personages and/or stories, and must have been painted between the fourteenth and nineteenth centuries. The museum Jones created began with twenty-five Old Master paintings displayed in two galleries at its opening in 1951 and grew to over four-hundred paintings in thirty rooms.¹² In addition, the collection later expanded to include not only paintings, but furniture, sculpture, Russian icons, tapestries, biblical antiquities, vestments, and historical Bibles.

¹² Bob Jones Jr. stated that the museum opened with twenty-five paintings; other sources cite twenty-six to forty paintings. See the foreword in D. Stephen Pepper, *Bob Jones University Collection of Religious Art: Italian Paintings* (Greenville, SC: Bob Jones University, 1984), iv. In the foreword to the latest catalogue published, Bob Jones III, mentioned that the collection of paintings numbered more than four-hundred. See Robert P. Townsend, *Drama and Beauty: Great European Paintings from the Bob Jones Collection* (Lewes, UK: D. Giles Limited, 2022), 8. The term “Old Master” refers to eminent artists and their works painted in Europe during the period 1300 – 1800, spanning the Early Renaissance through the Romantic movement.

The paintings themselves have been described as one of the finest collections of religious art in the United States. Many notable figures associated with the art world have traveled to view and study the holdings of the Museum and Gallery, as it came to be called, in Greenville, South Carolina. The bulk of the Old Masters paintings are from the Italian Baroque period, roughly dating from the late sixteenth to the early eighteenth century.¹³ Other schools and periods are also represented. Over the years, many of these paintings have been loaned to important exhibitions in the United States and abroad.

Before continuing, it must be made clear that even though The Museum and Gallery on the campus of Bob Jones University closed in 2017, due to issues with the building that housed the collection, there are plans to reopen in a new building in downtown Greenville in the near future – the rationale being that a more central location will make this important collection not only more accessible to those interested in religious art, but that the new location will have the potential to attract a greater number of visitors as well.

The Museum and Gallery at Bob Jones University and its important collection of religious art is so intertwined with the Bob Jones family, the university itself, and Fundamentalism, that a proper historiography in regards to it, must take more than one direction. Accordingly, this essay will be divided into three sections: the Bob Jones family and Bob Jones University, Fundamentalism, and the art collection of the now closed Museum and Gallery.

¹³ “Baroque” refers to the style of painting as well. It was characterized by vibrant color, the use of light and shadow to create contrast, enhanced emotions of its subjects, and a sense of movement, all of which combined to infuse a sense of realism. Its subjects have a three-dimensional quality versus the two-dimensional, i.e., “flat” qualities of earlier painting styles of the Gothic and Renaissance periods. Italian Baroque artists are considered to be the masters of this style; however, it was not limited to just this region. Approximately 105 paintings in the Bob Jones collection fall into this category – more so than those of any other period or school. The word “baroque” has several meanings – grotesque, brash, flamboyant, and odd – to name a few. Baroque paintings were not limited to religious subjects or themes, but the majority of the artwork created during this period was religious in nature.

Since a majority of the following writers have some connection with the university, we will place them in the “Insiders” camp; those that do not will be placed in the “Outsiders.” This is not to imply that the members of the first group were not or could not be objective – the same could be said about those of the second group. It is, however, something to keep in mind when analyzing the following sources.

R.K. Johnson (1910-1971) was more or less hand-picked to write *Builder of Bridges: A Biography of Dr. Bob Jones Sr.*, first published in 1969, to date the only biography of the founder of Bob Jones University.¹⁴ Even though Johnson had wanted to write such a book, he was stunned when Dr. Homer Rodeheaver, friend of Dr. Jones Sr., and member of the Board of Trustees of Bob Jones University, mentioned to him over breakfast one morning in the university dining hall that a biography needed to be written and that Johnson was the man to do it. Dr. Rodeheaver had read a pamphlet that Johnson had written from his (Johnson’s) standpoint as the business manager of Bob Jones University. Based on this and Johnson’s long-term friendship and business relationship with Dr. Bob Jones Sr., Dr. Rodeheaver felt that Johnson knew Jones better than anyone outside of the Jones family and promised to help with the book.¹⁵

Shortly thereafter, two events caused Johnson to delay writing - Dr. Rodeheaver passed away and Johnson learned that Dr. Melton Wright, a Bob Jones University alumnus, was writing a history of the university. Johnson decided to go ahead with his project when he discovered that

¹⁴ R. K. Johnson, *Builder of Bridges: A Biography of Bob Jones Sr.* (1969; reprint, Greenville, SC: Bob Jones University Press, 1982), ix.

¹⁵ *Ibid.*, ix-x.

Wright intended to give an account of the highlights of the university's development and not a detailed history nor a biography of its founder and President.¹⁶

Johnson divided his work into four parts that covered the evangelistic days, the educational endeavors, the ecumenical conflict, and the last days in the life of Dr. Jones Sr., who passed away before the book was completed. The title of the book was taken from a poem by W. A. Dromgoole, "Building the Bridge for Him," which was often quoted by Dr. Jones according to Johnson.¹⁷ This poem is printed in full in the foreword, opposite a photograph of the book's namesake. The book was dedicated to the Jones family whom Johnson loved and admired and had enjoyed the privilege of working with for the past thirty-seven years.¹⁸

Johnson, who obviously had a deep respect and admiration for Dr. Bob Jones Sr., the Jones family, and the university, authored this important book that not only provided relevant background information but also helped to explain how and why Bob Jones University came to be known not only for its scholastic and spiritual emphasis, but for its cultural emphasis as well.

Melton Wright's book, *Fortress of Faith: The Story of Bob Jones University*, was first published in 1960, predating Johnson's book by several years.¹⁹ Even so, as promised, *Fortress of Faith* focused on the accomplishments of the university and not on the biography of the Jones family per se; however, it did include chapters on Bob Jones Sr., and Bob Jones Jr., providing

¹⁶ Johnson, *Builder of Bridges*, x. Johnson does not tell us when he began work on the book, nor how long it took him to complete it. Melton Wright's book was published in 1960.

¹⁷ Ibid, "Dedication," n.p. This poem explains why an older man had built a bridge after he had crossed a chasm – for the young man who would be following behind him and might not know how to cross safely.

¹⁸ Ibid.

¹⁹ Melton Wright, *Fortress of Faith: The Story of Bob Jones University* (1960; reprint, Greenville, SC: Bob Jones University Press, 1984). Johnson's *Builder of Bridges* was first published in 1969.

background on the men and their involvement with the school.²⁰ Among other important developments, Wright chose to highlight the cultural activities available on campus – opera, drama, and the art museum. There is a separate section on the paintings of Benjamin West, as well.

Wright divided the book cited here, the third edition, into three parts: part one covered the period from the birth of Bob Jones Sr. to 1960, part two covered the years 1960 to 1968, and part three discussed the major events and personalities of 1968 through 1984.²¹ The book's title is also the title of Chapter 13. It is here that Wright declares that Bob Jones Sr., and his son, Bob Jones Jr. have followed the example of Martin Luther in that they stood for God, the Bible, and Christian truths, and in so doing, they, along with their faculty and students, “have built a great university that stands as a fortress of faith in an era of Christian compromise.”²²

Ten years later, *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement*, was the first in-depth history of Bob Jones University written by an “Outsider,” someone not affiliated with the university. Its author, Mark Taylor Dalhouse, did, however, have the cooperation of the Jones family. Dalhouse was an assistant professor at Truman State University at the time of its writing. Currently, he is a history professor at Vanderbilt University. Dalhouse devoted the first chapter to Bob Jones Sr. and Bob Jones University, the next two chapters to separatism, and the fourth to “The World’s Most Unusual University,” where he discussed not only the theological separatism of Bob Jones University, but

²⁰ Wright, *Fortress of Faith*, viii.

²¹ The first edition of *Fortress of Faith* was published in December, 1960. When all copies had been sold, a second edition was published in 1968, and again, when that edition sold out, the third and final edition was published in 1984. The citations from this work derive from the 1984 edition.

²² *Ibid.*, 237.

its cultural and educational separatism as well.²³ Dalhouse's last chapter examined ironies and contradictions – for example, the university's demographic makeup and its graduates' diverse occupations.

Soon after its publication, several historians weighed in with their opinion of Dalhouse's book. By and large, they were favorable in their comments.

In his review published in April 1997, James Lutzweiler, Adjunct Professor of History at Guilford Technical Community College in Jamestown, NC, called it a “useful work,” written for “the general reader.”²⁴ However, he added that “specialists will be well served by his footnotes and bibliography,”²⁵ and that “For scholars who wish to talk intelligently about the Jones family, their faith, and their university, Dalhouse's effort is a welcome gift.”²⁶ Citing the fact that the university had “a world class art gallery,” among other reasons, “suggests that scholars ought not quickly stereotype the Jones or the school as H. L. Mencken might have done...”²⁷

During this same time period, Willard B. Gatewood, of the University of Arkansas, Fayetteville, describes *An Island in the Lake of Fire* as a “superb study,” and states that Dalhouse was “Always evenhanded and never patronizing in his treatment of the family and their

²³ Mark Taylor Dalhouse, *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement* (Athens, GA: The University of Georgia Press, 1996), 117.

²⁴ James Lutzweiler, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement*, by Mark Taylor Dalhouse, *The North Carolina Historical Review* 74, no. 2 (April 1997): 217-218. Lutzweiler was later Archivist and Rare Book Curator at Southern Baptist Theological Seminary in Wake Forest, NC. Since there have been so few studies of Bob Jones University, it is important to note what reviewers have written about the two latest works on the subject – the current work under discussion and the work to follow – Daniel L. Turner's *Standing Without Apology: The History of Bob Jones University*, also written in 1997.

²⁵ *Ibid.*, 218.

²⁶ *Ibid.*

²⁷ *Ibid.*

university...”²⁸ Gatewood concludes, “This highly significant addition to the literature in American religious history is essential reading for those interested in comprehending the complexities of contemporary Fundamentalism.”²⁹

William R. Glass of the Mississippi University for Women reviewed both *An Island in the Lake of Fire* and Barry Hankins’ *God’s Rascal: J. Frank Norris & the Beginnings of Southern Fundamentalism* in an article published in *The Florida Historical Society* in the fall of 1997. Glass wrote that both books “make significant contributions to the study of both southern religion and American Protestant Fundamentalism,” and that “they tell a story that has been virtually ignored by historians working in both fields.”³⁰ In the conclusion to his article, Glass stated, “Both books belong not only in academic libraries but also in general collections available to the broader public.”³¹ His only criticism of Dalhouse was that he failed to “explore the regional context (of Fundamentalism).”³²

In his review of Dalhouse’s book, published in the winter of 1997, D. G. Hart of Westminster Theological Seminary, gives his opinion that, “Of all the Protestant fundamentalist institutions of higher education, Bob Jones University...is probably the most notorious and the

²⁸ William B. Gatewood, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement*, by Mark Taylor Dalhouse, *The Georgia Historical Quarterly* 81, no. 1 (Spring 1997): 226-227.

²⁹ *Ibid.*, 228.

³⁰ William R. Glass, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement* by Mark Dalhouse; *God’s Rascal: J. Frank Norris & the Beginnings of Southern Fundamentalism* by Barry Hankins, *The Florida Historical Quarterly* 76, no. 2 (Fall 1997): 232. Glass named George Marsden and William Trollingier as two scholars of Fundamentalism who largely ignored what he termed “southern circumstances.” See p. 231.

³¹ *Ibid.*, 234.

³² *Ibid.*, 232.

least understood.”³³ Hart observes that Dalhouse “skims too much over the surface of his subject...for his analysis to be entirely convincing” and that while the book “leaves the impression that Bob Jones University is the quintessential fundamentalist school... it also suggests that this university is much more complex than historians of Fundamentalism and higher education typically admit.”³⁴

The South Carolina Historical Magazine, in a review published in its January 1998 edition, wrote that with his book, Dalhouse “fills an important void in the study of religion in the South,” and that *Island in the Lake of Fire* tells an interesting and informative story, one which students and scholars of religious studies will find useful.”³⁵

Later in 1998, Barry Hankins of Baylor University, and author of *God’s Rascal: J. Frank Norris & the Beginnings of Southern Fundamentalism*, published in 1996 – the same year as *Island in the Lake of Fire* – touches on the “paradoxes and ironies,” of Bob Jones University as discussed by Dalhouse. One example of such irony is that “while lashing out at other fundamentalists for their worldliness and lack of separatist zeal, Bob Jones University continued to host Shakespearian conferences and buy Baroque and Renaissance art for its museum.”³⁶ In Hankins’ assessment, “Dalhouse does an excellent job of telling this fascinating story without

³³ D. G. Hart, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement* by Mark Taylor Dalhouse, *History of Education Quarterly* 37, no. 4 (Winter 1997): 445.

³⁴ *Ibid.*, 446.

³⁵ Review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism & the Separatist Movement* by Mark Taylor Dalhouse, *The South Carolina Historical Magazine* 99, no. 1 (January 1998): 102.

³⁶ Barry Hankins, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement* by Mark Taylor Dalhouse, *Journal of Church and State* 40, no. 2 (Spring 1998): 496-497.

ever falling into a tone of condescension,” and is “critical and fair...” and shows that “separatism is the driving force at Bob Jones University, but it is selective.”³⁷

Charles W. Dunn, in his review, published in the fall of 1998, did more than just touch on the paradoxes of Bob Jones University brought out by Dalhouse - he lists and discusses what he terms, “a stunning series of paradoxes that serve to heighten the mystery surrounding this institution of higher learning.”³⁸ “Paradox Two” concerned the art gallery at Bob Jones University, about which Dunn, Thurmond Professor of Politics at Clemson University, wrote, “Though it is regarded by critics as a backwater institution, Bob Jones University has a religious art gallery that has earned a reputation as one of the best in the western hemisphere.”³⁹ Dunn concludes that Dalhouse has clearly shown that although Bob Jones University has attempted to act against the larger forces of history and theology, it has been shaped by them in turn.⁴⁰

The last reviewer of *An Island in the Lake of Fire* to be considered here, William E. Ellis of Eastern Kentucky University, began his article by stating, “This is the first real attempt by an ‘outsider’ to explain the rise of Bob Jones University and its continuing success as part of the larger fundamentalist subculture.”⁴¹ Published in August 1999, Ellis wrote that “Dalhouse succeeds in an admirable way in an all-too-brief monograph that should be read by anyone,

³⁷ Hankins, review of *An Island in the Lake of Fire*, 497.

³⁸ Charles W. Dunn, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism & the Separatist Movement* by Mark Taylor Dalhouse, *Southern Cultures* 4, no. 3 (Fall 1998): 105. Dunn identifies twelve paradoxes of Bob Jones University.

³⁹ *Ibid.* Dunn was also former chairman of the United States J. William Fulbright Foreign Scholarship Board.

⁴⁰ *Ibid.*, 108.

⁴¹ William E. Ellis, review of *An Island in the Lake of Fire: Bob Jones University, Fundamentalism, and the Separatist Movement* by Mark Taylor Dalhouse, *The Journal of Southern History* 65, no. 3 (August 1999): 668.

scholar and layperson alike, who wants to be knowledgeable about this important topic.”⁴² Like most of the other reviewers cited, Ellis points out that while Bob Jones University “appears to be southern to the core, the majority of students” come from outside the South, and that its graduates “succeed about as well as students from better known and more respected universities,” in a wide variety of fields and occupations.⁴³

Besides *An Island in the Lake of Fire*, another history of Bob Jones University was published in 1996 with one major difference – it was written by an “Insider.” Daniel L. Turner’s *Standing Without Apology: The History of Bob Jones University*, resulted from his doctoral dissertation on cultural history – “Fundamentalism, the Arts, and Personal Refinement: A Study on the Ideals of Bob Jones Sr. and Bob Jones Jr.”⁴⁴

Turner organized his book into “four major sections: short biographies of Bob Jones Sr., Bob Jones Jr., Bob Jones III, and other important campus personalities; the founding of the College in Florida through its departure in 1933; the Cleveland, Tennessee years; and the growth and development of Bob Jones University in Greenville, South Carolina.”⁴⁵

Turner notes that in the course of his research for his dissertation, it became clear that “the history of Bob Jones University was essentially oral and undocumented,” and that “the

⁴² Ellis, review of *An Island in the Lake of Fire*, 668.

⁴³ Ibid. Bob Jones University was unaccredited when this review was written. It was granted accreditation by the Southern Association of Colleges and Schools in June 2017.

⁴⁴ Daniel L Turner, *Standing Without Apology: The History of Bob Jones University*, 1997, Reprint (Greenville, SC: Bob Jones University Press, 2001), vii. Turner received his BS degree in Music Education from Bob Jones University and holds the MS and EdD degrees in Music Education from the University of Illinois at Urbana-Champaign. He has been employed by Bob Jones University since 1972. In addition to being Director of Bands since 1983, Dr. Turner teaches a graduate course in the Education department.

⁴⁵ Ibid., viii.

scholarship dealing with Fundamentalism and evangelism generally relegated Bob Jones University and the Joneses, if mentioning them at all, to footnotes.”⁴⁶ He noted that the interest in Fundamentalism by scholars such as George Marsden and others had “aided in focusing national attention on the Fundamentalist element of conservative Protestantism.”⁴⁷ Turner acknowledged that “recent attention to the Joneses and the University by scholars such as Mark Taylor Dalhouse...has at the least recognized the institution as a major player within Fundamentalism.”⁴⁸

Turner also hoped that his book would “not be received as a hagiography,” and stated that it was an “attempt to present a documented record of Bob Jones University within the changing political-economic contexts of this century.”⁴⁹

Historian William Vance Trollinger, Jr., of the University of Dayton, reviewed Turner’s book in *Church History* in its June 1998 edition. Trollinger characterized *Standing Without Apology* as “an exceedingly uncritical history written by a loyal insider.”⁵⁰ He did allow that “Turner provided a good deal of interesting information,” and noted that while spending time on the three men who had been in charge of the school since its inception, his (Turner’s) account of

⁴⁶ Turner, *Standing Without Apology*, viii.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid., vii.

⁵⁰ William Vance Trollinger, Jr., review of *Standing Without Apology: The History of Bob Jones University* by Daniel L Turner, *Church History* 67, no. 2 (June 1998): 429.

the school and its “travels through the South” was more valuable.⁵¹ For Trollinger, Turner was at his best when discussing the cultural programs and activities available at the university.⁵²

D. G. Hart’s assessment of *Standing Without Apology*, published in the February 1999 edition of *The Journal of Southern History*, characterized the work as employing an “apologetic strategy,” due to it being “so devoted to making up for historiographical neglect of his subject.”⁵³ Hart noted that while Turner “tries to show balance and covers controversial aspects of the school’s history,” he did not “unravel, let alone acknowledge, Fundamentalism’s apparent contradictions.”⁵⁴ In spite of its “apologetic strategy” Hart noted that this book “compares favorably with the recent study by Mark Taylor Dalhouse (*An Island in the Lake of Fire*).”⁵⁵

In summation, Hart wrote that “this book will be of little value to professional historians,” and that “Bob Jones University still awaits a historian who will situate the school and its governing family in the larger development of conservative religion and politics in twentieth-century America.”⁵⁶

Turning now to the second section of this essay, Fundamentalism, George W. Dollar, Professor of Church History at Bob Jones University, published *A History of Fundamentalism in America* in 1973. According to Dollar, “Historic Fundamentalism is the literal exposition of all the affirmations and attitudes of the Bible and the militant exposure of all non-Biblical

⁵¹ Trollinger, Jr., review of *Standing Without Apology*, 429.

⁵² Ibid.

⁵³ D. G. Hart, review of *Standing Without Apology: The History of Bob Jones University* by Daniel L. Turner, *The Journal of Southern History* 65, no. 1 (February 1999): 200.

⁵⁴ Ibid.

⁵⁵ Ibid. Hart’s review of Dalhouse’s work appeared earlier in this essay.

⁵⁶ Ibid.

affirmations and attitudes.”⁵⁷ It was his opinion that there was no comprehensive study of Fundamentalism available to students of that movement.⁵⁸ He did credit Ernest Sandeen’s book, *The Origins of Fundamentalism*, with being “a fair and factual study of the movement from 1870 to 1920.”⁵⁹ Dollar divided his book into three sections covering the periods 1875-1900, 1900-1935, and 1935-1973.

George M. Marsden’s *Fundamentalism and American Culture*, first published in 1980 and now in its third printing (2022), set the standard for scholarship of Fundamentalism and remains the seminal work on the subject. Like George W. Dollar before him, Marsden acknowledged the work of Ernest Sandeen – who “rejected social explanations of Fundamentalism and instead found its roots to be located in doctrinal traditions” - but noted that his (Marsden’s) inquiry “goes beyond both Sandeen and the older sociological interpretations.”⁶⁰

For Marsden, from the beginning “Fundamentalism was primarily a religious movement” among “American evangelical Christians, and to understand it, it must be seen as a distinct version of Christianity shaped by the intellectual, social, and religious crises of the early twentieth century.”⁶¹ His book analyzes the impact of their cultural experiences.⁶² Marsden

⁵⁷ George W. Dollar, *A History of Fundamentalism in America* (Greenville, SC: Bob Jones University Press, 1973), xv.

⁵⁸ *Ibid.*, x.

⁵⁹ *Ibid.*

⁶⁰ George M. Marsden, *Fundamentalism and American Culture*, 3rd ed. (New York: Oxford University Press, 2022), 3-4.

⁶¹ *Ibid.*, 1.

⁶² *Ibid.*

defines Fundamentalism during the “period of its national prominence in the 1920s” as being “militantly antimodernist Protestant evangelism.”⁶³

Two of the recurring themes in Marsden’s work are of interest to this essay. In the first, there is “within Fundamentalism...a striking paradoxical tendency to identify sometimes with the “establishment” and sometimes with the “outsiders.”⁶⁴ The second “concerns the tension between trust and distrust of the intellect,” which “involves...strong ambivalence toward culture.”⁶⁵ Marsden does reference Bob Jones University and the Jones family briefly.

The last section of this essay concerns the collection of religious art at Bob Jones University – the “star” of this thesis. As such, there are many distinct types of sources to consider – books, a dissertation, theses and allied research papers, art “catalogues” produced in conjunction with exhibits and other special events, and reviews – good and bad.

Camille Kaminski Lewis, a Bob Jones University alumnus and former employee of the university, wrote *Romancing the Difference: Kenneth Burke, Bob Jones University, and the Rhetoric of Religious Fundamentalism*. Published in 2007, it was based on her dissertation.⁶⁶ Philosopher Kenneth Burke defined the concepts of tragedy and comedy as the two categories that people use to make sense of what is happening around them. Building on this idea, Lewis

⁶³ Marsden, *Fundamentalism and American Culture*, 2.

⁶⁴ *Ibid.*, 5.

⁶⁵ *Ibid.*, 6.

⁶⁶ Camille Kaminski Lewis, *Romancing the Difference: Kenneth Burke, Bob Jones University, and the Rhetoric of Religious Fundamentalism* (Waco, TX: Baylor University Press, 2007). Lewis was awarded the PhD in Rhetorical Studies at Indiana University, then returned to Bob Jones University where she was named Chair of the Department of Rhetoric and Public Address. She had previously earned her BA and MA degrees from Bob Jones University. Currently, Lewis is Assistant Professor of Communication Studies at Furman University in Greenville, South Carolina.

argues that a third category is needed – a “romantic” one that explains how the “rhetoric” of the Bob Jones Art Museum was an attempt to “woo” people outside of Bob Jones University, referred to as the “Other.”⁶⁷

In Chapter III, “The Romantic Pied Piper: Bob Jones University Museum and Gallery,” Lewis refers to those associated with the museum as “romantic sectarians,” and states “as they talk to themselves and “Others” that they use the Museum and Gallery to distract secular outsiders from the social problems around them and to woo them towards a more separate life.”⁶⁸ Lewis attempts to explain the purpose of the Bob Jones Museum and Gallery in the framework of a fundamentalist setting, but fails to define Fundamentalism.

Rondall Reynoso’s thesis, “Art and Christian Fundamentalism: The History of the Bob Jones University Collection,” written in 2006, contains a wealth of information.⁶⁹ Its five chapters are devoted to “The State of the Problem,” where he discusses the irony of a fundamentalist university acquiring and displaying a large collection of Catholic art, the history of Bob Jones University and Bob Jones Jr., the art collection, and his conclusions. In addition, there are appendices with information provided to Reynoso by John Nolan, then curator of the art collection. Appendix A is a list of 415 paintings with accompanying dates, names of artists, their schools and countries, titles, and dates of acquisition. Appendix B is a list of 101 paintings that

⁶⁷ Lewis, *Romancing the Difference*, xii.

⁶⁸ *Ibid.*, 42.

⁶⁹ Rondall Reynoso, “Art and Christian Fundamentalism: The History of the Bob Jones University Collection,” Master’s thesis, Pratt Institute, Brooklyn, NY, 2006. Reynoso is currently Assistant Professor of Art and the Art Program Coordinator at Lee University in Cleveland, TN. He received the BFA at Pratt in 2001 (with honors), the joint MS in History of Art and Design and the MFA in Painting (both with distinction) at Pratt in 2006. He is currently working on a PhD in Art History and aesthetics in the Historical and Cultural Studies of Religion Dept., Graduate Theology Union at Berkeley, California. Reynoso has written several other papers about the Bob Jones Museum and Gallery and its collection of religious art. These can be accessed at Academia.com.

are de-accessions. Even though now outdated, these appendices are important because there is no current published catalogue or list of the complete holdings of paintings in the collection.

The term “catalogue” in this sense most often refers to a book published in conjunction with an art exhibition or other special occasion such as an anniversary of the opening of a museum. It should be noted that the following works, while identified as such, are not “true” catalogues in the sense that they are not complete lists of all the paintings in the collection. In addition, their value lies not only in the photographs of the paintings that they contain, but in their descriptive text, forewords, prefaces, introductions, and scholarly essays, as well.

In 1952, in the first year of the collection, *Selected Paintings from the Bob Jones University Collection of Sacred Art* was published. This was the first of the “catalogue” type books, and included twelve full color reproductions, including works by well-known artists such as Botticelli, Tintoretto, and Lucas Cranach the Elder. For the first time in print, the collection is described as being made up entirely of religious art – Old Masters paintings that covered the thirteenth through the eighteenth century. Murray Havens, then Director of the Gallery at that time, noted in the foreword that this “catalogue” did not represent the entire collection but was intended to give an idea of the quality and scope of the artwork in the museum.⁷⁰

In 1962, Bob Jones University published a true, two-volume catalogue of the collection, *Bob Jones University Catalogue of the Art Collection, Volume I – Italian and French Paintings*, and *Volume II – Dutch, Flemish, German, and Spanish Paintings*.⁷¹ Both volumes contained

⁷⁰ On the museum’s tenth anniversary, *Art Journal* published an article by Murray Havens, Director of the Art Gallery and Museum at Bob Jones University. See Murray Havens, “College Museum Notes,” *Art Journal* 21, no. 2 (Winter 1961-1962): 108, 110, 112, 114, 120, 122.

⁷¹ *Bob Jones University Catalogue of the Art College, Volume I – Italian and French Paintings; Volume II – Dutch, Flemish, German, and Spanish Paintings* (Greenville, SC: Bob Jones University Press, 1962).

reproductions of all the paintings in the collection arranged by country of the artist, along with introductions by noted art experts.

This was followed in 1968 by *Bob Jones University: Supplement to the Catalogue of the Art Collection Paintings Acquired 1963-1968*.⁷² Beneth Jones wife of Dr. Bob Jones III, third President of Bob Jones University, was the director of the art museum at that time and wrote the foreword, noting that the collection had increased by fifty per-cent during the period. This volume is also separated by schools. The special collection of the seven paintings in the “Revealed Religion” series by the American artist, Benjamin West, was acquired in 1963 and is described here.

Two catalogues of the collection were printed in 1984. The first, *Bob Jones University Collection of Religious Art: Italian Paintings*, by Dr. D. Stephen Pepper, noted authority on Italian Baroque painting, contained a list of all the Italian paintings (fourteenth through the eighteenth century) in the collection.⁷³ This catalogue referenced that of David H. Steel, Jr., *Baroque Paintings from the Bob Jones University Collection*. Steel’s work was produced in conjunction with a 1984 exhibition that began at the North Carolina Museum of Art where Steel was the Associate Curator of European Art, then traveled to the prestigious Colnaghi Gallery in New York.⁷⁴

⁷² Beneth A. Jones, *Bob Jones University Supplement to the Catalogue of the Art Collection: Paintings Acquired 1963-1968* (Greenville, SC: Bob Jones University, 1968).

⁷³ D. Stephen Pepper, *Bob Jones University Collection of Religious Art: Italian Paintings* (Greenville, SC: Bob Jones University, 1984).

⁷⁴ Steel noted that this was the first time such an extensive collection of important paintings had been seen outside the Bob Jones Museum. See David H. Steel, Jr., *Baroque Paintings From the Bob Jones University Collection* (Raleigh: The North Carolina Museum of Art, 1984), 16. Forty-four pictures were displayed at the NCMA; thirty-six of these traveled to the Colnaghi Gallery. Colnaghi is one of the most important commercial art galleries in the world. It organizes and presents exhibitions including Old Masters. Founded in 1760 in London, it

Richard P. Townsend was the Ruth G. Hardman Curator of European and American Art at the Philbrook Museum of Art in Tulsa, Oklahoma when he organized *Botticelli to Tiepolo: Three Centuries of Italian Painting From Bob Jones University*, the 1994-1995 exhibition of forty paintings that spanned roughly the period from 1500-1750. This was the first-ever national tour of Italian works from Bob Jones University.⁷⁵ Eric M. Zafran, Curator of European Paintings at the Museum of Fine Arts in Boston, contributed a scholarly essay to the catalogue in which he called the Bob Jones collection, “ever-surprising and still-growing.”⁷⁶

John Nolan, curator of the Bob Jones University Museum and Gallery, produced *Selected Masterworks from the Bob Jones University Museum and Gallery* in 2001. This catalogue of one-hundred masterpieces in the collection was published in the year of the museum’s fiftieth anniversary – the first in seventeen years.⁷⁷

In 2011, the Frist Center for the Visual Arts in Nashville, Tennessee published *A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery*. This

has galleries in New York, Brussels, and Madrid. Mr. and Mrs. Bob Jones Jr. attended the 1984 exhibition in New York.

⁷⁵ Richard P. Townsend, *Botticelli To Tiepolo: Three Centuries of Italian Painting* (Seattle, WA: University of Washington Press, 1994), 13.

⁷⁶ Eric M. Zafran, “A History of Italian Baroque Painting in America,” in the introduction to *Botticelli to Tiepolo: Three Centuries of Italian Painting From Bob Jones University* (Seattle, WA: University of Washington Press, 1994), 21-108. Zafran was the acting Mrs. Russell W. Baker Curator of European Paintings at the Museum of Fine Arts, Boston, at the time this essay was written. Previously he had served as curator at a number of institutions including the High Museum of Art in Atlanta and the Chrysler Museum in Norfolk, Virginia.

⁷⁷ John Nolan, *Selected Masterworks from the Bob Jones University Museum and Gallery* (Greenville, SC: Bob Jones University Museum and Gallery, Inc., 2001).

was another catalogue by John Nolan, in association with Trinita Kennedy, curator of the Frist Center, and it accompanied an exhibition at the Frist Center and the Georgia Museum of Art.⁷⁸

Buying Baroque: Italian Seventeenth Century Paintings Come to America, edited by Edgar Peters Bowron, was published in 2017.⁷⁹ This third volume in the series *Studies in the History of Art Collecting in America* has an entire chapter devoted to the Bob Jones collection of Baroque paintings.⁸⁰ “The Bob Jones University Collection of Italian Baroque Paintings,” was written by Ian Kennedy, a noted art critic that was associated with Christie’s for over thirty years.⁸¹ Kennedy was personally acquainted with Bob Jones Jr. His commentary on the history and contents of the collection and its collector provide important insights as to its founder’s motivations and purposes, his valuable associations and friendships, and the results of his efforts.

In 2022, Richard P. Townsend once again turned his talents to the collection, editing *Drama and Beauty: Great European Paintings from the Bob Jones Collection*. This catalogue, the latest of the collection, was published in conjunction with the Museum and Gallery’s seventieth anniversary. Townsend contributed an important essay that discussed the people and

⁷⁸ Trinita Kennedy and John Nolan, *A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery* (Nashville, TN: Frist Center for the Visual Arts, 2011).

⁷⁹ Bowron was the director of the North Carolina Museum of Art during the 1984 exhibition, “Baroque Paintings from the Bob Jones University Collection.” In later years he became the Director of the Harvard Art Museums and the Senior Curator of Paintings at the National Gallery of Art.

⁸⁰ This book resulted from the symposium, “Going for Baroque: Americans Collect Italian Paintings of the 17th and 18th Centuries,” organized by the Center for the History of Collecting, and held at The Frick Collection, a New York City art museum, on September 20 and 21, 2013.

⁸¹ Ian Kennedy, “The Bob Jones University Collection of Italian Baroque Paintings,” in *Buying Baroque*, 104-111. It is important to note that in this book the Bob Jones University Collection of Italian Baroque paintings takes its rightful place among other famous collections, i.e., those of Walter P. Chrysler, Jr., the Metropolitan Museum of Art, The Heim Gallery (London), and others.

events that influenced Bob Jones Jr. to collect European Old Master paintings for a Christian fundamentalist university in the “Deep South,” prior to the museum’s opening in 1951.⁸²

Over the years, there have been numerous reviews of the art collection. A representative sample of perhaps the three most relevant ones follows.

Henry R. Hope’s review, “The Bob Jones University Collection of Religious Art,” appeared in the Winter 1965-1966 edition of *Art Journal*. The museum’s new building opened to the public on Thanksgiving Day, 1965, commemorating its fourteenth anniversary. Hope had a lot to say about the university, its museum, its art, and its collector – all for the most part complimentary. He described the university as “a Christian school with evangelist practices but more fundamentalist in its faith than many other “cults” (quotation marks mine) in the South.”⁸³

As for the art, “It is absolutely extraordinary that such a collection has been acquired in the last 14 years, particularly in the midst of the astronomical prices that works of art have been bringing.”⁸⁴ As for the collector, Hope wrote that how one man could run a university, “carry on a heavy schedule of evangelist preaching,” go on “missionary trips to the Holy Land and the Far East,” and still manage to stay aware “of the picture market both here and abroad is nothing short

⁸² Richard P. Townsend and Erin Rodman Jones, *Drama and Beauty: Great European Paintings From the Bob Jones Collection* (Lewes, UK: D. Giles Limited, 2022), 17-33. Townsend was co-editor along with Erin Jones, Executive Director of the Museum and Gallery at Bob Jones University.

⁸³ Henry R. Hope, “The Bob Jones University Collection of Religious Art,” *Art Journal* 25, no. 2 (Winter 1965-1966): 154. Hope was an internationally acclaimed art critic, Chair of the Fine Arts Department at Indiana University, and a long-time editor of *College Art Journal*. Hope characterized the University as a “cult” a second time in his article (page 162) when he raised one of the question that this thesis answers, “How one wonders, does this exotic collection of saints, martyrs, and Madonnas fit into the ritual of a fundamentalist protestant cult?” It should be noted that Hope was not being derogatory when he described the University in this way. In fact, he had high praise for a university that was so different from the academia of his day.

⁸⁴ *Ibid.*, 156.

of phenomenal.”⁸⁵ The museum and its décor, although “a little heady,” was “by and large...refreshing,” and “the effect, pleasant.”⁸⁶

Hope was so impressed by what he saw when he visited the university and its art museum that he suggested to young art historians, Donald Posner and Kathleen Weil-Garris Posner, that they should make the trip to see for themselves. The Posners published their findings in the Winter 1966-1967 edition of *Art Journal*.⁸⁷ The article surveyed paintings from all of the various schools and periods, describing each in great detail, noting the overall strengths and weaknesses of the collection. On the whole, their assessment was favorable.

Jerry D. Meyer of Northern Illinois University wrote an article about the American artist, Benjamin West, and the series of religious paintings that West created for King George III, derived largely from his (Meyer’s) thesis research conducted at New York University. In this article published in *The Art Bulletin* in June 1975, Meyer points out that although “twentieth century scholars have come to recognize West’s importance as a painter of historical subjects during the Neoclassical period,” there has not been “an extended study of his contribution to eighteenth-century religious painting in England.”⁸⁸ Meyer fills this gap and concludes that “collectively the pictures (West’s) remain the most ambitious scheme of Protestant church

⁸⁵ Henry R. Hope, “The Bob Jones University Collection of Religious Art,” 158.

⁸⁶ *Ibid.*, 162.

⁸⁷ Donald Posner and Kathleen Weil-Garris Posner, “More on the Bob Jones University Collection of Religious Art,” *Art Journal* 26, no. 2 (Winter 1966-1967): 144. Donald Posner, a highly accomplished art historian and Baroque scholar, was the Ailsa Mellon Bruce Professor of the Institute of Fine Arts at New York University. He studied under Baroque expert, Walter Friedlaender. Kathleen Posner became a full professor at New York University in 1973. The Posners were PhD graduates of Harvard.

⁸⁸ Jerry D. Meyer, “Benjamin West’s Chapel of Revealed Religion: A Study in Eighteenth-Century Protestant Religious Art,” *The Art Bulletin* 57, no. 2 (June 1975): 247. Bob Jones University owns seven of the thirteen extant paintings in the series.

decoration in late eighteenth-century English art.”⁸⁹ King George III commissioned this series of “Revealed Religion” pictures for installation at a chapel at Windsor Castle, but the project was never completed. Today, seven of these large canvases hang in the War Memorial Chapel at Bob Jones University.

Of course, not every writer was complimentary about the art collection and/or the way it was displayed. In a paper published in 2004, Sarah E. Worth questions whether or not there are moral or ethical obligations involved when presenting art that one owns. Using the Bob Jones Museum and Gallery and its religious art as a case study, she argues that the museum does not meet ideal ethical standards because of the negative message that it provides about the content of its artwork.⁹⁰ As for moral obligations, Worth believes that while the owners might have a moral right to present the collection in the way that they do, it can be argued that it is a moral mistake to do so.⁹¹

Taking a different tack, Jennifer Sliwka, the Ahmanson Curator in Art and Religion at the National Gallery in London, discusses how galleries and museums display sacred works of art and considers not only how these institutions might engage viewers in more productive ways, but also how exhibitions might serve as a starting point for religious studies.⁹² Since there is a large

⁸⁹ Meyer, “Benjamin West’s Chapel of Revealed Religion,” 263.

⁹⁰ Sarah E. Worth, “The Ethics of Exhibitions: On the Presentation of Religious Art,” *The Journal of Aesthetics and Art Criticism* 62, no. 3 (Summer 2004): 281-282. The “negative message,” refers to statements concerning Catholic art found in the Bob Jones University’s Museum and Gallery. Worth is Philosophy Department Chair at Furman University in Greenville, South Carolina. The South Carolina Baptist Convention founded Furman University in 1828 and ended its association with the school in 1992 – 164 years later due to the Fundamentalist-Modernist controversy.

⁹¹ *Ibid.*, 283.

⁹² Jennifer Sliwka, “Exhibiting Christian Art,” in *Material Religion*, edited by J. Vereecke and D. Apostolos-Cappadona, 336-337 (New York: Macmillan Reference, USA, 2016).

percentage of religious Western world art, she concludes that these works should be preserved for future generations and exhibited in ways that do them justice and make their purpose clear.⁹³

Sliwka contributed a chapter to *Material Religion* in 2016.

In her master's thesis, accepted by the University of South Carolina in 2011, Sarah Swinney proposed that several Old Master paintings were altered after they were acquired by Bob Jones Jr. so that they "might better adhere to fundamentalist standards of modesty." She offers her ideas on how and why what she sees as a "problem" could be corrected. One painting in particular is discussed – *Saint Francis of Assisi Adoring the Virgin and Child*.⁹⁴ The Chicago Art Institute has published information on its website to the contrary, explaining the ways in which the artist, Denys Calvaert, decided to alter this work.⁹⁵ There are other references to alteration of paintings in the Bob Jones collection which will be explored later in this paper.

In summary, while there are abundant available resources on the topics of Fundamentalism and the art collection at Bob Jones University, the historiography of Bob Jones University and members of the Bob Jones family is somewhat lacking. However, there are two reasons why this will not present a problem for this project.

Firstly, information about the university and the family, while important in and of itself, will serve primarily as background material. The lack of what might be termed objective information concerning the university and the Bob Jones family is not of importance in relation

⁹³ Sliwka, "Exhibiting Christian Art," 337.

⁹⁴ Sarah Swinney, "Recovering From Modesty: A Response to the Alteration of an Old Master at Bob Jones University Museum and Gallery," Master's thesis, University of South Carolina, 2011.

⁹⁵ The commentary accompanying the drawing states that the artist, Denys Calvaert, made some changes before completing the painting, including covering the genitalia of the Christ Child. See [Saint Francis of Assisi Adoring the Virgin and Child | The Art Institute of Chicago \(artic.edu\)](http://www.artic.edu/saint-francis-of-assisi-adoring-the-virgin-and-child).

to the art collection with the exceptions of the university's commitment to cultural education and Bob Jones Jr.'s involvement in the endeavor.

Secondly, there are a number of primary sources available that will help to answer the questions raised earlier. In *Cornbread and Caviar*, the autobiography of Bob Jones Jr., Jones gives his definition of Fundamentalism and what being a fundamentalist meant to him, along with his motivation and purposes for collecting religious art.⁹⁶ In this and other writings of his, such as those included in the catalogues previously mentioned, Jones describes how he went about assembling the collection of Old Master paintings and the people that helped him along the way.⁹⁷ Family members, exhibition organizers, and others with a connection to Bob Jones Jr. and the collection, contributed important information in these catalogues that helps to shine some light on these issues as well.

In addition, there are contemporary newspaper accounts concerning openings, acquisitions, and exhibitions that provide a real-time window into these events and how they were received by the public. Taken all together, these sources will make up for any perceived weak areas in the existing historiography.

During research for this project, several areas of concern became clear. To begin, none of the sources examined attempted to place the topic in its proper context. In other words, none explained how the art collection at Bob Jones University compared to collections at other

⁹⁶ Bob Jones Jr., *Cornbread and Caviar: Reminiscences and Reflections* (Greenville, SC: Bob Jones University Press, 1985).

⁹⁷ Jones contributed to several of the published catalogues by providing insightful commentary in the foreword, introduction, and preface sections.

American universities and institutions, religious or not.⁹⁸ Doing so would have revealed its uniqueness, academic importance, and religious value.

In addition, the majority of the articles that were written specifically about the art collection itself drew the reader's attention to controversial events that had happened at Bob Jones University in the past – events that had had no direct bearing on the subject matter. To rectify this, only those problems that Bob Jones Jr. encountered in connection to the art collection will be discussed in this project.

Next, there is a need for an update on this thesis topic for two reasons. It has been almost twenty years since the last major work on the art collection has been published. Rondall Reynoso's 2006 thesis, "Art and Christian Fundamentalism: The History of the Bob Jones University Collection," remains the most complete and definitive work on the subject to date.

Further, although the Museum and Gallery at Bob Jones University closed in 2017, there are plans to reopen the institution at a new location in the future. In the interim, the museum continues to remain a presence by maintaining an interactive website and by providing school and community outreach programs. Information on these areas is necessary to demonstrate the continuing legacy of Bob Jones Jr. and his collection of religious art, and is vital to ensuring interest until the reopening occurs.

Addressing these areas of concern will go a long way toward explaining the significance of the collection and its contribution to the study of Christian religion, which will in turn provide

⁹⁸ Ian Kennedy did note the importance of the collection's Italian Baroque paintings in regards to those in other famous collections but did not include the entire collection in his assessment. See 21 n.77.

answers to the questions raised in this project. With that said, the remaining chapters of this paper will address three major topics.

Chapter II will focus on the history of Bob Jones University and that of its founder, Robert Reynolds “Bob” Jones Sr., and family. From its earliest beginnings in Florida in 1927, and continuing during its tenure in Tennessee, Bob Jones University stressed the importance of educating the whole person – academically, spiritually, and culturally. Programs in drama and opera were part of the extra-curricular activities offered even before the university’s final move to Greenville, South Carolina in 1947.⁹⁹ Bob Jones Sr., and his son, Bob Jones Jr., were both staunch fundamentalists and it naturally followed that Bob Jones University would be a fundamentalist institution. However, neither man saw a conflict between their religious beliefs and their interest in culture and the arts. In fact, they believed that exposure to them made for a more well-rounded Christian - one who was better equipped to go out into the world and be a more effective witness for Christ.

Bob Jones Jr. was a truly unique individual. Chapter III will take note of his many talents – as a scholar, Shakespearean actor, educator, evangelist, and administrator – which taken altogether, help to explain his interest in and motivation for collecting Christian religious art. A Renaissance man in every way, Jones showed great curiosity and expertise in many areas most probably due to both his unconventional upbringing and educational accomplishments. An only child, born and raised in Montgomery, Alabama, Jones often accompanied his parents during preaching engagements and trips abroad. Being educated for the most part by private tutors and

⁹⁹ Bob Jones Jr. did not begin collecting art until after the college moved to Greenville, South Carolina in 1947. The museum first opened in November 1951.

in private schools and also being exposed to the great museums and galleries of Europe during his impressionable years set the stage for his keen interest in culture and the arts.

Jones graduated from Bob Jones College in 1931 when he was nineteen years old; two years later he earned a Master of Science in History from the University of Pittsburgh. In that same year, 1933, he became acting President of Bob Jones College upon its move to Tennessee from Florida – the youngest man ever to become president of a college or university in the United States. Jones spent two summers during graduate school in England, studying and attending Shakespeare’s plays.

The final and most important part of this project – the collection of religious paintings assembled by Bob Jones Jr. for the art museum that he founded at Bob Jones University – will be explored in Chapter IV. From the beginning, Jones approached this project with an eye on quality and excellence. He sought out and surrounded himself with experts from the art world – scholars, critics, and dealers – who advised him on acquisitions and attributions, donated their talents to the collection’s catalogues, participated in its symposiums, organized exhibitions, and supported this self-described neophyte through personal friendships as well. In addition, he made sure that he marked special occasions – the opening of a new museum or exhibit – in a special way – hosting a dinner or reception and recognizing those who had taken a part in the proceedings. In other words, everything he did was not only carefully and thoughtfully planned – it was a class act.

The first section of the chapter will focus on the collector – his motivations and purpose for collecting, the parameters he set in cooperation with the Executive Committee of the university, how he went about the actual acquisition of the art works, and those individuals who advised, aided, and influenced him in his efforts.

The second section will examine the history of the collection and the museum, focusing on the period from 1951 to 1984. The discussion will include some of the more important catalogues, exhibitions, and reviews that highlight the Old Master paintings and their various movements, i.e., the Gothic to the Baroque, their different schools and regions - Italian, French, Spanish, Dutch, German, etc., - as well as the artists that created them – both the famous and the not-so-well known. Major importance will be given to the Italian Baroque paintings that make up the majority of the Old Masters collection. Highlights of the collection from all schools and periods will be noted as well.

This section also will briefly examine one of the other collections of religious art that are a part of the overall collection - the biblical antiquities collected and donated by Drs. Frank and Barbara Bowen, archaeologists and missionaries to the Bible lands of the Middle East.¹⁰⁰

Reviews of the art collection, the museum, and major exhibitions at home and abroad, will make up the final section. The various objections raised, and problems encountered by Bob Jones Jr. in conjunction with the collecting of the art for the university and the method in which it was displayed, will be explored to determine their validity. In addition, there will be an examination of the legacy left by Bob Jones Jr. and his collection of religious art, along with future plans for its continuation.

At the conclusion of this project, it will be shown that there was not a problem with a fundamentalist Christian university having a religious collection of art. On the contrary, it was a miracle and a gift to those fortunate enough to have experienced it in person. However, before

¹⁰⁰ The other collections – historical Bibles, furniture, sculpture, tapestries and other textiles, vestments and Russian icons– are beyond the scope of this project. Many of these items can be viewed on the Museum and Gallery website, [M&G Collections Online - Museum & Gallery \(musemandgallery.org\)](http://musemandgallery.org).

that could happen, there first had to be the man who would found such a school – and that man was Robert Reynolds “Bob” Jones Sr.

Chapter II – Bob Jones Sr. and Bob Jones College

“There followed after me today a youth whose feet will pass this way. This chasm, which has been as naught to me, to that fair-haired boy may a pitfall be; he, too must cross in the twilight dim – Good friend, I am building this bridge for him.”¹

Robert Reynolds Jones Sr. was born on October 30, 1883 in Skipperville, an unincorporated area of Dale County, Alabama, in the southeastern part of the state known as the Wiregrass Region.² “Bob” as he was called, was the eleventh of twelve children born to William Alexander “Alex” Jones and Georgia Ann Creel Jones.³ The Joneses were a hard-working church-going farm family – qualities that left a definite impression on the young boy who would grow up to become a world famous evangelist and founder of an influential Christian university.

¹ Johnson, *Builder of Bridges*, n.p., printed two pages before the “Foreword” that begins on ix. This passage is an excerpt from the W. A. Dromgoole poem, “The Bridge Builder.” William Allen “Will” Dromgoole (1860-1934) was born in Murfreesboro, Rutherford County, Tennessee. From the information on her tombstone, she was an “Author, Poet, Song Writer, 30 years Literary Editor Nashville Banner.” See Findagrave.com for William Allen “Will” Dromgoole.

² Bob Jones (Sr.) to Thomas Owen, letter, June 4, 1913, in Alabama Department of Archives and History, Montgomery, Alabama, Public Information Subject Files – Surname Files, 1901-1984, Microfilm SG002624-2652. Thomas McAdory Owen (1866-1920) was a lawyer and founder and first director of The Alabama Department of Archives and History (ADAH). He was dedicated to preserving the history of the state and its people with the goal of publishing his research. Owen died in 1920 and the following year, his widow, Marie Bankhead Owen, copyrighted and published his work. For the entry for Robert Reynolds Jones which resulted from details provided by Jones to Owen in the above referenced letter, see Thomas McAdory Owen, *History of Alabama and Dictionary of Alabama Biography in Four Volumes* (Chicago: The S. J. Clarke Publishing Co., 1921), Volume III, 940-941. The Wiregrass Region of Alabama includes nine counties located in the southeastern part of the state. It extends into southern Georgia and northern Florida and is so named because of the abundance of the variety of grass that grew in its sandy soil – *Aristida stricta* – a wiry-textured grass.

³ Bob Jones (Sr.), *Comments on Here and Hereafter* (New York: Loizeaux Brothers, 1946), 10, 14. This book was taken from columns of *The Fellowship News* and from syndicated newspaper articles, dictated by Bob Jones Sr. The columns for secular newspapers were captioned with the same title as that of the book. Dr. Grace W. Haight, faculty member of Bob Jones College and later of Bob Jones University, arranged the contents. She was managing editor of *The Fellowship News*, serving with co-editor, Bob Jones Sr.

Alex Jones had been born in Macon County, Georgia and moved with his family to Macon County, Alabama in his youth. Georgia Ann Creel had been born in Alabama.⁴ They married in Barbour County (Georgia Ann's home county) in 1859 and were living there in 1860 with their three-month old son, James A. Jones.⁵ Sometime later they moved to Dale County, where they were enumerated in the 1870 U.S. Federal Census with their five children.⁶ Georgia Ann bore four more children during the next ten years, and by 1886 had given birth to three more.⁷ She died ten years later when Bob was fourteen years old.⁸

The Jones family patriarch died sometime in 1900 – after June 21 when the 1900 U. S. Federal Census was taken for Brannan, Dale County, Alabama. In this record, W. A. (Alex) Jones is the head of household, born in April 1835 in Georgia. His father was born in South Carolina, and his mother, in Georgia. He is a sixty-five year old farmer and was not employed for three months of the previous year. He could read and write, owned his own home free and clear of a mortgage and lived on a farm.⁹ Six of his nine living children were enumerated with him: four

⁴ Bob Jones (Sr.) to Thomas Owen.

⁵ U.S. County Marriage Records, Alabama, 1805-1967, Barbour, Fil No. 001289482. 1860 United States Federal Census, Faulks, Barbour, Alabama; Roll: M653_1; Page: 522; Family History Library Film: 803001. James A. Jones, oldest child of Alex and Georgia Ann Jones, died on March 1, 1879, and is buried in Center Ridge Cemetery in Ozark, Dale County, Alabama.

⁶ 1870 United States Federal Census, Beat 12, Dale, Alabama: Roll: M593_12; Page 265B.

⁷ 1880 United States Federal Census, Skipperville, Dale, Alabama; Roll 10; Page: 647b; Enumeration District: 065. See also the Findagrave.com website entry for William Alexander "Alex" Jones in Clark Cemetery, Dothan, Houston County, Alabama, for birth, death, and burial information for Alex and Georgia Ann Jones and eleven of their twelve children.

⁸ Bob Jones (Sr.), *Comments on Here and Hereafter*, 12. Technically, Bob was probably closer to thirteen years old when his mother died, i.e., he was born in October 1883 and Georgia Ann died sometime in 1896, according to the date on her tombstone. It should be stated that while dates of birth and death are not always accurate, what is important here is that he lost his mother at a young age.

⁹ 1900 U.S. Federal Census; Brannon, Dale, Alabama, Roll: 12; Page: 5; Enumeration District: 0063.

unmarried daughters, and two unmarried sons. Of these, Robert R. Jones was sixteen years old and working as a teacher for six months out of the year.¹⁰

Census and other legal records, while important in their own right with their names, dates, and locations, do not provide the details of a person's life – especially those of their formative years, when their family life, education, and religious upbringing – the things that matter the most - are so important. This information comes either from a person's own words written by himself or words written by another person about them. Of these, of course, an autobiography is ideal if one exists.

Although Bob Jones Sr. did not write his life story, he did write columns for both religious and secular publications. In these articles, collected and published in 1942, Jones among other topics, provided important insight not only into his early years and upbringing, but also revealed his thoughts and feelings about his experiences.¹¹ Further, he related these experiences to the concerns and problems of others later on in his life.

To put things into proper perspective, at that time, Jones was fifty-nine years old and had been an evangelist for over forty years.¹² He had founded Bob Jones College fifteen years earlier. Even so, the memories of his childhood were clear, and the words he used to describe it were honest and heart-felt. Bob Jones Sr., rather than being ashamed of his humble beginnings, was shaped by the love and care of his parents, their work ethic, and the religious beliefs they passed

¹⁰ 1900 U.S. Federal Census, Brannon, Dale, Alabama. This is the first census in which Robert R. Jones Sr., appears. The U.S. Federal Census Records for 1890 were destroyed in a fire and only a few fragments remain. This census has been taken every ten years since 1790. Jones taught school in Abbeville, Brannon Stand, and other localities in his early years, but the exact dates are not known at this time. See Johnson, *Builder of Bridges*, 10, 47.

¹¹ Bob Jones (Sr.), *Comments on Here and Hereafter*.

¹² *Ibid.*, Introduction, n.p.

down to their children. A few examples will serve to illustrate the importance of their influence and what it meant to him then and later on as an adult.

For instance, he often used the word “country” in the stories he told about his childhood and many times, these stories involved traveling in a wagon.¹³ “When I was a little country boy at the age of eleven a revival was held in a country church about four miles from our home.”¹⁴ His father drove him there “in the little spring wagon.”¹⁵ Concerning this revival Jones said, “I was an innocent country boy, but I needed God.”¹⁶ He had been praying for several years for God to save him, and He saved him that night in that country church.¹⁷ Jones credited that experience with being, “The only thing that has kept me steady through these years,” and proclaimed that, “Nothing holds a man in line like a real Christian experience.”¹⁸

Growing up, Jones revealed that he was “reared in a community where the old preachers believed the Bible from cover to cover,” and we were taught to reverence God.”¹⁹ The Jones family moved from Skipperville to Brannon Stand, a suburb of Dothan, Alabama, when Bob was three months old.²⁰

¹³ Bob Jones (Sr.), *Comments on Here and Hereafter*, 9, 11, 13, 22.

¹⁴ *Ibid.*, 9.

¹⁵ *Ibid.*

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ *Ibid.*, 12.

²⁰ Johnson, *Builder of Bridges*, 10.

Once when a friend told him, “I don’t understand God,” Jones replied, “When I was a little country boy, I used to climb up into my father’s lap, put my head against his bosom and listen to his heart beat...” Then he explained how, being a little child, he listened to what his father said, but didn’t understand him. However, he was his father, “he loved me, and I loved him, and I had rather have known this than to have understood all he said.”²¹ What a simple lesson about the kind of faith that Christians should have!

On another occasion, when he was a “ten-year-old country boy,” Jones had accompanied his father and two or three of his father’s friends on a trip in a covered wagon. It was raining but he was dry and comfortable. They were not in a rush, and he had time to daydream. He enjoyed listening to the “grown-ups” talk and eating a “good, cold, home-prepared lunch,” cooked by his mother.²² Jones made the observation that “We have made life a little easier for our children and in so doing have probably done them great harm.”²³ He was positive that young people were not as happy as they were when he was a boy in the country.²⁴

Jones used the phrase, “little country home,” to refer to the home he grew up in.²⁵ Being the eleventh in a family of twelve children, there were lots of arguments, but they lived in peace because they had the same parents and because they loved each other. Jones likened this to

²¹ Bob Jones (Sr.), *Comments on Here and Hereafter*, 9-10.

²² *Ibid.*, 11-12. Jones mentioned that his mother was a good cook.

²³ *Ibid.*, 12.

²⁴ *Ibid.*

²⁵ *Ibid.*, 12, 22.

Christians arguing over interpretations of God’s Word, but also stated that there was no excuse for them “not loving each other and not living peaceably together.”²⁶

Alex Jones ran a small farm when Bob was “a young country boy,” and “raised a great many vegetables.”²⁷ Bob sold the vegetables in Dothan, going door-to-door. At one of these homes he asked the lady on the porch if she “wished to buy some vegetables.”²⁸ She replied that she did not live there – she was just visiting, and the owner was not at home. As he started to leave, the woman spoke to him in a kind voice, saying that he was such a nice-looking boy, and he looked like such a good boy. He never forgot her encouraging words.²⁹

Some years later as he sat at the breakfast table with a family of his own, a young boy at the front door asked if he wanted any vegetables that morning.³⁰ Bob remembered the kind words the woman had spoken to him all those years ago, went to the door, and repeated them to the boy. He never learned the woman’s name and observed that just because a person speaks kind words does not mean they will be in heaven. Nevertheless, he wondered if she would have spoken to him as she did – giving him encouragement that he badly needed to hear – if she had not been a Christian. The lesson here, according to Jones is, “If you’ve had a kindness shown, pass it on!”³¹

The “little country home” mentioned earlier was also the place where both of Jones’s parents left this world. Visiting the old home place more than forty years since his mother’s

²⁶ Bob Jones (Sr.), *Comments on Here and Hereafter*, 14.

²⁷ *Ibid.*, 12.

²⁸ *Ibid.*, 13.

²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ *Ibid.*

death, Jones described it as dilapidated. He observed that they did not “have such a fine home... It was always simple; but we kept it in good repair, and my mother’s flowers were always beautiful.”³² Jones’s memory of his mother was “the memory of a tired face.” He remarked that “Many a time on Saturday night,” he had seen her mending and ironing his clothes so that he would have something to wear to Sunday school the next day.³³ He also noted that the only time that she looked rested was when “they put her in the coffin and stretched her hands across her peaceful breast.”³⁴ Jones often wondered, “how my mother would have gotten along in this world without Jesus Christ.”³⁵

Jones was fourteen years old when his mother “was rocked to sleep in the arms of Death.”³⁶ As she lay dying, she looked at her son and told him to “be a good boy and to meet her in heaven.” Jones promised her that he would do both.

At sea enroute to an evangelistic tour of Europe, accompanied by his wife and a group of young people from Bob Jones College, a song caused Jones to remember his father’s death. On Sunday, October 7, 1934, there had been no services onboard the ship due to the roughness of the sea and the sickness of most of the passengers. That evening on deck, “...our little group sang many of the old hymns which we sing at Bob Jones College.” When someone suggested the song, “Jesus Savior, Pilot Me,” his mind suddenly became flooded with memories.³⁷

³² Bob Jones (Sr.), *Comments on Here and Hereafter*, 18.

³³ *Ibid.*, 14.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ *Ibid.*, 18.

³⁷ *Ibid.*, 22.

Jones was seventeen and with his father in the family home where just three years earlier, his mother had passed away. Alex Jones told his son, “I am going Home,” and like his wife before him said, “I want you to promise to meet me in heaven.”³⁸ With that, he began to sing the song, “Jesus Savior, Pilot Me,” and after a few lines, “he closed his eyes and went Home.”³⁹

Many years after the death of his parents, Jones visited his family’s old homeplace. In describing the occasion, he noted that if he could talk to his parents for just a little while, he wouldn’t ask them about heaven – rather, he would tell them how much he loved them and he would thank them for all that they had sacrificed for him.⁴⁰ Since he was a parent, he felt sure they would say, “It was not sacrifice. Love is never happy unless it is giving and doing.”⁴¹

About this same time, Jones visited the cemetery where his mother, father, and eight of his brothers and sisters had been laid to rest in the family plot.⁴² Of the twelve children born to Alex and Georgia Ann Jones all but two were gone. He remembered that in the old days, after dinner on Sundays, he and his parents, along with his younger brother, Richard, would put flowers on the graves of two of his sisters.⁴³ On this occasion he remarked, “As I drop my tears on these blankets of stone, I sorrow not as those who have no hope. Jesus is coming again someday. The dead who died in Him will be raised. The living will be translated to meet Him in

³⁸ Bob Jones (Sr.), *Comments on Here and Hereafter*, 22.

³⁹ *Ibid.*

⁴⁰ *Ibid.*, 18.

⁴¹ *Ibid.*

⁴² William Alexander “Alex” Jones, his wife, “Georgia Ann Creel Jones, and nine of their twelve children are buried in Clark Cemetery in Dothan, Houston County, Alabama. At the time of Bob Jones’s visit, his sister, Dollie Jones Peterson, was still living. She died in 1945. Jones outlived all his siblings, dying in 1968 at the age of 84. See the Findagrave.com website for the Jones family’s burial location and information.

⁴³ “Joda” Jones was 18-19 years old when she died in 1886; her younger sister, Georgia, was 19-20 years old when she died in 1889. See the Findagrave.com website referenced earlier.

the air.”⁴⁴ As for his family, Jones said, “When I get to heaven, I am going to ask God just to let our family get off to ourselves for a little while.”⁴⁵

Besides a love of family and a reverence for and obedience to God, the Jones family placed a high value on education. Both Alex and Georgia Ann Jones could read and write.⁴⁶ Alex Jones realized that his young son had some “ability as a speaker,” and he insisted that Bob memorize poems, prose, and passages of Scripture and recite them to him.⁴⁷ When friends visited in the Jones’s home, Bob was made to say his speech to them.⁴⁸ Jones said his father never knew how much he suffered; even so, “He was giving me training which has meant much to me on the platform and in the pulpit.”⁴⁹ He added that there were many things for which he was going to thank his father when he got to heaven.⁵⁰

In his letter to Thomas Owen, its details written for inclusion in a future history of Alabama, Jones reported that he “obtained his early education in the country schools of Dale

⁴⁴ Bob Jones (Sr.), *Comments on Here and Hereafter*, 19-20.

⁴⁵ *Ibid.*, 10.

⁴⁶ U.S. Federal Census records for 1860, 1870, and 1880, indicate that the census taker recorded that Alex Jones could read and write. For the years 1860 and 1880, the census taker recorded that Georgia Ann could read and write; however in 1870, they recorded that she could read but could not write. The accuracy of these records depend on who answered the questions asked by the census taker and on the recording skills of the census taker as well.

⁴⁷ Bob Jones (Sr.), *Comments on Here and Hereafter*, 10.

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

County, Alabama, and in the High School at Kinsey, Henry County, Alabama.”⁵¹ He spent three years at Southern University in Greensboro, Alabama.⁵²

During Jones’s early years, children in rural communities were often needed to help work in the fields on their family farms. As a result, schools were conducted for a few months out of the year. Such was young Bob’s situation. He went to one school a few miles above his home for three months, then went to another school a few miles below his home for an additional three months.⁵³ By chance, a visitor to the Jones home provided the young boy with a unique opportunity to further his education.

Charles Jefferson Hammitt, principal of Mallalieu Seminary, a Methodist secondary school in Kinsey, Alabama, sold books during the summer, calling on the Jones household in 1896.⁵⁴ During the visit, Bob was told to “say his piece,” as he was often made to do for company. Hammet was so impressed with what he heard that he inquired about the boy’s schooling. Learning that Bob attended school for just a few months each year, he offered to take him back to Kinsey where he could attend high school there for nine months out of a year.⁵⁵

Hammitt explained that his work made it necessary for him to be away from home much of the time. As a result, he needed someone to stay with his wife and two children and assist them with their chores. Wanting the best for his son, Alex Jones immediately began making arrangements to send him to Kinsey, thirteen miles away. Bob Jones did not want to leave his

⁵¹ Bob Jones (Sr.) to Thomas Owen. Owen, *History of Alabama and Dictionary*, Volume III, 940-941.

⁵² Ibid.

⁵³ Johnson, *Builder of Bridges*, 29-30.

⁵⁴ Johnson, *Builder of Bridges*, 17, 29-30. See also Turner, *Standing Without Apology*, 6-7.

⁵⁵ Johnson, *Builder of Bridges*, 29-30. See also Turner, *Standing Without Apology*, 6-7.

family, but he made the best of the situation – realizing that it was God’s will for his life.⁵⁶ Jones finished his high school studies at Mallalieu in 1900.⁵⁷

In the middle of December of that same year, Jones now seventeen years old and an orphan, entered Southern University, later renamed Birmingham-Southern, at Greensboro, Alabama.⁵⁸ His studies there included Latin, mathematics, and science.⁵⁹ While he admitted that he was not the best student, academically speaking, he did win many medals in speech and dramatics and became a popular debater. He often practiced his speeches while walking in the countryside or in the woods.⁶⁰

Jones struggled financially in college, just as he had done in high school.⁶¹ Years later he recalled that he knew “what the world calls poverty.” He had “waited on a family” for his “board to get through high school,” and had “borrowed money to go to college.” He knew what it meant “to have the last dollar go.”⁶² At Southern, he was often without money and borrowed what he could not earn by preaching or doing odd jobs.⁶³ He preached somewhere every weekend and held meetings in Louisiana for three summers. Eventually, the demands of preaching became too

⁵⁶ Johnson, *Builder of Bridges*, 30-31.

⁵⁷ Turner, *Standing Without Apology*, 6-7.

⁵⁸ Johnson, *Builder of Bridges*, 36. See also Turner, *Standing Without Apology*, 6-7. Bob Jones Sr.’s father had died sometime between late June and mid-December 1900.

⁵⁹ Johnson, *Builder of Bridges*, 36.

⁶⁰ Turner, *Standing Without Apology*, 36, 39.

⁶¹ Johnson, *Builder of Bridges*, 36.

⁶² Bob Jones (Sr.), *Comments on Here and Hereafter*, 15.

⁶³ Johnson, *Builder of Bridges*, 36. Jones left college in 1904 at the age of 21. See also Bob Jones (Sr.) to Thomas Owen.

much, and his studies began to suffer.⁶⁴ Jones left college after three years.⁶⁵ He had been preaching since he was a young boy, and it was now time for him to step fully into his calling as an evangelist.

Alex and Georgia Ann Jones had brought up their children in the faith. Alex was an immersed Methodist, and his wife was a Primitive Baptist. There was no Baptist church in the area and the family attended the Methodist church near their home.⁶⁶ Even so, Bob and some of the other children were baptized in the creek near the Methodist church.⁶⁷ “Perhaps it was this mixing of denominations in the home that provided a strong background for Jones’s interdenominational work of the future.”⁶⁸

From a very young age, there were signs that Jones was destined to do great things in the name of the Lord. When he was six years old, “he felt a certain pull, a certain calling,” but did not act upon it until he attended a revival at his home church five years later.⁶⁹ At that meeting, an elderly preacher told the story of a sick man let down through a hole in the roof of a house to the feet of Jesus (Mark 2:1-12 , Luke 5:17-26).⁷⁰ When the altar call was given, Bobby was the

⁶⁴ Johnson, *Builder of Bridges*, 37.

⁶⁵ Bob Jones (Sr.) to Thomas Owen.

⁶⁶ Turner, *Standing Without Apology*, 4.

⁶⁷ Wright, *Fortress of Faith*, 4-5.

⁶⁸ *Ibid.*, 5.

⁶⁹ Johnson, *Builder of Bridges*, 20.

⁷⁰ *Ibid.* Bob Jones Sr. had been “struggling to get to Jesus.” When he heard this story, he took it as a sign that it was his time to formally accept Christ.

first to go forward and “made his public confession of faith in the Lord Jesus Christ as his personal Saviour.”⁷¹

“After his conversion, he started preaching anywhere he could find someone to listen.”⁷² His speeches at the Sunday School of his home church – the Methodist Church in Brannon’s Stand – led to his election as Sunday School Superintendent when he was twelve.⁷³ From this time forward, he had quite a reputation as “the boy preacher” and “people would flock to hear him.”⁷⁴ At thirteen, he convinced his father to let him build a brush arbor where he conducted a revival meeting for a week and it was there that, “we organized a church with fifty-four members.”⁷⁵ He continued preaching there for about a year.⁷⁶

Bob Jones was licensed to preach by the Methodist Episcopal Church South when he was fifteen years old.⁷⁷ At sixteen he was called to pastor the Headland Circuit in what later became the Dothan District, ministering to five churches, including the little church that he had started.⁷⁸ He was living in Kinsey, where he had gone to attend high school. This paid him twenty-five dollars per month.⁷⁹ Jones did not wait until Sunday to preach. Instead, he walked to the homes

⁷¹ Johnson, *Builder of Bridges*, 20.

⁷² *Ibid.*, 22.

⁷³ *Ibid.*, 18.

⁷⁴ *Ibid.*, 22.

⁷⁵ *Ibid.*, 22-23.

⁷⁶ *Ibid.*, 23.

⁷⁷ Bob Jones (Sr.) to Thomas Owen. R. K. Johnson stated that Jones was ordained before he was fifteen. See Johnson, *Builder of Bridges*, 23.

⁷⁸ Johnson, *Builder of Bridges*, 25. See also Bob Jones (Sr.) to Thomas Owen. In this letter, Jones said he was seventeen when he served the Headland Circuit Alabama Conference.

⁷⁹ *Ibid.*

of his friends during the week, asking if he could hold a service.⁸⁰ In his first years on the circuit, he received more than four hundred members by profession of faith.⁸¹

As previously discussed, Jones continued to preach while in college. By 1903 he was scheduled for revival campaigns throughout Alabama and Louisiana. Typically, these meetings were sponsored by one church, were held during the summer, and lasted fourteen to twenty-eight days or longer. Invitations to preach became more frequent and by his senior year, Jones was “kept busy preaching or preparing to preach.”⁸²

Jones met his first wife, Bernice Sheffield, while attending Southern University. They were married on October 24, 1905. Not long thereafter, Jones’s young bride became ill and was diagnosed with tuberculosis. The couple went west, hoping that she would be cured. When her condition worsened, they returned to Alabama where Bernice Jones died on September 7, 1906. They had been married less than eleven months. Not long after, Bob Jones was diagnosed with tuberculosis himself, and returned to the west for a year to recover.⁸³

Jones did recover and returned to Alabama. In 1907, while preaching at a meeting in Uniontown, a small town in the western part of the state, he met a young woman during choir practice. Mary Gaston Stollenwerck came from a prominent local family. Although they were not considered wealthy, she was “gracious and cultured.”⁸⁴ In fact, Jones said that, “she had all

⁸⁰ Johnson, *Builder of Bridges*, 25.

⁸¹ *Ibid.*, 26.

⁸² Turner, *Standing Without Apology*, 8.

⁸³ *Ibid.* Jones was diagnosed with “tuberculosis of the throat,” and his case was considered hopeless. See also Johnson, *Builder of Bridges*, 51.

⁸⁴ *Ibid.*

the culture and refinement” that he lacked.⁸⁵ About a year and a half after their first meeting, they were married.⁸⁶

The *Alabama Beacon* published the wedding announcement of Mary Gaston Stollenwerck and the Reverend Robert Reynolds Jones. Mrs. Jones was described as “a very attractive young woman, a social favorite in the community, and a devoted member of the Methodist church.”⁸⁷ Reverend Jones was “an evangelist of considerable reputation throughout the South.”⁸⁸

Less than three months after their marriage, a local paper carried an account of a revival that had just concluded in Abbeville, Alabama – a small town about twenty miles east of Jones’s boyhood home. In reference to Jones the article stated that “at the age of twenty-four he has a national reputation as a soul winner, and has accomplished results perhaps greater than any other man of this country, at his age.”⁸⁹ Speaking of Mrs. Jones the article read, “Accompanying Bob Jones is his consecrated wife who is devoting her life to the winning of souls.”⁹⁰ The meeting was a great success. Attendance was estimated to have been between one-thousand to fifteen hundred people and as a result, 132 people joined the church. Of these, 68 joined the Methodist Church, 58 joined the Baptist Church, and six joined other denominations.⁹¹

⁸⁵ Johnson, *Builder of Bridges*, 57.

⁸⁶ *Ibid.*, 58. The Joneses were married on June 17, 1908.

⁸⁷ “Jones-Stollenwerck,” *Alabama Beacon*, Greensboro, Alabama, June 25, 1908, Newspapers.com.

⁸⁸ *Ibid.*

⁸⁹ “Abbeville Aroused and Revived,” *The Abbeville Times*, Abbeville, Alabama, September 3, 1908, Newspapers.com.

⁹⁰ *Ibid.*

⁹¹ *Ibid.*

In the years that followed, Bob Jones continued to win souls for Christ – all over the United States. His wife often accompanied him – even after the birth of their first and only child, Robert Reynolds “Bob” Jones Jr., on October 19, 1911.⁹² Jones accepted invitations to preach in cities both large and small – New York, Los Angeles, Atlanta; Abbeville, Ozark, and Montgomery, Alabama; Hartford City and Winona Lake, Indiana, and St. Petersburg, Florida, to name just a few.⁹³

In the early years of his ministry, Jones preached in churches, in large canvas tents, or in municipal buildings.⁹⁴ For example, in 1912, he conducted a revival in Atlanta that was held at various locations around the city. During this campaign, William D. Upshaw wrote an article for a local newspaper about him, calling him “a sort of Hardshell Methodist, like Whitefield was, who preaches salvation by grace and the miracle of regeneration with apostolic power.”⁹⁵ Of his preaching style, he was “absolutely orthodox... every denomination is dear to him if it represents his risen Lord...his sermons are short and to the point, not a dull moment...”⁹⁶

As time went on, Jones began developing city-wide, cooperative campaigns. All orthodox churches in the area were invited to participate in the sponsorship of a meeting. It was not uncommon for three thousand to five thousand adults to attend an evening service.⁹⁷

⁹² Johnson, *Builder of Bridges*, 59.

⁹³ *Ibid.*, 62.

⁹⁴ Wright, *Fortress of Faith*, 18.

⁹⁵ Johnson, *Builder of Bridges*, 65. Upshaw later represented Georgia in Congress. Jones was a guest in Upshaw’s home.

⁹⁶ Johnson, *Builder of Bridges*, 66.

⁹⁷ Turner, *Standing Without Apology*, 8.

In the larger cities, tabernacles - large wooden structures – were constructed especially for his meetings.⁹⁸ These buildings had a large platform at the front – big enough to hold the speaker and a choir of five hundred to one thousand people. Worshippers sat on long wooden benches constructed of pine boards. The aisles were strewn with sawdust or shavings.⁹⁹ An “old fashioned mourner’s bench” stood in front of the platform.¹⁰⁰ In later years, Jones’s wife recalled that there was never a tabernacle large enough to accommodate the crowds.¹⁰¹

McKeesport, Pennsylvania was the site of “a big tabernacle campaign,” in January 1927.¹⁰² The meeting opened on January 2 and ran for four weeks. Thirty-five churches were participating sponsors which included the following denominations - Methodist, Baptist, Presbyterian, Evangelical, Christian, United Presbyterian, Congregational, United Brethren, and Reformed. A chorus of more than one thousand performed, directed by Harry E. Storrs of Berrien Springs, Michigan. Storrs had been in McKeesport during the previous month supervising the building of the tabernacle which had a seating capacity of five thousand.¹⁰³ An estimated fifteen thousand people attended the last three of the four services conducted on Sunday, January 30, the final day of the campaign.¹⁰⁴

⁹⁸ Turner, *Standing Without Apology*, 8. This had been a common practice for other famous evangelists that had come before Jones.

⁹⁹ Wright, *Fortress of Faith*, 19.

¹⁰⁰ Johnson, *Builder of Bridges*, 66. The mourner’s bench, also known as the anxious bench, was a gathering place approached by individuals wanting to experience conversion or by those who had “backslidden” and were seeking forgiveness for their sins.

¹⁰¹ Turner, *Standing Without Apology*, 8.

¹⁰² “Bob Jones to Open Evangelistic Drive For McKeesporters,” *The Pittsburgh Post*, January 1, 1927, Newspapers.com. McKeesport is approximately twelve miles southeast of Pittsburgh.

¹⁰³ *Ibid.*

¹⁰⁴ “Bob Jones Revival Closes,” *The Pittsburgh Post*, January 31, 1927, Newspapers.com.

By the 1920s the name “Bob Jones” was a household word in many parts of the country.¹⁰⁵ Before his thirtieth birthday he had conducted revivals in twenty-five states.¹⁰⁶ Moreover, Jones estimated that he had preached twelve thousand sermons to audiences totaling fifteen million people by the time he was forty years old.¹⁰⁷ In 1921 when he was thirty-eight years old, Muskingum College in New Concord, Ohio, awarded him an honorary Doctor of Divinity degree for his faithful service as an evangelist.¹⁰⁸

Contemporary newspapers across America carried news of his many revivals and their great success in winning souls for Christ. From all indications he was a successful evangelist and perhaps, should have been satisfied with his accomplishments. However, over the years, he had become more and more concerned about the state of education in the country and its effect on young people.

Although the teaching of evolution was a major issue for Bob Jones the religious beliefs and behaviors of college-age students were more important.¹⁰⁹ He and other like-minded fundamentalist leaders – people who believed that the Bible was the inerrant word of God – became convinced that the teaching of evolution as a fact and not as a theory was undermining students’ faith in the Bible.¹¹⁰ James H. Leuba’s study, *The Belief in God and Immortality*, published in 1916, focused on the beliefs of undergraduate students and science professors in American colleges. This study confirmed that “more than fifty percent of science professors in

¹⁰⁵ Turner, *Standing Without Apology*, 11.

¹⁰⁶ Johnson, *Builder of Bridges*, 64.

¹⁰⁷ Turner, *Standing Without Apology*, 12.

¹⁰⁸ *Ibid.*, 12.

¹⁰⁹ *Ibid.*, 20.

¹¹⁰ *Ibid.*, 16.

American colleges and universities embraced Darwinian evolution as fact” and no longer believed in a personal God and personal immortality. Further, “forty-five percent of American college graduates had discarded their faith in God and the doctrines of the Bible because of the influence of unbelieving professors.”¹¹¹

The results of the study served to underscore what conservative religious leaders had been thinking and saying – in light of the stories that they had heard from parents and students as to what was happening in American colleges and universities.¹¹² Bob Jones had heard these same disturbing stories during his evangelical ministry – stories of young people who had been raised in Christian homes but had returned from colleges and universities with their faith shattered and sometimes with their morals wrecked.¹¹³

It was about this same time that Bob Jones began to realize a need for a different kind of school. He did not want to build it himself. Instead, he would have preferred for someone else to take on the project of starting a school in the South that would stay true to the fundamentals and have broad appeal, i.e., be both nondenominational and interdenominational.¹¹⁴ There were already “a number of orthodox, independent, religious schools...that were doing a good work in their special field...” but something was lacking. When he could not find anyone willing or able to take on the job, he decided that “God was opening the door and he dared not fail to enter it.”¹¹⁵

¹¹¹ Turner, *Standing Without Apology*, 15-16. See James H. Leuba, *The Belief in God and Immortality: A Psychological, Anthropological and Statistical Study* (Boston: Sherman, French & Co., 1916).

¹¹² *Ibid.*, 16.

¹¹³ *Ibid.*, 20.

¹¹⁴ Johnson, *Builder of Bridges*, 173. See also Turner, *Standing Without Apology*, 23, 29.

¹¹⁵ Johnson, *Builder of Bridges*, 173.

Jones made known his plans to found a school to his wife in early April 1925, while they were enroute to a vacation in south Florida. They had stopped for lunch and were eating under some shade trees. Instead of continuing on to their destination, they turned back and drove to Panama City to see a friend of Jones - R. L. McKenzie, a real estate broker.¹¹⁶

Jones's primary reason for wanting to build a school in Florida, instead of in his home state of Alabama, was one of location. It was not far from where he had grown up, he knew the country there, and he believed it would be the best place. He also thought Florida would appeal to northern people who would like to send their children there for the winters.¹¹⁷

Mrs. Jones knew that for her husband, to think was to act.¹¹⁸ Three days after reaching Panama City, Jones had met with McKenzie, some bankers, and a lawyer and everything had been decided.¹¹⁹ A Board of Trustees that included McKenzie, the governor of Alabama, a judge, a banker, and Mr. and Mrs. Bob Jones Sr., was formed, the school was incorporated as a "corporation not-for-profit," and the school charter was approved by the circuit court in Panama City.¹²⁰ The Board recommended that the school be named, "Bob Jones College." Initially, Jones did not want the school to be named after him. However, he sent out a press release two months prior to the school's opening which read in part, "My friends overcame my aversion with the

¹¹⁶ Turner, *Standing Without Apology*, 23.

¹¹⁷ *Ibid.*, 23-24. Panama City was fifty miles from Jones's old hometown. See Johnson, *Builder of Bridges*, 173.

¹¹⁸ *Ibid.*, 23.

¹¹⁹ *Ibid.*, 24.

¹²⁰ *Ibid.*, 24. At that time, Bibb Graves was the Governor-elect of Alabama and a personal friend of Jones. The circuit court approved the school's charter on April 14, 1925.

argument that the school would be called by that name because of my connection with it and to attempt to give it any other name would confuse the people.”¹²¹

The site selected for the new school was located eighty-five miles due south of Dothan, Alabama, seven miles from Panama City, two miles from Lynn Haven, Florida, and situated on St. Andrews Bay.¹²² The name selected for the campus was “College Point.”¹²³ Ground breaking ceremonies were held on December 1, 1926 and Bob Jones College opened its doors for the first time on September 14, 1927.¹²⁴

Bob Jones wanted the college creed to be one that all Christians – regardless of their denomination – could subscribe, and that would include all the fundamentals of the faith.¹²⁵ Writing one proved to be difficult, and he turned to Sam Small, a friend and newspaper writer, for help. Small wrote the words on the back on an envelope on the spot. These words became the second paragraph of the college charter, exactly as written by Small.¹²⁶ The back of that envelope read:

¹²¹ Johnson, *Builder of Bridges*, 178.

¹²² *Ibid.*, 174.

¹²³ *Ibid.*

¹²⁴ Turner, *Standing Without Apology*, 28, 37.

¹²⁵ Johnson, *Builder of Bridges*, 180.

¹²⁶ *Ibid.*, 180-181. See also Turner, *Standing Without Apology*, 29-30. The faculty of Bob Jones College, later Bob Jones University, signs this creed at the beginning of every school year. See Bob Jones Jr., *Cornbread and Caviar*, 217.

The general nature and object of the corporation shall be to conduct an institution of learning for the general education of youth in the essentials of culture and in the arts and sciences; giving special emphasis to the Christian religion and the ethics revealed in the Holy Scriptures; combatting all atheistic, agnostic, pagan and so-called scientific adulterations of the gospel; unqualifiedly affirming and teaching the inspiration of the Bible (both the Old and the New Testaments), the creation of man, by the direct act of God; the incarnation and virgin birth of our Lord and Saviour Jesus Christ; His identification as the Son of God; His vicarious atonement for the sins of mankind by the shedding of His blood on the cross; the resurrection of His body from the tomb; His power to save men from sin; the new birth through the regeneration by the Holy Spirit and the gift of eternal life by the grace of God. This charter shall never be amended, modified, altered or changed, as to the provisions hereinbefore set forth.

Therefore, Bob Jones College was to be unique in that it was to be: (1) independent from any denominational controls, (2) educationally conservative, (3) theologically orthodox, and was to emphasize cultural education as well.¹²⁷ When consulting with educational experts on the requirements of modern, standardized curriculum, Jones told them that he wanted “the academic standards to be accurate enough to ‘pass muster’ in any institution anywhere in America.”¹²⁸ That did not seem to present a problem. However, his stipulation that all the fine arts had to be incorporated into the curriculum without additional cost above the regular academic tuition, was another matter entirely.¹²⁹ Such a thing was unheard of at that time. “But Dr. Bob insisted, and they did it.”¹³⁰

¹²⁷ Turner, *Standing Without Apology*, 29-30.

¹²⁸ Johnson, *Builder of Bridges*, 174.

¹²⁹ *Ibid.*, 175.

¹³⁰ *Ibid.* Turner reported that the school charged for music and dramatic arts. See *Standing Without Apology*, 37.

On September 14, 1927, Bob Jones College opened with eighty-five students and by the end of the second semester, there may have been as many as 135 students enrolled.¹³¹ Tuition and fees were \$62.50 per semester, and room and board were \$25.00 per month.¹³² There were at least nine faculty members - all held master's degrees and four held doctorates.¹³³ For the first two years of its operation, the school offered two years of college work, after which students could transfer to other institutions. Associate degrees were offered in premedical and precommercial studies, business administration, home economics, and other fields.¹³⁴ Beginning in 1929, four-year programs were offered in religion, music, and speech. A "teachers curriculum leading to a Normal diploma," was added during 1932-1933. The Theological Seminary opened that same year, offering the Master of Arts degree in religious education.¹³⁵

Bob Jones College challenged its students to live by the highest principles – Bible principles. To that end, students were required to attend chapel services daily where they heard the fundamental truths of God's word and were instructed in character building by the application of Scripture.¹³⁶ Additionally, Dr. Jones was a strict disciplinarian.¹³⁷ Students were expected to abide by the rules of the College both on the campus and while away from it.¹³⁸ If

¹³¹ Turner, *Standing Without Apology*, 37. Bob Jones Jr. stated that there were eighty-eight students enrolled the first semester, including those in the Academy (the High School) and the College. See Bob Jones *Cornbread and Caviar* (Greenville, SC: Bob Jones University Press, 1985), 59.

¹³² "Opening Announcement Bob Jones College, College Point, Fla.," *The Montgomery Advertiser*, July 17, 1927, Newspapers.com.

¹³³ Turner, *Standing Without Apology*, 43.

¹³⁴ *Ibid.*, 35.

¹³⁵ *Ibid.*

¹³⁶ Johnson, *Builder of Bridges*, 182.

¹³⁷ *Ibid.*, 183.

¹³⁸ Turner, *Standing Without Apology*, 39.

they did not, he had prayer with them, and they were given a second chance. After that, if they continued to disobey the rules, they were sent home.¹³⁹

“Student life was busy, orderly, and disciplined, but not dreary.”¹⁴⁰ Students could join literary societies that gave them a chance to participate in debate. There were also student clubs for those interested in public speaking and drama, and religious clubs organized along denominational lines. Students could go on trips to nearby Panama City or Lynn Haven, as well as St. Andrews Bay where they could participate in swimming, fishing, sailing, or other water sports.¹⁴¹

Despite its many successes in Florida, in 1933 Bob Jones and the Board of Trustees of the College made the difficult decision to move the campus to Cleveland, Tennessee due to financial reasons.¹⁴² Once again, Bob Jones College flourished in its new location – so much so that by 1946, the decision was made to relocate once more. However, this time the reason behind the move was different. Student enrollment had exceeded campus capacity and there was no room for expansion.¹⁴³

After considering several cities, Greenville, South Carolina was selected as the new location for Bob Jones College.¹⁴⁴ While the institution would continue “to stand without

¹³⁹ Turner, *Standing Without Apology*, 39.

¹⁴⁰ *Ibid.*, 42.

¹⁴¹ *Ibid.*, 41-42.

¹⁴² Johnson, *Builder of Bridges*, 187-188.

¹⁴³ *Ibid.*, 218-220.

¹⁴⁴ *Ibid.*, 223-225.

apology for the old-time religion,” two major changes were on the horizon.¹⁴⁵ Bob Jones College would become Bob Jones University, and the school would have a new leader – Bob Jones Jr.¹⁴⁶

In order to better understand why the founder, Bob Jones Sr., made the decision to step down, it is necessary to take a look at the life of his son. Bob Jones Jr. *had* been made acting president of Bob Jones College when he was twenty-one years old, but that is just the beginning of the story. It was this second president of Bob Jones University that would, among other things, almost single-handedly assemble a world-class collection of Renaissance era Christian religious art despite objections from both inside and outside Fundamentalism and display it on the campus of the most well-known fundamentalist university in the country.

¹⁴⁵ Bob Jones Sr. often used this expression to describe Bob Jones College and Bob Jones University.

¹⁴⁶ Turner, *Standing Without Apology*, 108. On April 4, 1946, the Board of Trustees unanimously voted to relocate Bob Jones College from the Cleveland campus if land for expansion could not be obtained, authorized the college to expand into a university, and directed that the new institution would be called Bob Jones University.

Chapter III – Bob Jones Jr. and the Arts

“Bob Jones University has had a profound effect on the way godly Christian people regard the arts. Both the work of the Classic Players and the Bob Jones University Opera Association have gone a long way to counter the impression that one who believes the Bible and who seeks to live by it must, perforce, be crude, uncultured, and ignorant.”¹

In advance of a traveling exhibit of Baroque pictures from the museum at Bob Jones University to the Colnaghi Gallery in Manhattan in September 1984, Paul Richard, art critic for *The Washington Post*, visited the campus in Greenville and met its Chancellor, former president, and founder of its art museum, Bob Jones Jr.² Richard had heard of the university that described itself in its own publications as “standing without apology for old-time religion and the absolute authority of the Bible.”³ Richard himself described it as “liberal, it’s not - not what you would call an avant-garde institution - and Protestant and how.”⁴

As for the students at Bob Jones they “are instructed to reject the saints and doctrines of the Roman Catholic Church.”⁵ Yet, after meeting Bob Jones Jr. and touring The Bob Jones

¹ Bob Jones Jr., *Cornbread and Caviar*, 47-48.

² Paul Richard, “Best of Baroque,” of *The Washington Post*, reprint by *The State* (Columbia, South Carolina), September 9, 1984, Newspapers.com. This article was originally titled, “Baroque From the Bible Belt: The Extraordinary Collection of Bob Jones University,” printed in *The Washington Post* on August 25, 1984, Newspapers.com. The original Colnaghi Gallery was established in London in 1760. It has two other branches – one in Madrid, and the one referenced here. Dr. Bob Jones Jr. and his wife attended the opening of the exhibit in New York in September 1984 which had traveled there from its initial opening in July 1984 at the North Carolina Museum of Art in Raleigh. Although some of the pictures had been exhibited before in the United States and Europe, this was the first time that such an extensive and important group of paintings had been on view outside the Bob Jones University Museum. Forty-four paintings were loaned for the exhibit. “Baroque” refers to both the period and style of painting.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

University Gallery of Sacred Art, he noticed that the museum was “full of Catholic paintings of the Counter-Reformation.”⁶ In Richard’s own words, “Something strange is going on here.”⁷

As early as 1939, an article printed in *The Knoxville Journal* with the headline, “Bob Jones College, of Cleveland, Called Most Unusual Institution,” referenced the fact that the school was indeed unusual in its educational philosophy in two ways.⁸ It not only was “demonstrating that the old-time religion still works in the lives of young people, but was also proving that (the) highest educational standards and a fervent orthodox spiritual living go hand in hand.”⁹ However, this explanation was printed before the move to Greenville and the establishment of the art museum there. Clearly, what Richard had in mind went beyond the “old-time religion” of the university.

The way he saw it, “Protestant fundamentalists, whose wood churches are as spare as white china doorknobs... traditionally opposed public ostentation.”¹⁰ Yet the pictures in the collection were “some of the most sumptuous in the history of art.”¹¹ How was it then, Richard wondered, that a fundamentalist university would have “so much visual opulence – and so much Catholic art?”¹²

⁶ Richard, “Best of Baroque.” Bob Jones Jr.’s reasons for buying the kind of art that he did – mainly Catholic art of the Baroque period – will be discussed in Chapter IV.

⁷ Ibid.

⁸ “Bob Jones College, Of Cleveland, Called Most Unusual Institution,” *The Knoxville Journal* (Knoxville, Tennessee), August 27, 1939, Newspapers.com.

⁹ Ibid.

¹⁰ Richard, “Best of Baroque.”

¹¹ Ibid.

¹² Ibid.

The answer was simple. In his opinion, there was “one man, and one man only, (that) had the qualities required,” to put together the Bob Jones University Gallery of Sacred Art.¹³ Dr. Bob Jones Jr. was the chancellor of the university, the son of its founder, a hardshell Baptist, a preacher, and a teacher and – at 72 – a man free of self-doubt. Moreover, he was “a remarkable collector.”¹⁴

At this point, the question becomes, exactly how did Bob Jones Jr. get to be all of these things – *and* a remarkable collector as well? Before any meaningful discussion of how the art collection at Bob Jones University came to be and why, it will be necessary to first consider the family life, education, and religious upbringing of the man responsible for amassing one of the most important collections of Christian religious art in the country.

There can be no doubt that Bob Jones Jr.’s experiences from childhood through young adulthood ideally prepared him to assume the leadership of Bob Jones University and shortly thereafter to found a museum for his collection of religious art. As an only child, born into a close-knit family that believed in the inerrancy and infallibility of the Bible, in the importance of a quality education, and in the significance of exposure to and participation in cultural activities, young Bob enjoyed many opportunities and advantages – many of which would later seem to have been almost tailor-made. While his upbringing might well be characterized as unorthodox, in no way did it compromise the fundamentalist religious beliefs of his family nor his own.

¹³ Richard, “Best of Baroque.”

¹⁴ Ibid. A comprehensive discussion of Bob Jones Jr.’s religious faith and life are beyond the scope of this paper. He was raised a Methodist, had a true religious conversion experience at five years of age, and joined the Methodist Church in Montgomery, Alabama - Court Street Methodist Church - where his family lived. When Bob Jones College moved to Cleveland, he joined the Broad Street Methodist Church there. After hearing a sermon at a Bible conference in that church by a guest pastor who was clearly a modernist, Jones asked for his letter and became a member of a Christian and Missionary Alliance Church. That body later sent him ordination papers, wrongly assuming that he had been ordained in the Methodist Church. After the move to Greenville, he and his father joined a local independent fundamental Baptist Church. See Bob Jones Jr., *Cornbread and Caviar*, 38, 73-74, and Turner, *Standing Without Apology*, 132.

For example, his maternal grandmother taught him “French as a child and a love for literature as a boy.” He had heard Bible stories since babyhood, but she had “introduced him to the Brothers Grimm and Hans Christian Anderson,...took him to the Land of Oz and the shack of Uncle Remus,... and through her he “met the crow and the fox of Aesop.”¹⁵ Another family member, his great Aunt Belle, who visited often, was credited as the person who probably encouraged him to read all the novels of Dumas by the time he was fourteen.¹⁶

Once Bob Jones Jr. started school he became an avid reader on his own. At the end of his first year, he was “reading on the fifth or sixth grade level with reasonable accuracy.”¹⁷ He estimated that he had read hundreds of books by the time he finished college – “all of Sir Walter Scott, much of Washington Irving, Ruskin’s *Essays on Art, The Golden Bough, and Pilgrim’s Progress,*” to name a few.¹⁸ As for lighter reading, Jones read the Tom Swift series, “much of Edgar Rice Burroughs (the Tarzan stories were the least interesting of his works), and Jules Verne,” who he credited with whetting his appetite for science fiction.¹⁹

Apropos science fiction, on one occasion, as an adult, Bob Jones Jr. had finished having lunch with C.S. Lewis in Oxford when the author asked him which of his books that he liked

¹⁵ Bob Jones Jr., *Cornbread and Caviar*, 35, 41-42. Estelle Siddons Stollenwerck, mother of Mary Gaston Stollenwerck Jones, lived with the family and often cared for Bob, Jr. when his parents were away from home. See *Cornbread and Caviar*, 34.

¹⁶ *Ibid.*, 43. Aunt Belle also believed that the world’s three greatest novels were Dumas’s *The Count of Monte Cristo*, Eugene Sue’s *The Wandering Jew*, and Victor Hugo’s *Les Miserables* – all written by Frenchmen, and all read by Bob Jones Jr. He did not know why his parents permitted him to read the novels of Dumas, but allowed that his innocence probably protected him. Aunt Belle was the youngest sister of his grandmother, Estelle Siddons Stollenwerck.

¹⁷ *Ibid.*, 42.

¹⁸ *Ibid.* Among other things, John Ruskin (1819-1900), an English art historian and critic, is credited for causing Baroque art to fall out of favor with collectors after his writings concerning it in the mid-nineteenth century.

¹⁹ *Ibid.*, 43-44. Tom Swift was the main character in a series of six juvenile science fiction and adventure novels.

best. In reply “rather apologetically,” Jones named the first two novels in the *Space Trilogy* series – *Out of the Silent Planet* (1938) and *Perelandra* (1943) – works that pose “theological problems under the guise of science fiction.”²⁰ In response, Lewis had clapped his hands and said, “Good show! Those are my own favorites.”²¹ About these books Jones said, “Dry theologians will snort so hard they may blow the dust from their treatises, but this gives a pretty good picture of how I like theology written.”²² As for the author himself, Jones said, “Lewis may not always have been orthodox, but he was seldom dull.”²³

Jones admitted that “there are, of course, some people who are very adamant that it is wrong to read any kind of fiction.”²⁴ He could not imagine why this should be so, unless fiction was “presented as truth.”²⁵ To this he added that “anybody who was old enough to read knows that fiction is fiction – not falsehood – and that there is a difference.”²⁶

Jones did allow that it might be surprising that there were so few religious and no theological works listed among the books he had read. However, he recalled that his father had given him a “choice selection of about fifty missionary books” for Christmas the year he turned ten years old. By February of the next year he had read them and “received much benefit.”²⁷

²⁰ Bob Jones Jr., *Cornbread and Caviar*, 44-45. The third and final novel in the series is *That Hideous Strength* (1945).

²¹ *Ibid.*, 45.

²² *Ibid.*

²³ *Ibid.*

²⁴ *Ibid.*, 42.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ *Ibid.*, 44. Jones stated that during the time he read these books he felt that the Lord might be calling him to the mission field.

Before he was twelve he had “read through Foxe’s Book of Martyrs for the first time.”²⁸ It was his belief that “every young preacher should be made to read it – the reason being that “he could hardly be tolerant of ecumenicity after reading of the tortures and persecutions of God’s people by the old whore sitting on the seven hills of Rome.”²⁹ Further, Jones’s reason for “mortally detesting the ecumenical movement” was that “it is a betrayal of all the great saints who shed their blood in defense of biblical truth and the gospel.”³⁰

Clearly, then, Bob Jones Jr.’s exposure to a wide variety of reading material during his childhood and young adult years, although perhaps unusual in some respects, not only broadened his horizons but provided him with knowledge and some aspects of culture. His education and upbringing followed much the same pattern.

His mother revealed that like all mothers and fathers, she and Bob Jones Sr. thought that their son was a prodigy.³¹ While Bob Jr. was still a very young boy, they had worried about where they would send him to college. Although there were some good Christian schools in the country, none of them suited his parents. They “wanted the best for him in an educational way, but were determined not to expose him to teachers who did not know and believe the Bible.”³²

Before he started to school, Bob Jones Jr. would sometimes accompany his parents on trips.³³ Typically, his father would conduct an evangelistic campaign in a town for five or six

²⁸ Bob Jones Jr., *Cornbread and Caviar*, 44. Foxe’s *Book of Martyrs* was written by Protestant English historian John Foxe and published by John Day in England in 1563. It is an account of the persecution of Protestants by the Catholic Church.

²⁹ Ibid.

³⁰ Ibid., 44.

³¹ Turner, *Standing Without Apology*, 20.

³² Ibid. The concern about where to send Bob Jr. to college is one of the reasons behind Bob Jones Sr.’s decision to found Bob Jones College.

³³ Bob Jones Jr., *Cornbread and Caviar*, 27.

weeks. They would travel to their destination by train, then rent a house. “Emma, a large black woman,” always traveled with the family and served as “housekeeper, cook, nursemaid, and laundry woman.”³⁴ Emma stayed with the family until Bob, Jr. started to school. He was “sure she must have had a tremendous influence on his life.”³⁵ He remembered that she let him drink coffee – but he also remembered that his father had led her to Christ and that she “joined us daily in family prayer, memorizing her verses and saying them along with us.”³⁶

After Emma left, Zedekiah “Zed” Jackson, a black lay preacher, came to the Jones family working as chauffeur, mechanic, cook, and yardman.³⁷ Zed had been a cook and the boxing champion on the *S. S. Leviathan* during World War I. After convincing the elder Jones to purchase a punching bag and some boxing gloves, Zed taught Bob Jr. how to fight. This skill came in handy in two ways – young Bob was no longer “a sitting duck for all of the bullies in the neighborhood,” and it taught him a valuable lesson – “if you are forced to fight, stand up to it – no matter the odds, do not run and never allow yourself to be bluffed or terrorized.”³⁸

Bob Jones Jr.’s “first experience with academic endeavor” occurred at a private school about a block and a half from where his family lived in Montgomery, Alabama.³⁹ His teacher, Miss Gussie Woodruff, was an “ancient maiden lady,” who “had been teaching at least fifty years,” when he “came under her stern discipline, tough tutelage, and vigilant eyes.”⁴⁰ He was

³⁴ Bob Jones Jr., *Cornbread and Caviar*, 27.

³⁵ *Ibid.*

³⁶ *Ibid.*, 28.

³⁷ *Ibid.*, 36.

³⁸ *Ibid.*, 36-37.

³⁹ *Ibid.*, 28.

⁴⁰ *Ibid.*

never sure whether she had feet or wheels because he never saw them – she wore black taffeta skirts that reached to the floor and “white shirtwaists with high lace collars whale-boned up against her wrinkled throat.”⁴¹

Miss Gussie believed in the administration of soap as a remedy for bad language. Young Bob got to “blow soap bubbles as a first grader when he called another first grader a fool.”⁴² He felt like he was being punished for telling the truth and from this episode he learned the lesson that “while it is never wise to lie, it is sometimes very wise indeed not to tell the whole truth when you don’t have to.”⁴³ Bob Jr. spent about five years at the school that Miss Gussie ran with her widowed sister.⁴⁴ In summing up the experience he admitted, “Frankly, she scared me to death, and I am sure I took a year or two from her life.”⁴⁵

After private school, Bob Jr. attended a public school. He had very little to say about his time there except that he liked the teacher “very much indeed,” but was heartbroken when she committed suicide over the Christmas holidays.⁴⁶

When he was twelve his parents enrolled him at Starke University School, a military academy in Montgomery, run by Professor John Metcalf Starke.⁴⁷ Jones Jr. lived at home most of the time, but was “stuck in the dormitory” during the times when his mother “went off for a

⁴¹ Bob Jones Jr., *Cornbread and Caviar*, 28.

⁴² *Ibid.*, 29.

⁴³ *Ibid.*

⁴⁴ *Ibid.*, 28.

⁴⁵ *Ibid.*, 29.

⁴⁶ *Ibid.*, 30. This was all that Bob Jones Jr. had to say about the incident in his autobiography.

⁴⁷ *Ibid.* Professor Starke (1860-1941) owned and operated the school from 1897 until his death in 1941.

couple of months with his father to evangelistic meetings.”⁴⁸ He “hated military life, resented taking orders from his classmates...and lived in a constant state of rebellion during those four years.”⁴⁹

Even so, years later, writing for his autobiography, Bob Jones Jr. had this to say about his professor and the time he spent at Starke’s military school. “What a debt I owe to that remarkable man...whenever I think of Christian character and backbone, he is one of the three men who come immediately to mind...”⁵⁰ Jones Jr. continued, “Looking back, I can see how the Lord was using these years to prepare me for the ministry He had for me in Bob Jones University, and I will never cease to be grateful for the training at the Starke University School.”⁵¹

One incident that happened during Jones Jr.’s first year at Starke’s school deserves special mention – for it was then that the young student had his “first personal confrontation with a modernist.”⁵² Jones wrote a letter to his parents about the experience telling them that the pastor at Court Street Methodist Church did not believe the Bible.⁵³ Not long after, Bob Jr. noticed that Professor Starke, who attended the same church as the Jones family, did not recite the Apostles’ Creed. Since he thought his teacher knew everything, Bob asked him about it. According to Jones Starke replied that he was “not going to repeat an affirmation of faith when

⁴⁸ Bob Jones Jr., *Cornbread and Caviar*, 30.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*, 30, 33. The two other men were Bob Jones Jr.’s father and his father-in-law.

⁵¹ *Ibid.*, 30.

⁵² *Ibid.*, 31.

⁵³ *Ibid.*

the preacher in the pulpit leading it does not believe it himself,” to which the professor added, “The pastor is a modernist and a rascal.”⁵⁴

As mentioned previously, Bob Jones Jr. had accompanied his parents occasionally on evangelistic trips in his childhood. These trips continued as he got older, but if they occurred during the current term, his parents sometimes employed a tutor, including a “whole succession of maiden ladies and an Episcopalian clergyman or two who struggled with him for a few hours each day in a hotel room.”⁵⁵

One such trip, a revival preached by his father in Atmore, Alabama in June – July of 1925, turned out to be a family affair in more ways than one. Not only did Jones Jr. and his mother accompany the Reverend Bob Jones Sr. – they participated in the campaign as well.⁵⁶ The meeting closed on Sunday night, July 12 and on the previous Sunday afternoon, Mrs. Jones had spoken to a group of women at a local theater, and young Bob had given a talk to a large number of children in the Baptist church.⁵⁷ Later that summer, Bob Jones Sr. conducted a revival in Andalusia, Alabama and a local paper reported that that his son spent Sunday (August 16, 1925) with him.⁵⁸ Bob Jr. was very close to his father and remembered the times that as a boy, he “sat under his ministry in his great evangelistic campaigns.”⁵⁹

⁵⁴ Bob Jones Jr., *Cornbread and Caviar*, 31. Jones Jr. stated that this event happened about 1922 when the Methodist Episcopal Church South was still considered to be orthodox. Even so, Starke was correct and at the end of the conference year, the preacher was replaced by a Bible preacher.

⁵⁵ *Ibid.*, 37.

⁵⁶ “Bob Jones Meeting Closes Sun.,” *The Escambia Record* (Atmore, Alabama), July 9, 1925, Newspapers.com.

⁵⁷ *Ibid.* Bob Jr. was thirteen years old at that time.

⁵⁸ *The Andalusia Star* (Andalusia, Alabama), August 18, 1925, Newspapers.com.

⁵⁹ Bob Jones Jr., *Cornbread and Caviar*, 214-215.

For a number of years, Bob and his parents spent several weeks in July or August at Winona Lake, Indiana –“the world’s foremost center of evangelism and evangelists, during and just after World War I.”⁶⁰ It was here that he came into contact with many of the great evangelists, Bible teachers, and preachers of the first half of the twentieth century – men like W. E. Biederwolf, J. Wilbur Chapman, Gipsy Smith, Billy Sunday, and William Jennings Bryan.⁶¹ Jones described his time at Winona Lake as a tremendous opportunity to meet and form impressions of these “pulpit giants,” and among the greatest privileges he had as his father’s son.⁶²

In addition to trips to evangelistic campaigns, other opportunities requiring travel presented Jones Jr. with new experiences. For example, he accompanied his parents to New York City for a week during the winter of 1921. *The Montgomery Advertiser* noted that, “Mrs. Jones and her little son will return to the city in a few days...”⁶³ That summer the family vacationed in Biloxi, Mississippi. Young Bob enjoyed trout fishing with his father and a marshmallow roast on the beach with his mother and a group of children.⁶⁴

The next summer the *El Paso Times* reported that “Bob” Jones Jr., age 11, son of “Bob” Jones the evangelist, had taken a sight-seeing trip across the Rio Grande.⁶⁵ According to the

⁶⁰ Bob Jones Jr., *Cornbread and Caviar*, 87. The American Association of Evangelists had its headquarters at Winona Lake. Bob Jones Sr. served as the organization’s president for a number of years. Billy Sunday’s home was located on the grounds of the conference center.

⁶¹ *Ibid.*, 87-88.

⁶² *Ibid.*

⁶³ *The Montgomery Advertiser* (Montgomery, Alabama), March 1, 1921, Newspapers.com. Jones Jr. was nine years old.

⁶⁴ “Good Fish Catch Cheering to Visitors,” *Sun Herald* (Biloxi, Mississippi), July 13, 1921. See also “Biloxi Items,” *Sun Herald* (Biloxi, Mississippi), July 15, 1921, Newspapers.com.

⁶⁵ “Bob” Jones Jr., 11, Is Anxious to See Juarez Bull Fight,” *El Paso Times* (El Paso, Texas), September 7, 1922, Newspapers.com.

article, the boy's greatest ambition was to see a bull fight in Juarez. It quoted him as saying, "I wish that the president of Mexico would come to Juarez and they would hold a bull fight on some other day except Sunday. I sure would go if my daddy would let me."⁶⁶

Bob Jones Jr. took at least two major trips in 1924. The first was to the Democratic Convention held in Madison Square Garden where he and his father heard William Jennings Bryan address a national convention for the last time. Jones was impressed by "the dignity and sincerity" of Bryan – especially in the face of "the Tammany Hall rabble that booed him and tried to laugh him off the platform."⁶⁷

On the second trip, Jones went abroad for the first time.⁶⁸ He and his parents took a Mediterranean cruise on the Anchor Liner, *S. S. Tuscania*.⁶⁹ The family's cabin was "tiny" and "not much above the water line," so Jones spent a few days on the North Atlantic suffering from seasickness.⁷⁰ Despite this he stated that, "No other trip has made as strong an impression on me."⁷¹ He "had been studying Latin and reading Caesar in school (Starke's) all winter, and to visit Rome was a tremendous thrill."⁷²

⁶⁶ "Bob" Jones Jr., 11, Is Anxious to See Juarez Bull Fight," *El Paso Times*. The Joneses were staying in El Paso, directly across the border from Juarez. Bullfights were and continue to be held on Sundays in Mexico.

⁶⁷ Bob Jones Jr., *Cornbread and Caviar*, 38.

⁶⁸ Ibid.

⁶⁹ Ibid. The Anchor Line was a steamship company. Jones recalled that although the ship was new, it was relatively small.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.

On this same trip the family also visited Damascus and Jerusalem. Describing himself as “a romantic and imaginative boy,” Jones stated that “I came under the spell of the Holy Land,” and sixty years later, “the grip that country has on my heart has never lessened...”⁷³

Clearly, the Jones family spent time together, whether during evangelistic meetings or on vacations. Jones Jr. commented on their family being a close-knit one and emphasized that the relationship between him and his father was special.⁷⁴ When Bob was in high school, Jones Sr. shared with his son “his plans for starting a Christian educational institution and his purpose for doing so.”⁷⁵ He took Bob fully into his confidence and discussed the problems and difficulties, along with his hopes and dreams for the institution.⁷⁶

This institution, Bob Jones College, opened in Lynn Haven, Florida on September 14, 1927. Bob Jones Jr. transferred there from Stark’s University School and completed his final year of high school at Bob Jones Academy, operated in conjunction with the college.⁷⁷ After graduation, he enrolled in Bob Jones College where he earned his Bachelor of Arts degree with a major in speech and a minor in history in 1931.⁷⁸ He and his future wife, Fannie Mae Holmes, were classmates and members of Bob Jones College’s first graduating class.⁷⁹

⁷³ Bob Jones Jr., *Cornbread and Caviar*, 39.

⁷⁴ *Ibid.*, 211.

⁷⁵ *Ibid.*, 211, 214-215.

⁷⁶ *Ibid.*, 211.

⁷⁷ Jones graduated in 1928. He was sixteen years old.

⁷⁸ Turner, *Standing Without Apology*, 128.

⁷⁹ Wright, *Fortress of Faith*, 131.

Bob Jones Jr. had always been interested in anything that was dramatic.⁸⁰ In fact, when Bob Jones Sr. noticed that his son was artistic, he “sent him to (Starke’s) military school and made him take Latin and math.”⁸¹ At Starke’s, Bob, Jr. had been forced to read certain plays by Shakespeare and to study the life of the English bard.⁸² Later in life, the future authority on the subject admitted that at that time he “frankly considered him a terrific bore.”⁸³

Once in college, that attitude changed as Jones began to memorize lines from Shakespeare’s plays and recognized their greatness.⁸⁴ “Not content to gather a few facts and recite isolated passages, Jones launched into a thorough study of the times, costumes, original settings, and detailed biographical data about the great author.”⁸⁵ Because of Jones’s interest in Shakespeare, and through his influence, in 1929 the college formed the Bob Jones College Classic Players – noteworthy not only for the fact that they were the only college-based repertory group in the nation, but also because they performed only the plays of Shakespeare.⁸⁶

On June 2, 1930 the Classic Players staged their first Shakespearean production on the campus, *The Merchant of Venice*, with Bob Jones Jr., eighteen years old and a college sophomore, playing the role of Shylock.⁸⁷ According to Daniel Turner, “the play caused a

⁸⁰ Wright, *Fortress of Faith*, 96.

⁸¹ Ibid., 129. Bob Jones Jr. had “an incurable hatred for arithmetic, but appreciated learning “mental arithmetic” under Professor Starke because it involved logic and orderly thinking. His favorite subjects were literature and history. See also Bob Jones Jr., *Cornbread and Caviar*, 32, 37, 42.

⁸² Ibid., 96.

⁸³ Ibid.

⁸⁴ Ibid., 96-97.

⁸⁵ Ibid., 97.

⁸⁶ Ibid. See also Turner, *Standing Without Apology*, 128, 190.

⁸⁷ Turner, *Standing Without Apology*, 89, 128.

considerable stir among the students, supporters of the College, and area residents who paid attention to such things.”⁸⁸ Bob Jones Jr., commenting many years later, noted that back when the school was founded, “it was an almost unheard of thing for a fundamental Christian institution to give any attention to the production of drama.”⁸⁹

Jones Jr. admitted that his “affection for Shakespeare, especially his plays,” was “second only to his love for the Bible,” but that “in those days we were criticized more for presenting Shakespeare than for almost anything else...”⁹⁰ He and his father had decided to “major in Shakespeare and the classics for two very important reasons...their substance and quality,”...and “because they felt that people could hardly legitimately criticize the presentation of great and highly moral dramas on the stage when they had been consistently studied in the classroom for several hundred years.”⁹¹ Jones Jr. later commented on their decision, noting that, “How wrong we were about the latter, but how right about the former.”⁹²

While evangelist John R. Rice defended the school’s decision to support a drama program, not all fundamentalists agreed with his decision.⁹³ Perhaps the strongest criticism came from James Oliver Buswell, the former president of Wheaton College.⁹⁴ Buswell reviewed a sermon by Bob Jones Sr. in 1949, calling the text, “good words,” then immediately leveled the charge that “your own educational program is *reeking* with theatricals and grand opera, which

⁸⁸ Turner, *Standing Without Apology*, 89, 128.

⁸⁹ Bob Jones Jr., *Cornbread and Caviar*, 47.

⁹⁰ *Ibid.*, 47-48.

⁹¹ *Ibid.*, 48.

⁹² *Ibid.*

⁹³ Turner, *Standing Without Apology*, 190.

⁹⁴ *Ibid.* Buswell served as president of Wheaton College from 1926-1940.

lead young people, as I know, and as you ought to know, into a wordly life of sin...”⁹⁵ Letters were exchanged between Bob Jones Sr., John R. Rice, and James Oliver Buswell, but there was no resolution of the issue.⁹⁶

It deserves mention here that this was not the first time that there had been trouble between Buswell and Bob Jones Sr. Shortly after his appointment as president of Wheaton College, Buswell had written Jones a letter, informing him that he objected to the founding of Bob Jones College since, “Wheaton was a biblical institution and doing everything that needed to be done... There was no need for another institution.”⁹⁷ At that time, Wheaton was the only fundamentalist college in the country.⁹⁸

In 1927, Bob Jones Sr. was well aware that there were other orthodox Christian colleges but believed that they were lacking in some respects – they were denominational, emphasized “narrow theological distinctions,” or put academics over godliness.⁹⁹ In addition, he was infuriated by the idea that a fundamentalist was dirty, slovenly, and uneducated, but most of all uncultured, i.e., crude in behavior and unable to understand much less appreciate any of the fine arts – a stereotype largely created and perpetuated by H. L. Mencken.¹⁰⁰ In fact, Mencken gets the credit for giving the term “fundamentalist” a pejorative connotation.¹⁰¹

⁹⁵ Turner, *Standing Without Apology*, 401-402, n.12. Although students at Wheaton had repeatedly voiced their opinions in favor of allowing cultural programs on their campus, a drama program was not allowed until after Buswell’s dismissal.

⁹⁶ *Ibid.*, 402, n.14.

⁹⁷ *Ibid.*, 30.

⁹⁸ Dalhouse, *An Island in the Lake of Fire*, 41.

⁹⁹ Turner, *Standing Without Apology*, 30. See also Dalhouse, *An Island in the Lake of Fire*, 41-42.

¹⁰⁰ Turner, *Standing Without Apology*, 30.

¹⁰¹ Dalhouse, *An Island in the Lake of Fire*, 10-11.

In order to defy this negative image of Christian fundamentalists, Bob Jones Sr. founded Bob Jones College to “neutralize” two ideas that applied to the public in this country – one, that “if you are conservative and believe the Bible that you are some sort of a fanatic...and two, that culture does not go hand in hand with the old-time, conservative, Christian approach...”¹⁰² The end result of the criticism directed at Bob Jones Sr. in particular by Buswell, and at Christian fundamentalists in general by Mencken and others like him, was the establishment of a college that placed emphasis on the education of the whole person – spiritually, academically, and culturally, in that order.

Alluding once again to culture and the arts, there is one other incident involving Shakespeare and Fundamentalism that proved to be a defining moment in Bob Jones Jr.’s life. After his graduation from Bob Jones College in 1931, he immediately began work there as a history teacher and drama coach for the Classic Players.¹⁰³ When the school moved to Cleveland, Tennessee in 1933, the work of the drama troupe continued with Bob Jones Jr. as their director, and lead actor in many of the productions.¹⁰⁴ Just one year earlier, he had performed at the annual convention of the Shakespeare Society of America – the youngest man ever to have been invited to do so.¹⁰⁵

Jones spent the summers of 1934 and 1935 at Stratford-upon-Avon studying with the members of the Shakespeare Company of the Memorial Theater; after that first summer Asbury College in Wilmore, Kentucky awarded him an honorary Doctor of Literature degree for his

¹⁰² Turner, *Standing Without Apology*, 30.

¹⁰³ *Ibid.*, 129. Bob Jones Jr. taught ancient and medieval history, and Hebrew history.

¹⁰⁴ *Ibid.*, 90 - 91.

¹⁰⁵ Wright, *Fortress of Faith*, 101.

work as a Shakespearean actor.¹⁰⁶ During the period from 1933 until 1945, he presented a one-man show portraying leading characters from Shakespeare's plays.¹⁰⁷ This act, known as "Curtain Calls," performed in authentic costumes and makeup, brought him acclaim as a Shakespearean interpreter. However, on one memorable occasion, it also came into conflict with his ministerial duties.

In March of 1941, Bob Jones Jr. was scheduled to preach at the Moody Church when one of its deacons noticed a newspaper article announcing the young minister's scheduled appearance of his show, *Curtain Calls*, before the Woman's Club in nearby Evanston, Illinois.¹⁰⁸ The article included a picture of Jones in costume and full makeup.¹⁰⁹ At the board meeting, the deacon brought up the matter, passed around the picture, and declared that, "this church is against the theater. We cannot have that man here to preach. We are going to have to cancel that engagement for Bob Jones to come here to preach."¹¹⁰

Dr. H.A. Ironside, pastor of Moody Church, had stood up and said, "To be or not to be."¹¹¹ He finished the soliloquy, quoted two or three other passages, stopped, looked at the board, and said, "That is all he does."¹¹² The board then agreed that "there was nothing wrong

¹⁰⁶ Turner, *Standing Without Apology*, 129. See also Johnson, *Builder of Bridges*, 252. Johnson states the honorary degree was awarded in 1935.

¹⁰⁷ Ibid., Wright, *Fortress of Faith*, 97.

¹⁰⁸ Bob Jones Jr., *Cornbread and Caviar*, 57. Evanston, Illinois is about fifteen miles from Chicago. Jones was scheduled to speak at the Woman's Club meeting a few weeks before he was booked to preach in Moody Church.

¹⁰⁹ Ibid. The *Chicago Tribune* carried a similar article without a picture in its March 16, 1941 edition.

¹¹⁰ Bob Jones Jr., *Cornbread and Caviar*, 57.

¹¹¹ Ibid.

¹¹² Ibid.

with that.”¹¹³ Bob Jones Jr. later commented that he had always been grateful that Dr. Ironside had taken his side, adding that if the board had cancelled his engagement to preach that, “It would have been a very drastic blow if they had because I was just beginning my ministry.”¹¹⁴

At that time, Bob Jones Jr., acting president of Bob Jones College, was twenty-nine years old, had married just three years earlier, and was the father of a two-year old son.¹¹⁵ While “invitations to preach and hold revival campaigns poured in,” his work at the college kept him busy with administrative duties and teaching.¹¹⁶ He also “spent much of his time and energy establishing its fine arts program...and broadening its cultural offerings.”¹¹⁷ While maintaining the college’s interest in drama, Jones turned his attention next to opera – “a passion of his second only to his love of Shakespeare.”¹¹⁸

When Jones was sixteen and a senior in high school, his great aunt, whom he called, “Auntie,” had paid for him to accompany her and other family members to the Metropolitan Opera performing in Atlanta.¹¹⁹ About this experience he remarked that, “Auntie loved music and all of the arts and always made a pilgrimage to Atlanta at the time of the Metropolitan Opera’s annual spring visit, attending every performance.”¹²⁰ He was allowed to “go down to the

¹¹³ Bob Jones Jr., *Cornbread and Caviar*, 57.

¹¹⁴ *Ibid.*

¹¹⁵ Jones had married Fannie Mae Holmes, a home economics teacher at Bob Jones College, in the auditorium of Bob Jones College in Cleveland, Tennessee on June 1, 1938. Their first child, Robert Reynolds “Bob” Jones III, was born August 8, 1939. See Turner, *Standing Without Apology*, 131-132.

¹¹⁶ Turner, *Standing Without Apology*, 133.

¹¹⁷ *Ibid.*

¹¹⁸ *Ibid.*, 94.

¹¹⁹ Bob Jones Jr., *Cornbread and Caviar*, 18.

¹²⁰ *Ibid.*

auditorium every morning and watch them set the stage and lay out the costumes for the next performance.”¹²¹ At least one Alabama newspaper carried the story about the Stollenwerck family being joined by Bob Jones Jr. at Grand Opera Week in Atlanta.¹²²

Bob Jones Sr. had attended operatic performances in major cities, and recognizing its benefits, had agreed with his son’s plans to bring opera to Bob Jones College in Tennessee.¹²³ The Bob Jones College Opera Association staged its first grand opera, Gounod’s *Faust*, on May 8, 1942.¹²⁴ The cast included Bob Jones College students and guest artists from the Metropolitan Opera.¹²⁵ *Faust* was followed by *Il Trovatore*, *Aida*, *Rigoletto*, *The Barber of Seville*, and other operas - all performed during the Cleveland years (1942-1947) with guest artists from the Metropolitan Opera, the Chicago Civic, the San Francisco Opera, and other American or European opera companies.¹²⁶ In the 1940s no other Christian school was producing opera and only a small number of secular schools had opera programs.¹²⁷

“Bob Jones Jr. selected the opera repertoire with stipulations – each one had to teach a strong moral lesson, have beautiful music and a good story line, and be of interest to the young audience for whom the performances were intended.”¹²⁸ “As with Shakespeare’s plays, the opera

¹²¹ Bob Jones Jr., *Cornbread and Caviar*, 18.

¹²² *The Selma Times – Journal* (Selma, Alabama), May 5, 1929, Newspapers.com. The Stollenwercks lived in Uniontown, Alabama, about twenty-eight miles from Selma.

¹²³ Turner, *Standing Without Apology*, 94.

¹²⁴ *Ibid.*

¹²⁵ *Ibid.*, 95. For a newspaper account of the opening, see “Jones College to Give Opera “*Faust*” Tonight,” *Chattanooga Daily Times* (Chattanooga, Tennessee), May 8, 1942, Newspapers.com.

¹²⁶ *Ibid.*, 96.

¹²⁷ *Ibid.*, 94.

¹²⁸ *Ibid.*, 97.

librettos were occasionally edited not only for length but also so that the opera would not present situations antithetical to the Christian position of the school.”¹²⁹ He commented that although he tried to get operas “where the story was not bad,” that it was very hard to do.¹³⁰

Like the drama program that preceded it, the opera program at Bob Jones College received its fair share of criticism – particularly for its choice of guest artists – some who were “unconverted,” and some who were Catholic. Bob Jones Jr., responded to these complaints by stating that the musicians were not brought to the campus as Christians or to recognize them as such, but were hired for their skills and talent.¹³¹ It was his belief that the students could benefit and learn from those artists with great talent, which in turn would “help them in the developing of their own gifts.”¹³² Elaborating further he stated, “God does not give men the gift of music, or the gift of art, or the gift of language and expect them to leave the talent buried and the gift unexercised.”¹³³

Bob Jones Jr.’s philosophy toward gifts was in perfect agreement with, and without a doubt, derived from that of his father. In the early days when dealing with criticism of the fine arts program at Bob Jones College, its founder often quoted James 1:16-18 – Do not err, my beloved brethren. Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning. Of his own will begat he us with the word of truth, that we should be a kind of firstfruits of his creatures.¹³⁴

¹²⁹ Turner, *Standing Without Apology*, 97.

¹³⁰ Ibid.

¹³¹ Ibid., 193.

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid., 84.

Clearly, then, the cultural programs of Bob Jones College were extremely important and biblically based, from their early days in Florida through their tenure in Tennessee. After the move to South Carolina, they were further expanded and their success continued. However, there was yet another category of the fine arts that the new university lacked – an art museum. A conversation between Bob Jones Jr. and Carl Hamilton in 1948 would soon change that in a way that no one then could have foreseen.¹³⁵

For a fundamentalist university to offer programs in drama and opera – that had been one thing – but for the same university to collect and display art – that was in an entirely different category altogether. *However*, when that art was largely *Catholic* art, it was absolutely unbelievable and completely unacceptable to many people – fundamentalists and non-fundamentalists alike. Just like they had always done, when criticized for their beliefs, the Joneses stood their ground, put their faith in the Word of God, and offered no apology. And, just like before, the results were astonishing, to say the least.

¹³⁵ David H. Steel, Jr., *Baroque Paintings from the Bob Jones University Collection* (Raleigh, NC.: The North Carolina Museum of Art, 1984), 9. In the preface to the catalogue of the 1984 exhibition in Raleigh and New York, Bob Jones Jr. named Carl Hamilton (1886-1967) as the person who suggested that Bob Jones University should have a gallery of art. Hamilton was an art collector and longtime friend of Bob Jones Sr. He was largely responsible for the art collection at the North Carolina Museum of Art as well.

Chapter IV – Bob Jones Jr. and the Religious Gallery of Art at Bob Jones University

He was part of Bob Jones University for the first seventy-one years of his ministry, and his cultural and artistic imprints are seen everywhere on this campus but are nowhere more apparent than in the world-acclaimed collection of almost 450 paintings of sacred art by the old masters. – Bob Jones III¹

When Carl Hamilton made the suggestion that Bob Jones University should have a gallery of art on its campus, it did not come as a complete surprise – after all, he was a well-known art connoisseur and collector and long-time friend of Bob Jones Sr.² More importantly, however, the school had an established Fine Arts program already in place. The Classic Players had been founded in 1930 at Bob Jones College in Florida, followed by the Bob Jones College Opera Association in Tennessee in 1942. The addition of an art museum seemed like the next logical step in the progression of the cultural arts at the university in South Carolina.

Years later, Bob Jones Jr., remembering their conversation, described Hamilton as “first and foremost a man of strong Christian character and conviction who had many years before attended some of my father’s city-wide evangelistic campaigns and been blessed under his ministry.”³ From the beginning, Hamilton advised Jones that, “Pictures of beauty and great artistic quality can become a tremendous source of spiritual inspiration and culture to everyone

¹ *Cornbread & Caviar: A Final Taste - Sermons and Remembrances of Bob Jones Jr.* (Greenville, SC: Bob Jones University Press, 1998), Preface, n.p.

² Pepper, *Bob Jones University Collection of Religious Art*, iv. See also Steele, Jr., *Baroque Paintings*, 9. Hamilton was a graduate of Yale and quite wealthy. See also Townsend, *Drama and Beauty*, 24.

³ Pepper, iv. In addition to being an art collector and entrepreneur, Hamilton was a lay preacher. Bob Jones University awarded him an honorary doctorate in 1962. See Tiffany L. Johnston, “American Dionysus: Carl W. Hamilton (1886-1967), Collector of Italian Renaissance Art,” *Journal of the History of Collections* 31, no. 2 (2019): 411, 422-423.

who intelligently observes them. They can also be made a very great investment. We must select pictures that will become both.”⁴

Before proceeding with a discussion of the proposed art museum, it must be mentioned that at that time, technically speaking, the university already had an art collection. Archaeologists and missionaries, the Rev. Drs. Frank H. and Barbara M. Bowen, had donated their collection of biblical antiquities to Bob Jones College while the campus was located in Cleveland, Tennessee.⁵ The Bowens had met Bob Jones Jr. on a trip abroad and after hearing about the school that his father had founded, later decided that it would be the perfect place to display their collection upon their retirement.⁶ The couple served as curators and docents of the Bowen Bible Lands Collection and they, along with its holdings, made the move to the new campus in Greenville in 1947.⁷ Initially, their collection was displayed in the Mack Library building, and in 1951, it was relocated to the newly constructed Bowen Biblical Museum at Bob Jones University.⁸

Shortly after his conversation with Carl Hamilton, Jones discussed his proposal to establish a Collection of Sacred Art at Bob Jones University with the school’s Executive

⁴ Johnston, “American Dionysus,” 423.

⁵ Wright, *Fortress of Faith*, 63, 153. The Bowens donated their collection to Bob Jones College in 1943, and the exhibit opened to the public on October 12, 1944. See “Bob Jones Given Unusual Museum,” *Chattanooga Daily Times*, Chattanooga, Tennessee, October 13, 1944, Newspapers.com. Mrs. Bowen wrote an excellent guidebook to the collection. See Barbara M. Bowen, *Through Bowen Museum With Bible in Hand* (Grand Rapids, MI: Wm B. Eerdmans Publishing Co., 1946).

⁶ Johnson, *Builder of Bridges*, 249. Barbara Bowen was on site when King Nebuchadnezzar’s (Nebuchadnezzar II) palace was excavated and was one of the first people to enter the dungeon where the Apostle Paul had been imprisoned. She and her husband, Rev. Frank Bowen, attended the 300th anniversary performance of the Passion Play in Oberammergau on August 13, 1934. Adolph Hitler was in the audience. Their museum was the only biblical museum in the country at that time (1947). See *The Knoxville Journal*, Knoxville, Tennessee, March 27, 1947, Newspapers.com.

⁷ Rebekah Cobb, “Object of the Month: June 2020 – Toggle Pins,” [Object of the Month: June 2020 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org). See also Grady R. Kent, “Aged Archaeologist (sic) Sets Final Cleveland Lecture,” *The Knoxville Journal*, Knoxville, Tennessee, March 27, 1947, Newspapers.com.

⁸ “BJU Museum To Be Opened This Week,” *The Greenville News*, Greenville, SC, November 21, 1951, Newspapers.com. This building also housed the art gallery. See also Turner, *Standing Without Apology*, 206.

Committee of the Board of Trustees.⁹ Because the University had a “strong School of Fine Arts, and a “very strong School of Religion,” and “since a university system needs boundaries and limitations lest it become a hodgepodge of unrelated objects,” Jones pointed out that it would be “especially appropriate to confine ours to religious art, primarily paintings which illustrate scriptural events or portray biblical characters.”¹⁰

In 1950, the Executive Committee approved Jones’s proposal and authorized him to “begin collecting religious paintings for a gallery to be established at Bob Jones University.”¹¹ They allotted him \$30,000 per year and that budgeted amount stayed somewhat constant.¹² While this was not an unsubstantial sum at that time, Carl Hamilton put things into perspective vis-à-vis other collectors of Western European art when he told Jones that “since you now have so little to spend, we must be doubly sure that our decisions are intelligent, and if possible, wise both respecting the quality of the pictures we select and the amounts we pay for them.”¹³

Richard Townsend viewed the Executive Committee’s decision to fund an art museum as “a vote of confidence and...a gesture that his (Jones’s) father and the University believed in both his ability and in the importance of the venture.”¹⁴ More importantly, in years to come, “It would

⁹ Bob Jones Jr., “Foreword,” in *Bob Jones University Collection of Religious Art: Italian Paintings* by Pepper, iv.

¹⁰ Bob Jones Jr., “Preface,” in *Baroque Paintings from the Bob Jones University Collection* by Steel, Jr., 9.

¹¹ Bob Jones Jr., “Foreword,” in *Botticelli to Tiepolo*, by Townsend, 9.

¹² Townsend, *Drama and Beauty*, 23-24. Townsend noted that this amount would be equivalent to a little more than \$300,000 in today’s currency (2022).

¹³ *Ibid.*, 26. Hamilton also advised that they not act hastily. Townsend pointed out that Jones used his own money to jumpstart the art gallery since the University would not release funds for it until the end of the school year (June 1952), and that Jones occasionally contributed personal funds toward a Weitzner invoice or insurance. *Ibid.*, 27, 33 n.24. Jones had visited the Ringling Museum in Sarasota, Florida. Its founders, John and Mabel Ringling, were also collectors of Baroque art.

¹⁴ *Ibid.*, 23.

not only distinguish the school from most other Christian educational institutions but form one of the most significant collections of European painting in the United States, with depth not to be seen at some larger American museums and certainly not in most university art collections.”¹⁵

Concerning the reason for the committee’s decision, Jones commented that it was, “More likely (that) they entrusted me with this project because they knew I would stay within the budget and get good value for the money expended. I am sure it was not because of any great confidence in my expertise in the field of art or because they thought I had a ‘good eye.’”¹⁶

Bob Jones Jr., himself, was no stranger to art, but at the same time, he admitted his limitations. About looking at art, he said, “I have always *loved* (italics mine) art and have enjoyed studying it in museums here and abroad since I was a child, but I make no claims to being an expert.”¹⁷ As for engaging in the art process itself, Jones commented, “Though I have always *enjoyed* (italics mine) art, I have only enough talent to do a very crude and rough pencil sketch for a costume design or to serve as a suggestion for a stage set.”¹⁸ However, he acknowledged that the Lord *had* (italics mine) given him a “good eye,” and that he “had tried to make the best possible use of it along with all of the good counsel and advice” that he could get from “those who are experts.”¹⁹

¹⁵ Townsend, *Drama and Beauty*, 23-24.

¹⁶ *Ibid.*, 22.

¹⁷ Bob Jones Jr., *Cornbread and Caviar*, 48.

¹⁸ *Ibid.* Dr. Bob Jones Jr. planned and designed the layout of the new university campus in Greenville, South Carolina. See also Turner, *Standing Without Apology*, 134.

¹⁹ *Ibid.*

Many experts in addition to Carl Hamilton aided and advised Jones over the years.²⁰

While commenting that he had “formed some close and lasting friendships with men and women who deal in paintings,” he singled out the one man who deserved special recognition.²¹ In tribute to him, Jones said, “It would have been almost impossible to build our collection without Julius Weitzner, who has steered me carefully through the treacherous shoals of the art market.”²²

Hamilton had introduced Weitzner and his wife to Jones when their gallery was on 57th Street in New York. They later relocated to London.²³ Jones further noted that in retirement, Weitzner was regarded as “the dean and great expert among dealers, both in Europe and America.”²⁴

In a 1984 interview with Paul Richard of *The Washington Post*, Jones stated that, “Julius has been a great friend, almost like a brother to me. His wife used to say that Julius made his living selling unsalable pictures.”²⁵ In reference to “selling unsalable pictures,” perhaps Mrs. Weitzner was referring to her husband’s “catholic taste, eye for good pictures and the ability to clean them himself, along with his talent for salesmanship.”²⁶ At any rate, Weitzner “was to be

²⁰ Bob Jones Jr., *Cornbread and Caviar*, 49-51. In fact, Hamilton introduced Jones to a number of leading art experts and dealers.

²¹ *Ibid.*, 50-51. Julius H. Weitzner (1896-1984) had been a concert pianist as a young man and had earned a PhD in Chemistry from New York University in 1917; later on, he and his brother had owned a business importing paint pigments. Weitzner’s wife, Ruth, had been a student of the Austrian pianist, Artur Schnabel, in Berlin before World War II. The fact that Bob Jones Jr. knew these things about the Weitzners and referenced them in his autobiography indicates the depth of their relationship, i.e., they were not just noted art dealers but were also close friends. Other dealers, who were also friends, were Oscar Klein and his son, Jan, Bert Newhouse and his son, Clyde, Elizabeth Drey, and Hanns and Kate Schaeffer. Jones kept abreast of what was happening in their lives as well. See also Eric M. Zafran, “A History of Italian Baroque Painting in America,” in *Botticelli to Tiepolo*, 52.

²² *Ibid.* Weitzner had bought his first paintings in Paris while on his honeymoon and started his art business upon his return to New York City in 1924. See also Zafran, 52.

²³ *Ibid.*, 51. Jones continued to do business with Weitzner after the move to London in 1959.

²⁴ *Ibid.*, 50. Jones’s comments about Weitzner were written after the art dealer had retired. Weitzner died on January 16, 1986, shortly after the publication of Jones’s autobiography, *Cornbread and Caviar*.

²⁵ Richard, “Baroque From the Bible Belt.”

²⁶ Zafran, “A History of Italian Baroque Painting in America,” 52.

over the course of his career and until his death in 1986, the most prominent supplier of Baroque paintings to American collectors and museums.”²⁷ Weitzner sold Bob Jones Jr. more than half of the forty-four pictures in the 1984 exhibition, “Baroque Paintings from the Bob Jones University Collection.”²⁸ More impressively, of the total 455 pictures in the collection in 2022, Jones obtained 211 from Weitzner.²⁹

Although grateful for and appreciative of the help and advice from art historians, experts, and dealers, Bob Jones Jr. did his own homework as well. He believed that, “The broader a man’s interest in any legitimate and wholesome field of study, the more enjoyment he will find in life.”³⁰ Because of this, Jones would “latch onto something” that he knew “little or nothing about” and would “study it for a while” to see if he could become “knowledgeable, or at least interested in that new thing.”³¹

Apparently, for him, this applied to the study of Christian Western European religious art, for his son, Bob Jones III stated, “As a boy I remember his bringing home from the library night after night, large coffee-table-sized tomes reproducing the works of Rembrandt, Tintoretto, Rubens, Botticelli, Tiepolo, Zurbaran, Giotto. He learned to recognize the artists’ hands.”³²

Bob Jones Jr. himself recalled his learning experiences this way. “I remember the thrill that came when I first learned to look at a picture and recognize immediately the country or

²⁷ Zafran, 52.

²⁸ Richard, “Baroque From the Bible Belt.”

²⁹ Townsend, *Drama and Beauty*, 33 n.29. Weitzner and his wife also made gifts of several paintings to the Bob Jones collection. See also Reynoso, Appendix A.

³⁰ Bob Jones Jr., *Cornbread and Caviar*, 49.

³¹ *Ibid.*

³² Bob Jones III, “Foreword,” in *Drama and Beauty* by Jones and Townsend, 7.

section of Europe from which it came. After further study and a few years later, I found myself able to locate correctly the local area from which it came – at least as far as Mannerist or Baroque pictures were concerned.”³³

While Dr. Jones certainly enjoyed studying the paintings from an art historical perspective, unfortunately, a full analysis of this type is beyond the scope of this project. For this same reason, symbology, i.e., the meaning of certain objects or people and/or their placement within the artwork, will not be discussed either. Only a broad overview of the collection, along with some general comments will be included.

Even so, this will not detract from the discussion. No prior knowledge of this type is necessary to appreciate these magnificent paintings. Individually and collectively, they can be recognized for what they are – beautiful religious works of art. No matter whether they were painted by Catholics or Protestants, for public or private devotion, or for instruction or inspiration, they can be enjoyed by anyone with an interest in art of the period.

Turning now to the history of the art museum and its collection, some explanation is necessary before proceeding. This project will focus primarily on the first seventeen years of the Bob Jones Collection of Religious Art – from its founding in 1951 until the publication in 1968 of the *Bob Jones University Supplement to the Catalogue of the Art Collection* – after which the remaining topics under consideration – the exhibitions, reviews, and criticisms will be briefly discussed. The paper will conclude with the University’s future plans for the new museum and the legacy of Bob Jones Jr. in regards to the collection of religious art.

³³ Bob Jones Jr., *Cornbread and Caviar*, 49. Mannerist and Baroque styles of art had their origins in Italy, and both eventually spread throughout Western Europe. Mannerism began about 1520 and lasted until roughly 1600, serving as a bridge between the Renaissance and Baroque periods. The Baroque period began circa 1600 and lasted until 1800. Mannerism rejected the perfection of the Renaissance period and is described as flamboyant and anti-naturalistic. See also Scharf, “Introduction to the Italian Paintings,” *Bob Jones University Catalogue of the Art Collection, Volume I*, 13.

The reasons for the emphasis on the “early” years of the collection are as follows. By 1968, the collection was well established in quantity, quality, breadth, and depth. From twenty-five paintings, it had grown to three-hundred and fifty works that represented all periods from the Gothic to the Baroque, and included all major countries, schools, artists and their works. All of the paintings were important and contributed to the well-roundedness of the collection; many were significant historically *and* artistically.

Perhaps most importantly, the cost of paintings had been rising. Dr. Jones began collecting in the years following World War II when prices had been low – especially for Baroque pictures, which would eventually come to make up the bulk of the collection.³⁴ This style of dramatic painting with its bright colors, large canvases, and realism, was in direct opposition to Renaissance period art which had preceded it. Art critics, most notably John Ruskin (1819-1900), caused Baroque art to fall out of favor with collectors beginning sometime in the mid-1800s, and this attitude continued on well into the twentieth century.

With that said, Dr. Jones’s timing could not have been more favorable when he began to purchase paintings in 1951. Jones was able to buy art that he liked – of course, he had to choose from what was available while staying within his budget. Even so, he was able to assemble a remarkable collection in a relatively short period of time. He did continue to collect after 1968, but the majority of the most famous pictures in the collection had already been acquired by then – and remain in it today. Taking these reasons into account, a proper discussion of the Bob Jones University Collection of Religious Art during the specified period can now begin.

³⁴ Many great European estates and auction houses found themselves in dire economic circumstances in the aftermath of World War II which forced them to liquidate their collections.

Dr. Bob Jones Jr. began collecting Old Master paintings in 1951 and the newly constructed Bob Jones University Museum and Gallery opened to the public on the morning of that same year -Thanksgiving Day, November 22, 1951.³⁵ The building was constructed to house the Bowen Collection of Biblical Antiquities, two rooms of which were allotted to The Bob Jones University Collection of Sacred Art.³⁶ The day after the opening, *The Greenville News* reported that “hundreds of students and visitors toured the building,” and that “twenty-six of the thirty permanent paintings were already on display.”³⁷ The article went on to list twenty-three of these paintings and their respective artists, also noting that the largest one, Giordano’s *Christ Cleansing the Temple*, had not arrived yet.³⁸ It also mentioned that the “modernistic structure,” contained “items from Palestine and other Biblical lands,” i.e., from the Bowen Collection.³⁹

The Sunday, November 25, 1951 edition of *The State* ran a much longer, more in-depth article about the museum and gallery’s opening. It reported that “twenty-eight original sacred paintings recently acquired by Bob Jones University were on display for the first time on Thanksgiving day...” and included “works from the French, Spanish, Florentine, Neapolitan, Austrian and Venetian schools...”⁴⁰ The paintings of four artists – Botticini, Giordano, El Greco,

³⁵ “Twenty-Eight Sacred Paintings Placed on Display In Bob Jones University Museum and Gallery,” *The State*, Columbia, SC, November 25, 1951, Newspapers.com. See also “Museum, Gallery Open At College,” *The Greenville News*, Greenville, SC, November 23, 1951, Newspapers.com.

³⁶ *The State*, Columbia, SC, November 25, 1951, Newspapers.com. See also Bob Jones Jr., “Foreword,” in *Bob Jones University Collection of Religious Art: Italian Paintings*, by Pepper, iv.

³⁷ *The Greenville News*, November 23, 1951, Newspapers.com.

³⁸ Ibid. For a reproduction of this painting, see the Museum and Gallery website, [Object of the Month: November 2021 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org)

³⁹ Ibid.

⁴⁰ *The State*, Columbia, SC, November 25, 1951, Newspapers.com.

and Tintoretto – were singled out, described, and recognized as being “outstanding among the works.”⁴¹

The article stated that “these great religious paintings were collected and hung at Bob Jones University for the benefit of the university students,” and printed the remarks addressed to them and other attendees by Bob Jones Jr. at the opening ceremony:

Bob Jones University believes that nothing is too good for God, and here on these walls you see great talent employed in His service. We want you to enjoy these pictures as well as be blessed by them...Come back again and again to look at the pictures. After you have formed a general acquaintance with them all, concentrate on them one by one. Your appreciation and understanding of art will grow, your life will be enriched, and your culture increased as great masters long gone to dust speak to you of their faith and their dreams – reveal to you something of their own personalities. You will realize more and more how universal is the message of the Word of God in its appeal to human hearts in every generation. You may not be artists yourselves, but you have eyes to see and hearts to appreciate and souls to respond. It is my prayer that each of you will find here something which will make your lives more richly revealing of our Lord Jesus Christ.⁴²

In addition to descriptions of the paintings in the collection, the article also mentioned the three pieces of statuary in the gallery and ended with information about The Bowen Collection.⁴³ It noted that this collection was “valued at \$300,000 and contains antiquities from Palestine, Syria, Lebanon, Egypt, and Trans-Jordan. It also contains several articles from the royal tombs of

⁴¹ *The State*, Columbia, SC, November 25, 1951, Newspapers.com. The article included a picture of Dr. Jones showing one of El Greco’s paintings, *Christ Bearing the Cross*, to Joseph Bryson, congressman and trustee of the university, and Bryson’s family. The article included provenance records for several of the paintings by these four artists. The provenance of a painting or other type of artwork traces its origin and date (if known) and successive locations and/or owners.

⁴² *Ibid.*

⁴³ *Ibid.* The statuary included pieces from 17th century France, of Latin American origin c. 1700, and of late 15th century Germany.

Egypt which were secured from Sir Flinders Petrie, as well as collections of various kinds and models of Palestinian life.”⁴⁴ The new museum building itself cost \$125,000.⁴⁵

Just one year later, Murray Havens, Director of the Gallery, chose twelve paintings from the collection to be included in the publication, *Selected Paintings from the Bob Jones University Collection of Sacred Art*. Havens also wrote the foreword in which he offered three reasons why this collection of art was “as unusual as the institution which has been called, “The World’s Most Unusual University.”⁴⁶ These reasons were: “it is a collection exclusively of religious art ... (whose) purpose is not only cultural but spiritual, it is made up entirely of Old Masters and covers only the period from the thirteenth through the eighteenth centuries, and it is a new collection gathered in less than twelve months and without the unlimited financial resources of the wealthy private collector or well-endowed art foundation.”⁴⁷

Havens noted that these paintings had come from great museums and world-famous private collections and that some of them had once been the possessions of kings and princes; however it was “fervently hoped that (they would) promote spiritual growth and a realization of the power and universality of the Christian message and the Word of God, whether preached from the pulpit, by song, or pen, or brush of the artist.”⁴⁸

⁴⁴ *The State*, Columbia, SC, November 25, 1951, Newspapers.com. Sir William Matthew Flinders Petrie (1853-1942) was a famous British archaeologist and Egyptologist and is considered the father of scientific archaeology in Palestine. He died in Jerusalem and is buried there without his head – he bequeathed it to the Royal College of Surgeons in London for research purposes. See Joseph A. Callaway, “Sir Flinders Petrie: Father of Palestinian Archaeology” in *Biblical Archaeology Society*, November/December 1980, accessed September 22, 2024, [Sir Flinders Petrie: Father of Palestinian Archaeology - The BAS Library \(biblicalarchaeology.org\)](https://www.biblicalarchaeology.org). After his death, Sir Flinders Petrie’s widow donated a part of his collection to the BOWENS.

⁴⁵ Ibid.

⁴⁶ Havens, “Foreword” in *Selected Paintings*, n.p.

⁴⁷ Ibid.

⁴⁸ Ibid. See also *Bob Jones University Introduction to the Art Collection* (Greenville, SC: Bob Jones University Press, n.d.), n.p.

For clarification, Havens stated that this was not a catalogue in the true sense of the word – it did not contain every painting in the collection at that time. Even so, it was the first publication of the collection. It included color reproductions that were cut out and pasted into the book – surprising for its time since these were expensive - along with the customary text that describes artists and their works. What makes this volume unique is that each picture is associated with corresponding scripture.⁴⁹ For example, *Christ Crowned With Thorns*, by the Spanish artist, Jusepe De Ribera, is introduced by Matthew 27:27-30, which reads in part, “And when they had platted a crown of thorns, they put *it* upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!” (Matthew 27:29) KJV.⁵⁰

The first true catalogue of the collection was published in 1954 and contained a foreword written by art collectors and critics, Hans Tietze and Erika Tietze-Conrat, both specialists in sixteenth-century Venetian art.⁵¹ The Tietzes wrote that “the university program has resulted in a distinguished collection *without* centering all its attention on the accepted great masters.”⁵² Many years later, Bob Jones Jr. remembered that the couple, “often seemed to disagree on

⁴⁹ The catalogue of Benjamin West paintings, “*Revealed Religion*”: *Paintings by Benjamin West*, published in 1963 in conjunction with the acquisition and display of these paintings in the War Memorial Chapel on the Bob Jones University Campus, also contains scripture passages associated with each painting. While it is a true catalogue in that it includes every painting by West owned by the University, it is not a true catalogue in the sense that it contains all the works of the collection.

⁵⁰ Havens, “Foreword” in *Selected Paintings*, n.p. The association of passages of scripture and explanatory text with paintings does not appear in any future catalogue or publication concerning the collection. For a reproduction of this painting, see the Museum and Gallery website, [Object of the Month: August 2014 - Museum & Gallery \(museumandgallery.org\)](http://www.museumandgallery.org). This painting is titled, “Ecce Homo,” i.e., “Behold the Man.”

⁵¹ Bob Jones Jr., *Cornbread and Caviar*, 50.

⁵² Zafran, 68-69.

attributions.”⁵³ The Tietzes had been displaced by World War II and were living in New York when Jones knew them.⁵⁴

At this time, less than three years after its opening, the collection had grown to include almost seventy paintings and there were many important Baroque works among them.⁵⁵ Perhaps the finest example of this style of painting, Mattia Preti’s *Christ Seating the Child in the Midst of the Disciples*, dated between 1680-1685, was acquired in 1953 through Julius Weitzner.⁵⁶ In this work, illustrative of Matthew 18:1-4, the right hand of Christ points toward the child, while his left hand points upward, indicating that unless one becomes as an innocent child, they cannot receive salvation and enter into the kingdom of heaven.⁵⁷

This particular painting was the first autograph work by the master to enter an American museum.⁵⁸ Preti (1613-1699) was born in Calabria and after being knighted in 1641 by Pope Urban VIII, came to be known as Il Cavaliere Calabrese – The Knight of Calabria.⁵⁹ His works

⁵³ Bob Jones Jr., *Cornbread and Caviar*, 50. Attributions refer to the identity of the artist or artists in question and are important in establishing authenticity. It is not uncommon for art historians and experts to disagree over the identity of a painting’s creator, especially if there is no record of commission nor signature, etc. Many artists either were students or had students and therefore, employed similar techniques which often made it difficult to establish a definite attribution with certainty.

⁵⁴ Ibid. It is thought that Hans Tietze (1880-1954) died before the Foreword was completed and that his wife, Erika Tietze-Conrat (1883-1957), finished it.

⁵⁵ Zafran, 69.

⁵⁶ Ibid., 70. For a reproduction of this painting, see the Museum and Gallery website, [Object of the Month: August 2017 - Museum & Gallery \(museumandgallery.org\)](http://www.museumandgallery.org).

⁵⁷ Ibid., 162.

⁵⁸ Ibid. The use of the word “autograph” as used here indicates that the work was done by the artist. This certainty can be achieved through documentary evidence such as a record of commission, etc., and/or through physical evidence. An autograph of a painting can be a signature, initials, a motif, etc. They are not always visible. For an excellent discussion of this subject, see [Christies - 7 things to know about artist signatures](http://www.christies.com).

⁵⁹ Ibid. See also, Pepper, 96.

were mostly religious scenes. Preti moved from Italy to Malta and spent the last decades of his life working there.⁶⁰

A new Fine Arts Building adjoining the original museum was erected at the University in 1956, which increased the number of available galleries.⁶¹ A two volume catalogue published in 1962 indicates the phenomenal growth of the collection which required this additional exhibition space – from roughly twenty-five paintings to two-hundred and eleven is remarkable indeed – almost a ten-fold increase in a little over ten years!⁶² Of these, ninety-five were Italian, thirteen were French, seventy-four were Northern (Flemish, Dutch and German), i.e., located north of Italy, and twenty-nine were Spanish. Both volumes contain introductions by noted art scholars, experts, and critics.

Volume I is devoted to the Italian and French paintings; Volume II surveys the Northern and Spanish pictures.⁶³ Dr. Alfred Scharf, art scholar, expert, and freelance writer, wrote the introduction and catalogue for the Italian paintings. Scharf (1900-1965), born in Prussia, immigrated to England in May, 1933, due to the rise of the Nazi regime in Germany, and later became a British citizen. He had studied art history at the Universities of Berlin, Munich, and Freiburg, completing his doctorate at Freiburg in 1925. Scharf's area of expertise was Italian Renaissance and Baroque styles; his most famous work was his book on the Italian Renaissance

⁶⁰ Pepper, 96.

⁶¹ Zafran, 70.

⁶² *Bob Jones University Catalogue of the Art Collection, Volumes I and II.*

⁶³ There is no introduction to the French paintings.

painter, Filippino Lippi, published in 1935. He lectured at the Courtauld Institute of Art in London and contributed extensively to *The Burlington Magazine*.⁶⁴

In his introduction, Scharf states, “As far as Italian art is concerned, the Bob Jones University Collection is able to illustrate it from the Gothic to the late Baroque periods.⁶⁵ He then proceeds to survey the four inclusive eras – the Gothic Trecento (14th century), the Renaissance Quattrocento (15th century) and High Renaissance (early 16th century, roughly 1490s to 1520s), the Mannerist Seicento (17th century, roughly 1520s to 1590s), and the Baroque Settecento (18th century, roughly 1590-1750) – noting the characteristics of each, along with the different schools – Rome, Florence, Bologna, Naples, etc.⁶⁶

In addition, Scharf selects examples illustrative of each of these periods that were then in the Bob Jones University Collection - from the Gothic, the *Painted Crucifix*, attributed to Francesco di Vannuccio and commissioned for a church in Sienna about 1370, from the Renaissance, *Madonna and Child With St. John* by Marco D’Oggiono, a tondo, or round painting used in private devotion, most likely executed in the early 1500s, from the Mannerist period, Jacopo Tintoretto’s *Visit of the Queen of Sheba to Solomon*, dating from about 1545 or 1560-1565 (based on differing unpublished opinions at that time), and from the Baroque, Luca Giordano’s *Christ Cleansing the Temple*, a large painting that incorporates many elements of the style – a number of people and their various expressions realistically portrayed and exhibiting

⁶⁴ “Alfred Scharf, Art Historian,” website, Ben Uri, [Ben Uri Research Unit \(buru.org.uk\)](http://buru.org.uk). The prestigious Courtauld Institute is an independent College of the University of London. *The Burlington Magazine*, founded in London in 1903, is the world’s leading monthly publication devoted to the fine arts.

⁶⁵ Alfred Scharf, “Introduction to the Italian Paintings,” in *Bob Jones University Catalogue of the Art Collection, Volume 1*, 11.

⁶⁶ *Ibid.*, 11-14.

much movement, all captured in vibrant colors on an extensive canvas approximately seven feet high and twelve feet long.⁶⁷

Scharf also places the art of the Mannerist and Baroque periods into historical context via a brief discussion of the rise of the Reformation in the early sixteenth century which culminated in the Counter-Reformation – the Catholic Church’s answer to the Protestant rebellion led by Martin Luther.⁶⁸ He traces the beginnings of the Baroque style to 1563, when the Council of Trent “welcomed religious painting as a support to religious instruction.” The Council’s artistic requirements demanded “the strictest discipline and correctness in the rendering of the subject matter, simplicity, realistic interpretation, and emotional intensity” – all qualities that Mannerist paintings did not exhibit. Even so, he noted that “it took almost another generation before the new style, commonly called ‘Baroque,’ emerged.” This new style proliferated, due to the “re-decoration of old churches and the building of new ones...and with it went an increase in pictorial art.”⁶⁹

At this early date in the history of the collection of religious art at Bob Jones University, Scharf not only grasped its importance, but more importantly provided an explanation for its scope and content. While allowing that the University consciously chose to omit “vast fields of European artistic creation, i.e., profane mythology, portraiture, landscapes, scenes from everyday life, and still-lives,” Scharf remarked that “the Collection takes religious painting in a very wide

⁶⁷ Scharf, 12-14. For reproductions of the first three paintings, see the Museum and Gallery website, [Object of the Month: March 2024 - Museum & Gallery \(museumandgallery.org\)](#), [Object of the Month: January 2014 - Museum & Gallery \(museumandgallery.org\)](#), [Object of the Month: June 2021 - Museum & Gallery \(museumandgallery.org\)](#). The fourth painting has been previously cited on 88, n.38.

⁶⁸ *Ibid.*, 13.

⁶⁹ *Ibid.*, 13-14. For an excellent examination of The Council of Trent and its impact on Italian art, see Dr. Laurey Kilroy-Ewbank, “The Council of Trent and the Call to Reform Art,” in *Smarthistory*, May 20, 2021, accessed May 3, 2024, [Smarthistory – The Council of Trent and the call to reform art](#).

sense” including “images of Saints as witnesses or as intercessors and scenes from their lives and martyrdoms.”⁷⁰ In his opinion, “To exclude this...group of paintings by reason of their being alien to Protestant theological thought would distort the historical value of the Collection, especially in regard to Italian art which has been Catholic continuously...”⁷¹ In summation, Scharf stated, “It is to the credit of Bob Jones University to have interpreted its task of collecting with such broadmindedness.”⁷²

Georges Marlier (1898-1968) was a Belgian art historian, critic and writer. In his “Introduction to The Flemish, Dutch and German Paintings,” Marlier took a different tact than Scharf, choosing to focus on the paintings themselves and in many cases, on problems associated with attributions, instead of following a strictly chronological pattern within each separate region. In other words, he discussed all regions within each era progressively. In all fairness to Marlier, he was surveying three distinct schools versus the one school – the Italian – that Scharf described.

Even so, Marlier did identify major works arranged loosely by time periods beginning with the end of the Middle Ages (roughly the early fifteenth-century), followed by the pre-Renaissance period (the first third of the sixteenth-century), the Renaissance, from the second third of the sixteenth-century, the “International Mannerist,” (late sixteenth-century), and the Baroque period (seventeenth-century).⁷³ The majority of these Northern works were Flemish.

⁷⁰ Scharf, 11.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Georges Marlier, “Introduction to the Flemish, Dutch and German Paintings,” in *Bob Jones University Catalogue of the Art Collection, Volume II*, 195-201.

The most important of these works include *The Madonna of the Fireplace*, attributed to Jan Gossaert, called Mabuse (Flemish, Active c. 1503- c. 1533), *Salome With the Head of John the Baptist*, by Lucas Cranach the Elder (German, 1472-1553), Triptych, Center: *The Adoration of the Magi*, Left Wing: *The Nativity*, Right Wing: *Rest on the Flight Into Egypt*, by Jan Swart Van Groningen (Dutch, c. 1500-1553), *Christ on the Cross*, by Peter Paul Reubens (Flemish, 1577-1640), and *The Holy Family in the Carpenter Shop*, by Gerard Van Honthorst (Dutch-Utrecht), 1590-1656).⁷⁴

Marlier agreed with the Tietzes's opinion on the artistic value of the collection as a whole. "The section of Northern paintings in the Bob Jones University Collection is a gold mine – a treasure house – for the art lover, because he will find here not only works of famous masters but also a number of enigmatic paintings by artists thus far too little studied."⁷⁵

José Gudiol 1904-1985), a Spanish art historian, wrote the "Introduction to the Spanish Paintings," the last section of *The Bob Jones University Catalogue of the Art Collection*, Volume II. Gudiol was the director of the Amatller Institute of Hispanic Art in Barcelona. Dr. Bob Jones Jr. made his first visit to this organization in 1950, and thereafter sent Gudiol photographs of important Spanish paintings that the University had acquired. In Gudiol's opinion, "Some of them were of such importance," that he accepted an invitation to visit the University, and did so in September 1961.⁷⁶

⁷⁴ Marlier, 196, 197, 198, 200, 234-235, 244-245, 258-259, 278-279, and 286-287. A triptych was a three-paneled painting in a frame that could be folded and moved. For reproductions of these paintings, see the Museum and Gallery website, [Object of the Month: February 2013 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/february-2013), [Object of the Month: October 2016 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/october-2016), [Object of the Month: December 2019 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/december-2019), [Object of the Month: April 2020 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/april-2020), [Object of the Month: March 2013 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/march-2013).

⁷⁵ Ibid., 195.

⁷⁶ José Gudiol, "Introduction to the Spanish Paintings," in *Bob Jones University Catalogue of the Art Collection*, Volume II, 315.

Writing about his experience, Gudiol stated that he “left the campus of Bob Jones University greatly impressed not only by their Art Museum...but also by the atmosphere and spirit which animates everything in this youthful center which really deserves the title of “the world’s most unusual university.”⁷⁷

Gudiol was also impressed by the series of Spanish works in the Bob Jones University Collection, and called the variety of schools represented there “truly exceptional.”⁷⁸ Like the Tietzes and Georges Marlier, he acknowledged that the lack of the names of some famous painters were “amply compensated for by the presence of less-known masters.”⁷⁹ Further, he explained that this did not mean that they were less-important masters; rather, they were “forgotten painters as were El Greco, Herrera, or Juan de Flandes until a few years ago.”⁸⁰

Gudiol then explained how the Spanish paintings in the catalogue fit into the historical scheme of Iberian painting.⁸¹ In the fifteenth century there were The Schools of Levante, The Aragonese School, and The Castilian School – the latter flourished during the second half of the century.⁸² Juan de Flandes (Flemish, 1496-1519), belonged to this last school. Two of his paintings, *The Annunciation*, and *St. Augustine and St. Roch*, appear in the catalogue. De Flandes worked in Spain during the reign of Ferdinand and Isabella.⁸³

⁷⁷ Gudiol, 315.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Ibid., 315-316.

⁸³ Ibid., 334-337.

The sixteenth century in the history of Spanish painting was a period of transition. Gudiol mentions three schools of this era - the School of Seville, the Andalusian School, and the School of Madrid.⁸⁴ Outstanding examples of paintings of the era described by Gudiol include *Pentecost*, by Juan de Juanes (Spanish, 1523-1579), believed to be “the only generally accepted work of the painter in America” at that time (1962), *The Supper at Emmaus*, by Pedro de Orrente (Spanish, 1570-1645), *Christ Crowned With Thorns*, by Jusepe de Ribera (Spanish, 1591-1652), said to be one of Ribera’s finest masterpieces, *St. Catherine Appearing to the Family of Bonaventura in Prison*, by Francisco de Herrera The Elder (Spanish, 1576-1656), *The Annunciation* by Francisco de Zurbaran (Spanish, 1598 – c.1664), and *The Heavenly Shepherd* by Bartolome Esteban Murillo, (Spanish, 1618-1682).⁸⁵

Shortly after the publication of the two-volume catalogue of the collection in 1962, the University acquired a series of seven large paintings of biblical scenes by the American artist, Benjamin West (1738-1820).⁸⁶ Six of these were bought at auction at Christie’s in 1962 by Weitzner for the University on behalf of an anonymous donor.⁸⁷ They were among a collection of

⁸⁴ Gudiol, 316.

⁸⁵ Ibid., 316, 342-349, 352-355. *Christ Crowned With Thorns*, discussed earlier in this paper on page 46, was signed and dated in 1638, according to Gudiol. The last three paintings mentioned here - those of Herrera, Zurbaran, and Murillo – were among a group of six paintings that formed the exhibition, “Power and Piety in 17th-Century Spanish Art,” which appeared at the Georgia Museum of Art in Athens, Georgia, from November 14, 2020 to July 28, 2024. This researcher was privileged to view the exhibit. For reproductions of the following paintings, *St. Catherine Appearing to the Family of Bonaventura in Prison* and *The Heavenly Shepherd*, see the Museum and Gallery website, [Object of the Month: November 2014 - Museum & Gallery Francisco de Herrera \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month-november-2014-francisco-de-herrera), [Object of the Month: April 2017 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month-april-2017-francisco-de-herrera).

⁸⁶ Meyer, “Benjamin West’s Chapel of Revealed Religion,” 256.

⁸⁷ “*Revealed Religion*,” *Paintings by Benjamin West* (Greenville, SC: Bob Jones University Press, 1963), n.p.

the series of the works on “Revealed Religion,” purchased at auction in 1829 for a wealthy M.P. and hung at Grittleton House in Wiltshire, where they remained until 1962.⁸⁸

These paintings are: *Moses and Aaron Before Pharoah* (signed and dated 1796), *The Brazen Serpent* (painted in 1790), *Isaiah’s Lips Anointed with Fire* (painted in 1794), *Christ Coming up Out of the Jordan* (also painted in 1794), *The Ascension of Our Lord* (painted in 1781), and *Peter Preaching at Pentecost* (signed and dated 1785).⁸⁹

The seventh painting, *Esau and Jacob Presented to Isaac* (exhibited in the Royal Academy in 1800), was also a gift, donated by Harry and Oscar Dvoskin in 1962.⁹⁰ Julius Weitzner had acquired this painting offered at auction by Christie’s from a different source than the other six paintings and recommended that the University purchase it.⁹¹ The Dvoskin brothers, whose firm had redecorated the walls of the War Memorial Chapel to accommodate the paintings, felt that this work should be reunited with those previously purchased, and bought it for the University.⁹² The paintings went on public display in the chapel on September 1, 1963.⁹³

Benjamin West, appointed “Painter to the King,” had been commissioned by King George III to complete a series of religious paintings on “Revealed Religion” for a chapel with

⁸⁸ “*Revealed Religion*,” *Paintings by Benjamin West* (Greenville, SC: Bob Jones University Press, 1963), n.p.

⁸⁹ Ibid. For a representative sample of West’s paintings, see the Museum and Gallery website. For *The Brazen Serpent*, [Object of the Month: May 2021 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/may-2021), and for *St. Peter Preaching at Pentecost*, [Object of the Month: September 2020 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/september-2020).

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid. The War Memorial Chapel, constructed in 1947, two years after the end of World War II, was built in honor of those who served and died during the conflict. See the website BJU Today, [Origins: War Memorial Chapel - BJUtoday](https://www.bju.edu/news/origins-war-memorial-chapel).

⁹³ Ibid. Meyer characterized these paintings as “a group of paintings reflecting West’s adaptation of a moderately baroque quality.” See Meyer, “Benjamin West’s Chapel of Revealed Religion,” 256.

that same name to be constructed in Windsor Castle.⁹⁴ The exact number of paintings planned and/or finished is not positively established.⁹⁵ In 1760, West traveled from America to Italy where he remained for three years studying and copying the works of the Old Masters.⁹⁶ With the intention of returning home in 1763, he stopped over in London and became a successful portrait painter. West then settled in England and lived there until his death on March 11, 1820, never returning to the United States.⁹⁷ King George III had died just two months prior.

West never completed his series of pictures and the chapel where they were to be displayed was never built, due in large part to the mental state of the King. According to Jerry D. Meyer, West's problems with the King began to deteriorate before 1801.⁹⁸ "West had weathered the American Revolution quite well, but the considerable threat from France, along with anti-royalist ideologies present in England and much of the continent in the late eighteenth century, caused the Court a great deal of worry."⁹⁹ West became increasingly identified in the mind of the King with these anti-royalist, republican feelings.¹⁰⁰ Eventually, the pictures that had been completed were returned to West and remained in his studio until they were offered at auction in 1829.¹⁰¹

⁹⁴ Meyer, "Benjamin West's Chapel of Revealed Religion," 254.

⁹⁵ "Revealed Religion," n.p. According to Jerry D. Meyer, the number of planned paintings was either 35 or 36. See Meyer, "Benjamin West's Chapel of Revealed Religion," 248.

⁹⁶ "Revealed Religion," n.p.

⁹⁷ Ibid. West aided in the establishment of the Royal Academy of Arts in London and was its second president.

⁹⁸ Meyer, 262.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ "Revealed Religion," n.p.

Between 1962 and 1965, Bob Jones Jr. continued to actively collect art for the museum at Bob Jones University. Always grateful for the advice and opinions of experts, he personally reviewed the catalogues for upcoming auctions and made his preferences known to dealers working on his behalf.¹⁰² He also visited the storerooms of European art dealers while away on preaching trips.¹⁰³ As time passed, becoming more familiar with the different periods and regions, along with their respective schools and artists, he attempted to acquire those works that would both broaden and add depth to the collection – so much so that a larger art gallery became a necessity.

Fortunately, at about that same time, a larger dining hall also became necessary. A new dining facility was constructed on the campus in 1965, and the former Dixie-McKenzie Dining Common was remodeled to accommodate the new location for the museum and gallery.¹⁰⁴ The new Collection of Religious Art at Bob Jones University opened on Thanksgiving Day, November 25, 1965, fourteen years to the day since the original had opened in 1951 – definitely a watershed event for the University and its museum.

Bob Jones Jr., then President of the University, marked the occasion by hosting a two-day symposium on the theme, “Culture and the Visual Arts.” A group of six distinguished museum directors from the United States and Canada lectured on a variety of topics. Dr. John Walker, director of the National Gallery of Art in Washington, D.C., and Dr. David G. Carter, Director of the Montreal Museum of Fine Arts spoke at the opening session on November 23. Dr. John Coolidge, director of the Fogg Art Museum at Harvard University and Dr. Charles Parkhurst,

¹⁰² Townsend, *Drama and Beauty*, 27-28, 30.

¹⁰³ Bob Jones III, “Foreword,” to *Drama and Beauty* by Jones and Townsend, 7.

¹⁰⁴ Wright, *Fortress of Faith*, 426. The new dining hall provided seating for 3,600 people.

director of the Baltimore Museum of Art were the speakers for the morning session on November 24, and were followed by Dr. Theodore Rousseau, curator of paintings at the Metropolitan Museum of Art in New York City, and Dr. Anthony Clark, director of the Minneapolis Institute of Arts, who spoke during the afternoon session.¹⁰⁵

Dr. John Walker, in his lecture, “The Museum, the Artist, and the Community,” commented that, “Dr. Bob Jones has created a mood of reverence and veneration for the display of the religious collection so that they have not lost their significance in a generally secular age.” Dr. David Carter’s talk was “The Problems Involved in the Maintenance and Preservation of a Picture Collection.”¹⁰⁶ Dr. John Coolidge’s lecture, “The Art Museum in the University,” was described as a “cogent theme,” by Henry Hope.¹⁰⁷ “(Dr.)...Parkhurst discussed the intent of the artist in the various periods of history with an illustrated lecture entitled, “Art and the Life of the Mind.”¹⁰⁸ Dr. Rousseau’s topic was, “The Role of the Curator in the Museum of the Twentieth Century,” and Dr. Anthony Clark’s lecture, “Princely Collections of the Eighteenth Century as the Spring of the Modern Art Museum,” addressed the history of museums during the period.¹⁰⁹

¹⁰⁵ Hope, “The Bob Jones University Collection of Religious Art,” 162, and James Walker, “Anti-Ugliness Urged By BJU Speaker,” *The Greenville News* (Greenville, SC), November 24, 1965, Newspapers.com.

¹⁰⁶ Hope, “The Bob Jones University Collection of Religious Art,” 162, and James Walker, “Anti-Ugliness Campaign Urged By BJU Speaker,” *The Greenville News* (Greenville, SC), November 24, 1965, Newspapers.com. Henry Hope attended the symposium and later published his review, “The Bob Jones University Collection of Religious Art,” in the Winter, 1965-1966 edition of *Art Journal*, referenced earlier in this paper.

¹⁰⁷ Hope, “The Bob Jones University Collection of Religious Art,” 162.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid. This was another appropriate topic for the symposium, as some of the works in the collection had once been owned by royalty.

The symposium took place in the University Concert Hall, attended by several hundred Bob Jones University students and faculty members and visitors.¹¹⁰ *The Greenville News* ran three articles on the first day of the event, all written by its City Editor, James Walker.¹¹¹ The first article, on the front page of the newspaper, included a picture of Dr. Bob Jones Jr., along with three of the three hundred guests that had attended a celebratory dinner prior to viewing the collection on Tuesday, November 23, 1965, the first day of the symposium.¹¹²

In this front page article, Walker reported that, “An appreciate first night crowd toured the 27 galleries, featuring 250 paintings of religious subjects through several centuries.”¹¹³ He also remarked that, “Anyone who had visited the museum in its original location and found it impressive were all the more impressed by the art – and important new acquisitions – in the new location.”¹¹⁴ Walker observed that it took guests about an hour to leisurely move through the

¹¹⁰ James Walker, “Anti-Ugliness Campaign Urged by BJU Speaker,” *The Greenville News*, November 24, 1965, Newspapers.com.

¹¹¹ *The Greenville News* (Greenville, SC), November 24, 1965.

¹¹² James Walker, “Dinner, Preview Open Galleries,” *The Greenville News* (Greenville, SC), November 24, 1965, Newspapers.com. U.S. Senator Strom Thurmond appeared in the picture, along with Congressman Robert T. Ashmore, and James R. Mann, President of the Greater Greenville Chamber of Commerce. Senator Thurmond, a member of the Board of Trustees of the University, spoke at the dinner. A later article in *The Greenville News* provided details about the dinner itself, i.e., it reported that over 350 guests in formal dress had dined on “an elegant buffet froid, entrée of Southern fried chicken, and dessert of French pastries.” It also mentioned the names of some of the special guests that were recognized during the occasion, including, Mr. and Mrs. Paul Dwoskin and Mr. and Mrs. Harry Dwoskin. The Dwoskins were brothers of the late Oscar Dwoskin, decorator of the museum and donor to the Collection. Oscar Dwoskin had passed away in September, just a few weeks prior to the museum’s opening. See Susanne DeLapp, “Dinner and Preview of Bob Jones University Art Museum,” which appeared in her regular column, “Over the Back Fence...” *The Greenville News* (Greenville, SC), November 25, 1965, Newspapers.com.

¹¹³ James Walker, “Dinner, Preview Open Galleries.” The museum had a total of thirty galleries (rooms) devoted to art works. Of these, twenty-seven were for the permanent collection, one was devoted to the collection of the James Cole Collection of ecclesiastical textiles and vestments, and the remaining two were reserved for special exhibits. The Bowen Museum was displayed in a special section of the building on three levels. There were also administrative offices, conservation laboratories, work rooms, and storage areas. The entrance lobby had a sales area as well.

¹¹⁴ *Ibid.*

orderly “maze” of galleries and that the “boldness of the furnishings, including the Wunda Weve carpets (that were) made in Greenville,” were impressive.¹¹⁵

Walker interviewed three of the symposium speakers – Drs. John Coolidge, Anthony Clark, and David Giles Carter - following their preview visit of the new museum. According to him, “They were plainly excited; ‘extraordinary’ seemed best to sum up their reaction,” and that “They pointed out that while the collection is heavy on the Italian schools, it is balanced by excellent offerings from the French, Dutch, and Flemish schools.”¹¹⁶ In their estimation, the collection was “of enormous national value,” due to the number of galleries and paintings – “chiefly (those of) the Italian Renaissance and Baroque schools, but also others.”¹¹⁷ In addition, all had “commented on the opulence of the collection” – noting that this was “in contrast to most college collections”...which offer “students not much more than a sample.”¹¹⁸

All of the experts offered individual comments concerning the collection, the museum, and the collector himself. Speaking about the collection, Dr. Coolidge, director of the Fogg Art Museum at Harvard, stated that, “It seems fantastic that it could have been accumulated in such a relatively short number of years,”...and that he believed that such a collection could “no longer be achieved.” He also said that Bob Jones University had “managed to cover pretty much everything that could be covered” in the religious field, and that they had “achieved excellence,” noting its quality in depth.¹¹⁹

¹¹⁵ James Walker, “Dinner, Preview Open Galleries.”

¹¹⁶ James Walker, “Experts Impressed With Religious Art Collection at Bob Jones U.,” *The Greenville News* (Greenville, SC), November 24, 1965, Newspapers.com. This is the last of Walker’s three articles.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

Dr. Coolidge had a lot to say about the museum itself. As to its flow - “You’re led so gently...down an easy path in a religious atmosphere,” about its décor, i.e., how it used bold colors on its walls and in its carpeting – “There’s a marvelous lack of timidity,” and about its physical layout – “This museum has personality, vigor,” which to him was, “infinitely refreshing.”¹²⁰

Coolidge also made a personal observation that “Bob Jones University had bigger galleries and more, twenty-seven to seventeen, than he had at his own museum at Harvard,” adding, “And more than at Yale.” He described Dr. Jones as “at once a bargain hunter buying worthwhile \$100 objects, but not being afraid to go after the most valuable.”¹²¹

Dr. Clark, director of the Minneapolis Institute of Arts, remarked how wrong he had been about the collection, stating that he had “seen many of these pictures when they were on the market” and had thought that he wouldn’t like them,... “But what terrible fools we are...how this makes sense.” He also praised the “careful attributions” that had been given the paintings.¹²²

Of the three experts, Dr. Clark seemed to best grasp both the importance and uniqueness of the museum, calling it a “pacesetter which wouldn’t normally be expected in a religious college, especially one with such ‘orthodoxy.’ Two generations ago, no ‘papist’ painting would have appeared in a Protestant institution; today they are recognized as belonging to the great history of art.”¹²³

¹²⁰ James Walker, “Experts Impressed With Religious Art Collection at Bob Jones U.”

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

Dr. Carter, director of the Montreal Museum of Fine Arts, praised the “sharpness of focus” – the overall effect of the collection that Dr. Bob Jones Jr. had achieved. He called Dr. Jones “a brave private collector” who had “bought exactly what he wanted,” a nod to the personal quality of the collection. He described the visit to the new art museum as “A most rewarding experience... This is the kind of collection you would be willing to travel a long distance to see.”¹²⁴

Henry R. Hope, art scholar, critic, and editor, attended the symposium and dinner and afterwards published a review of the affair. His nine-page article included introductory remarks by Dr. Bob Jones Jr., twenty-five illustrations of individual paintings in the collection, and a picture of Dr. Jones with the symposium speakers. While Hope’s general impressions have been touched on previously in this project, a few of his particular observations and comments merit attention here.

Speaking about the current trends in the Fine Arts, Hope said that, “this new art museum is in some ways the most unusual and the strangest. To say that it could only happen in America is not enough – that it ever happened at all evokes feelings of admirations, respect, curiosity, and surprise. Why?”¹²⁵

In answer to his own question, Hope called Bob Jones University an “anomaly.” By this he was referring to the school being Christian, evangelical, and fundamentalist with strict disciplinary standards, its campus situated on 250 acres of land, and “almost entirely lacking the stuffy pretentiousness of most university complexes.” Moreover, he commented on the friendliness and politeness of the students, and extended this compliment to everyone he had

¹²⁴ James Walker, “Experts Impressed With Religious Art Collection at Bob Jones U.”

¹²⁵ Hope, “The Bob Jones University Collection of Religious Art.”

come into contact with while in Greenville. Lastly, he referenced the University's School of Fine Arts with its excellent departments of Music, Theater, and Art.¹²⁶

Hope admitted that while The Bob Jones Art Museum was not previously unknown to the staff of the *Art Journal*, they had had no idea of the extent of the collection with its over 250 paintings, plus a few works of sculpture, drawings, ecclesiastical vestments, and a fine collection of period furniture. Also, many of the experts who had "came prepared to acknowledge politely a collection of 'study' pictures," were surprised to find that there were "a number of fine paintings, a few of which are of real art-historical importance."¹²⁷

Two publications concerning the art collection were issued in connection with the opening of the new museum. *The Bob Jones University Introduction to The Art Collection* contains the disclaimer, "...since religious art was virtually a monopoly of the Roman Catholic Church during the centuries covered by the Collection, it is not surprising to find the subjects dealt with are sometimes not those of the infallible Word of God but rather, Mariology, the cults of the saints, monastic legends, and similar themes."¹²⁸

Even so, it continues, "Though the Protestant must reject religiously what he regards as foolish and superstitious subject matter, he can none the less appreciate the quality and artistic values of the works and recognize that they evidence the religious attitudes and ideas of the age and country that produced them."¹²⁹

¹²⁶ Hope, "The Bob Jones University Collection of Religious Art."

¹²⁷ Ibid.

¹²⁸ *Bob Jones University: Introduction to the Art Collection* (Greenville, SC: The Bob Jones University Press, n.d.), n.p.

¹²⁹ Ibid.

In other words, the “booklet,” as it was called, provided a reason for the inclusion of art that contradicted Protestant beliefs and, at the same time, acknowledged that Protestants could still appreciate these works because they were cognizant of their origins.

Bob Jones University Introduction to the Art Collection contained large color reproductions of a selection of its most important paintings, and a list of donors to the collection, from 1951-1960.¹³⁰ The other publication, produced at this time, *Bob Jones University Collection of Religious Art: XIV Anniversary, 1951-1965*, also included large color reproductions of paintings in the museum, along with descriptions of the contents of each of the twenty-eight galleries, plus those of the Vestment Collection and the Bowen Collection. The inside back cover displayed a “Plan of the Building.”¹³¹

Attention was directed to additions to the Collection acquired since the publication of the catalogue in 1962 – notably a seventeenth-century signed work of Jan Bylaert, (Dutch 1603-1671) painter of the School of Utrecht, *Mary Magdalene Turning From the World to Christ*, and a nineteenth-century work, *Christ Leaving Pilate’s Judgement Hall to Take Up the Cross*, by Gustave Dore (French 1832-1883) – the first time that a painting from this period appeared in the collection.¹³²

¹³⁰ *Bob Jones University: Introduction to the Art Collection*, n.p.

¹³¹ *Bob Jones University Collection of Religious Art: XIV Anniversary, 1951-1965* (Greenville, SC: The Bob Jones University Press, 1965), n.p.

¹³² *Ibid.* The School of Utrecht consisted of Dutch painters who had visited Rome and were influenced there by the work of Caravaggio (1571-610) - an Italian painter who became famous for the intense realism and use of light and shadow in his works. Returning to the Netherlands, these artists incorporated his themes and techniques into their works and passed them on to their students. The publication also paid tribute to Mr. and Mrs. James A. Cole for donating a collection of ecclesiastical textiles and vestments that dated to the eighteenth-century which included gifts from Marie Antoinette to her mother. One of the galleries in the museum had been specially designed to display this collection. Dr. Carl Hamilton was also mentioned for his gifts of furniture to the art collection.

By 1968 the University's Collection of Religious Paintings had increased by fifty per cent – from the 211 paintings described in the 1962 catalogue to a total of 350 – and a new supplement to the original catalogue was issued. It contained the “more recent acquisitions...and also a few pictures acquired before 1962 but not sufficiently studied at that time for inclusion in the first two volumes,” according to Beneth A. Jones then director of the art collection.¹³³ Writing in the foreword section of the catalogue, Mrs. Jones noted the various more important acquisitions as to eras, schools, artists, and paintings.

Among these additions were several gold ground paintings from the Italian Renaissance, along with two large altarpieces, a large *Last Supper* from Titian's studio, and works by Guido Reni and other noted Italian artists.¹³⁴ Only four Spanish paintings had been added but the holdings of the French school had more than doubled.¹³⁵ The Flemish and Dutch schools had “not been neglected,” and a “small Rembrandt *Head of Christ* had been purchased.”¹³⁶ The Utrecht school had been expanded by a monogrammed Bylert (sic).¹³⁷ The seven paintings of Benjamin

¹³³ Beneth A. Jones, *Bob Jones University Supplement to the Catalogue of the Art Collection: Paintings Acquired 1963-1968*, 5. Mrs. Jones was the wife of Bob Jones III, vice president of the University at that time.

¹³⁴ Ibid. For gold ground examples, see 9, 70-71. According to information on the website for Christie's Auction House, the term “gold ground” generally refers to religious panel paintings made during the late Middle Ages in Italy. Paintings of this type reflected the glow of candlelight. See [Christies - Italian gold-ground paintings](#). For Titian (Venetian 1477-1576) see 10, 73. There was a disagreement among experts as to whether Titian painted the entire work or whether he painted the figures and a pupil painted the architecture. Guido Reni (Bolognese c.1575-1642) painted a series of the Four Evangelists and also a portrait of St. Peter. See 19, 28-29, 92-94.

¹³⁵ Ibid., 5.

¹³⁶ Ibid., 53, 165. The painting attributed to Rembrandt (Dutch 1606-1669) is now attributed to a student of or follower of the master. Regardless of the identity of the artist, this a striking work.

¹³⁷ Ibid., 53, 166. The Bylert (sic) painting mentioned here, *Mary Magdalene Turning From the World to Christ* by Bylaert (Dutch 1603-1671), is the same work described previously in this paper.

West in his “Revealed Religion” series, acquired in 1962, were included in a catalogue here for the first time, along with another painting attributed to him.¹³⁸

While other “catalogues” were produced after this supplement in 1968, none were strictly catalogues in the true meaning of the word - they did not represent the entire collection nor serve as a supplement – rather, they were issued in conjunction with an exhibition or an anniversary or some other special occasion of the collection.

There was one publication, however, that could be technically classified as a “semi-catalogue” because it surveyed all the paintings of a particular country that were in the collection at that time. Dr. D. Stephen Pepper’s *Bob Jones University Collection of Religious Art: Italian Paintings*, published in 1984, contained pictures and text of all 147 paintings by Italian artists in the collection. There was one additional painting that had been acquired after the completion of the catalogue text, but there was a picture included.¹³⁹ There were almost four-hundred paintings in the collection at that time.¹⁴⁰

In the foreword, Dr. Bob Jones Jr., then Chancellor of the University, referenced the fact that the original catalogues and their supplement had long been out of print and that there was a need for a new publication. Along these lines he remarked that, “This first volume deals with Italian pictures, which comprise about fifty percent of the Collection, and it is hoped that it will

¹³⁸ Beneth A. Jones, *Bob Jones University Supplement to the Catalogue of the Art Collection: Paintings Acquired 1963-1968*, 64-65,184-189. The seven paintings of West’s “Revealed Religion” series were discussed previously in this paper. Their inclusion here marks the first time they were included in a true catalogue. They originally appeared in “*Revealed Religion*” *Paintings by Benjamin West*, issued in conjunction with their opening exhibit in 1963. The eighth painting by West, *Annunciation to the Virgin as Fulfillment of the Prophecies*, appears here for the first time.

¹³⁹ Pepper, *Bob Jones University Collection of Religious Art: Italian Paintings*, n.p. The new acquisition, *Preparing to Depart for Canaan* by Leandro Bassano (Venetian, 1557-1622), appears after page 313.

¹⁴⁰ *Ibid.*, iv.

be followed as soon as possible by another volume or volumes covering the other schools of paintings represented in the Collection.”¹⁴¹

Another “catalogue,” this one issued in conjunction with an exhibition, was published that same year (1984) – *Baroque Paintings from the Bob Jones University Collection*. David H. Steel, Jr., associate curator for the North Carolina Museum of Art in Raleigh, NC, organized the exhibition and wrote the catalogue. The exhibition at Raleigh featured forty-four paintings by Italian, Dutch, and Spanish artists, whose works were created from the sixteenth through the eighteenth century. It ran from July 7 - September 2, 1984, then traveled to the Colnaghi Galleries in New York, opening there on September 26 and remaining until November 1. Thirty-six of the forty-four paintings in the Raleigh exhibit made the trip to New York.¹⁴²

Steven Litt, staff writer for *The News and Observer*, a local Raleigh newspaper, published a review of the exhibition on July 6, 1984 - one day prior to its public opening; Paul Richard, art writer for *The Washington Post*, published his review of the same on August 25, 1984. Art critic Michael Brenson’s review of the Colnaghi exhibit appeared in *The New York Times* on October 12, 1984.

In their respective articles, Litt called the religious paintings “treasures,” and described them as “large in scale...lusciously painted with rich shadows and searingly bright highlights...the faces and bodies of the subjects glow with life, and their dynamic poses register the passions and ecstasies of the spirit” – all characteristic of Baroque paintings.¹⁴³ Richard noted

¹⁴¹ Pepper, v. To date, no volumes of other schools have been produced.

¹⁴² Steel, *Baroque Paintings from the Bob Jones University Collection*, 5. See also Richard, “Baroque From the Bible Belt.”

¹⁴³ Steven Litt, “Paintings Capture Passions of an Era,” *The News and Observer* (Raleigh, NC), July 6, 1984, Newspapers.com.

that there were curators in major American museums “who would love to get their hands on Bob Jones’ Baroque paintings.” He included a quote by Keith Christiansen, then associate curator of Italian paintings at New York’s Metropolitan Museum of Art, “No question, Bob Jones has the best Baroque art around.” Brenson, however, took an entirely different view of the exhibition.¹⁴⁴

Brenson did state that the catalogue and display were impressive, and even went so far as to say that a handful of the paintings, which he termed, “pictorial messages,” were “fine works.” The rest of his review speaks to what he really thought about the exhibit. An opening remark gives the reader an idea of what is to follow. “Just how this rigorously conservative institution in Greenville, S.C., happens to have an internationally known collection tells a great deal about why the show...is such a mixed bag.”¹⁴⁵

Continuing, Brenson makes his meaning perfectly clear. “The major weakness of the collection is that it was not put together by someone with an eye,” a direct criticism of the show’s organizer, David Steel. He then proceeds to say that, “It would be hard to find a group of works with more badly painted arms and hands...some of these morally uplifting scenes are now covered with coats of varnish so glossy that it looks as if we could skip pebbles across them, the exhibition is sometimes on the verge of kitsch, a danger certainly not diminished by the homemade frames.”¹⁴⁶

¹⁴⁴ Richard, “Baroque From the Bible Belt.”

¹⁴⁵ Michael Brenson, “Art: Baroque Paintings at Colnaghi,” *The New York Post* (New York), October 12, 1984.

¹⁴⁶ More than likely Brenson had read Litt’s review before writing his own. Litt had mentioned that Steel had been “especially excited” by the way Anthony van Dyck had painted the Virgin Mary’s hands in a picture of her mourning Christ’s crucifixion. The “homemade frames” that Brenson referred to were carved by the staff at Bob Jones University. Paul Richard mentioned in his article that the frames, made at the school, were heavy and painted gold.

Putting these comments aside, Brenson did not seem to have much biblical knowledge, which, if he had been familiar with its stories, would possibly have changed his assessment of two of the paintings in the Colnaghi exhibit. In the first, *Still Life With the Instruments of the Passion*, he observed that “the objects presented in an informal still-life format seem incongruously charged with religious meaning.”¹⁴⁷ The objects in question were those that *directly pertained* to Christ’s torment and His Crucifixion – such as the spear, the broken reed, the scarlet robe, the pieces of silver, and the crown of thorns – as well as those that *probably represented* items that might have been present during Christ’s arrest by Pilate’s soldiers, i.e., the lanterns, and halberd.¹⁴⁸

Clearly, Brenson must have read Steel’s catalogue before he published his article, and was deliberately disagreeing with him, for in the text commentary concerning the painting, Steel had written, “There is nothing ‘disguised’ about the meaning of the elements in the present work.”¹⁴⁹ Although Steel *was* referencing another art critic’s opinion that the painting functioned as “disguised symbolism,” Brenson obviously agreed with this assessment – so much so that he felt compelled to include his opinion in his published review.

The second painting that Brenson did not seem to understand from a biblical point of view was Mattia Preti’s *Christ Seating the Child in the Midst of the Disciples*. All three reviewers referenced this painting in their review. Litt mentioned that, “the disciples stare in open-mouthed wonder as Christ places a child in their midst, and instructs them...” Richard called the painting, “memorable,” and noted that Steel had mentioned that the painting had been

¹⁴⁷ Brenson, “Art: Baroque Painting at Colnaghi.” For a reproduction of this painting, see the Museum and Gallery website, [Object of the Month: March 2018 - Museum & Gallery \(musemandgallery.org\)](http://musemandgallery.org).

¹⁴⁸ Steel, *Baroque Paintings from the Bob Jones University Collection*, 54-55.

¹⁴⁹ *Ibid.*, 54.

bought by Bob Jones University in 1953 “for a few hundred bucks,” and that we (the North Carolina Museum of Art) had just been offered another painting by Preti, “one not half as fine, for \$800,000.”¹⁵⁰

Again, Brenson’s comments about this painting demonstrated his lack of biblical knowledge. Although he admitted that it was “one of the surprises of the show,” he called the disciples, “a throng of people, including men with *sinister* (italics mine) faces whose flesh seems almost to be melting from the force of Christ’s light.” He also referenced “the bearded man on the left,” who is thought to be a representation of Judas wearing a red cloak.¹⁵¹

The Bob Jones museum had loaned paintings before 1984 and continued to do so afterwards – even after the Museum and Gallery officially closed in 2017 – in the United States and abroad. Some of the more famous museums in the United States were: The Metropolitan Museum of Art, the National Gallery in Washington, D.C., The Frist Center for the Visual Arts in Nashville, Tennessee, The Museum of Fine Arts in Houston, The High Museum in Atlanta, and the Museum of the Bible in Washington, D.C. Foreign venues include Uffizi Gallery, Florence Italy, the Louvre, Notre Dame, The Hague, The National Gallery, London, and the National Museum of Western art in Japan.¹⁵²

Other major “catalogues” and publications concerning the art collection were also issued after 1984. *Botticelli to Tiepolo: Three Centuries of Italian Painting From Bob Jones University*, a catalogue by Richard P. Townsend, curator of European and Italian Art for the Philbrook

¹⁵⁰ Litt, “Paintings Capture Passions of an Era.” See also Richard, “Baroque From the Bible Belt.” The painting by Preti was referenced previously on page 56, n.92.

¹⁵¹ Brenson, “Art: Baroque Paintings at Colnaghi.”

¹⁵² These locations and others are included in information on former exhibitions on the Museum and Gallery website.

Museum of Art in Tulsa, Oklahoma, organizer of the 1994-1995 national exhibition featuring forty paintings that traveled from Tulsa to showings in Omaha, New Orleans, Birmingham, and Dayton, Ohio, and included a scholarly exam by Eric M. Zafran, “A History of Italian Baroque Painting in America was issued in 1994.

The catalogue, *European Baroque Paintings from The John and Mable Ringling Museum of Art and the Bob Jones University Museum and Gallery*, accompanied the 1997 national tour of Japan. A total of fifty-four paintings, twenty-seven from each museum, were displayed in four major museums.¹⁵³ Bob Jones Jr., Chancellor of Bob Jones University at that time, wrote a message for the catalogue, noting that this was, “the first international exhibition featuring a wide panorama of the collection’s resources.”¹⁵⁴

Three later catalogues commemorated important anniversaries of the museum’s opening. The first, *Selected Masterworks From the Bob Jones University Museum and Gallery* by its curator, John Nolan, celebrated the museum’s fiftieth anniversary in 2001. Containing ninety-eight paintings, and a section on Russian icons, it covered the following periods – the Italian Gothic, Renaissance, Mannerist, and Baroque, the Northern Renaissance and Mannerist, the Flemish and Dutch Baroque, Spanish sixteenth and seventeenth centuries, the French Baroque, and paintings from the eighteenth and nineteenth centuries. Of these, forty six were from the Italian schools – almost half of those paintings featured in the catalogue.¹⁵⁵

¹⁵³ Toshiharu Nakamura and Michiaki Koshikawa, *European Baroque Paintings from The John and Mable Ringling Museum of Art and the Bob Jones University Museum and Gallery* (Tokyo, Japan: The Tokyo Shimbun, 1997). The Ringling Museum is located in Sarasota, Florida.

¹⁵⁴ Ibid, n.p. This message was Dr. Bob Jones Jr.’s last contribution to a catalogue. He passed away on November 12, 1997, shortly after the exhibition had closed.

¹⁵⁵ Nolan, *Selected Masterworks*.

The Frist Center for the Visual Arts in Nashville, Tennessee and the Bob Jones University Museum and Gallery organized the exhibition, “A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery in 2011. A catalogue of the same title was published in conjunction with the exhibition and commemorated the sixtieth anniversary of the Bob Jones museum. John Nolan, curator of the Bob Jones Museum, and Trinita Kennedy, curator of the Frist Museum, collaborated on the project. Twenty-eight paintings were displayed in Nashville from September 9, 2011 through February 5, 2012. The exhibition then traveled to the Georgia Museum of Art, opening in Athens on March 17, 2012 and closing there on July 31, 2012.¹⁵⁶

The most recent catalogue, *Drama and Beauty: Great European Paintings From the Bob Jones Collection*, commemorating the museum’s seventieth anniversary, was published in 2022, five years after the museum had closed. Bob Jones III, Chancellor of Bob Jones University and President and Chairman of the Board of Trustees of the Museum and Gallery, wrote the foreword. Erin Rodman Jones Executive Director of the Museum and Gallery and wife of Stephen Jones past President of Bob Jones University, wrote the introduction. Richard P. Townsend selected the catalogue’s fifty-five paintings, wrote the text, and contributed an essay, “The Collector Behind the Pictures: Bob Jones Jr. and Old Master Paintings in America.”¹⁵⁷

The Museum and Gallery, along with its collection of religious art, like the established Fine Arts programs at Bob Jones University, i.e., those of the drama and opera departments, were subjected to criticism. Daniel Turner noted that, “Early on, critics challenged the University to

¹⁵⁶ Trinita Kennedy and John Nolan, *A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery* (Nashville, TN: The Frist Center for the Visual Arts, 2011).

¹⁵⁷ Jones and Townsend, *Drama and Beauty*.

justify the Collection of Sacred Art.”¹⁵⁸ The most common criticisms raised were the “fantastic cost” and the “Catholic theology” that the collection portrayed.¹⁵⁹ Jones answered the financial concerns by explaining that many of the paintings had been gifts, and that “the remainder were a better investment than real estate or stocks and bonds.”¹⁶⁰

As to the questionable “Catholic theology,” he stated that that just as there were books in the University library that contained theological content and interpretations with which he did not agree, the gallery contained paintings by men with whose interpretations he did not agree.¹⁶¹

Carrying the library analogy further, Jones noted that, “In an institution that has an active fine arts program, a gallery serves somewhat the same purpose as a library providing visual resources and an understanding of the development of the arts.”¹⁶² “Students need to develop not only their appreciation of great works of art but also their own skills and techniques from the study of great masterpieces.”¹⁶³ Although some of these paintings were “from the Roman Catholic tradition, depicting extra-biblical scenes, saints, and their legends,” Jones explained that their inclusion in the collection was “in keeping with the philosophy of Bob Jones University,” and, “Accordingly, we want our students to be well-grounded in their knowledge of various beliefs and philosophies whether or not we agree with them.”¹⁶⁴

¹⁵⁸ Turner, *Standing Without Apology*, 196.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Bob Jones Jr., “Foreword” in *Botticelli to Tiepolo*, 9.

¹⁶³ Bob Jones Jr., *Cornbread and Caviar*, 48.

¹⁶⁴ Bob Jones Jr., “Foreword,” in *Botticelli to Tiepolo*, 9.

In the 1984 interview with Paul Richard for the article “Baroque From the Bible Belt,” Bob Jones Jr. expanded on his reasons for buying “Catholic” art. “Let’s admit it...there is not a whole lot of good Protestant Christian painting. God gave me a good eye. I tend to like good art. I had to buy Catholic pictures, despite the falsehoods in them. Sometimes people gripe. One Baptist preacher took offense at the *Baptism of Christ* depicted in my *Salvator Rosa*. He said, ‘Bob, you’re a Baptist. How can you hang a picture that shows the pouring on of water instead of immersion?’ I said, ‘It was painted by a Catholic. And donated by a Presbyterian. What can you expect?’”¹⁶⁵

Besides concerns about cost and Catholic theology, there were also allegations, complaints, and comments about Bob Jones Jr.’s ideals of modesty as evidenced by allegations of the University’s altering, re-touching or overpainting some of the pictures in the collection. At least two paintings were singled out by title – Denis Calvaert’s *St. Francis of Assisi Receiving the Christ Child from the Virgin*, painted in 1607, and Matthias Stomer’s *Lot’s Flight From Sodom*, painted c.1630. It should be noted that both these paintings were acquired in 1959.

Paul Richard mentioned the Calvaert painting three times in his 1984 article, “Baroque From the Bible Belt, “ a review of the exhibition, “Baroque Paintings from the Bob Jones University Collection,” which contained the two paintings in question. David Steel had prepared the catalogue for the exhibition.¹⁶⁶

First, he noted that the Calvaert painting was “the finest Calvart (sic) in America, but Protestant, it’s not.” Second, he mentioned that when Sydney J. Freedberg, the National Gallery’s chief curator was looking through David Steel’s catalogue and saw the Calvaert

¹⁶⁵ Richard, “Baroque From the Bible Belt.”

¹⁶⁶ Ibid.

painting, he said, “That Calvart (sic) is an almost unique example of Mannerist painting in Bologna; I hope they’ll let us borrow it.” Freedberg did not mention any alteration.¹⁶⁷

Finally, Richard mentioned that the Calvaert painting had been overpainted. He prefaced his discussion with the statement, “When Jones began collecting in the 1950s, he cared as much for modesty as for works of art.” Continuing, Richard said, “The Christ child at the center of the Calvart (sic) has had his sex concealed by a pit of painted drapery that is new and rather crude.” He then noted that David Steel had observed that, “Under ultraviolet light, it shows up like a firework.”¹⁶⁸

Richard also referred to the Stomer painting, *Lot’s Flight from Sodom*, stating that, “Another bit of cloth has been painted in to cover the décolletage of one of Lot’s daughters. Soon better sense prevailed.” This last comment referred to another painting – *Mary Magdalen Turning From the World to Christ* – and noted that its neckline, similar to the one in the painting with Lot’s daughter, had not been concealed. The Magdalen painting had been acquired by the University in 1965, six years after the other two paintings.¹⁶⁹

Ten years later, Roger Ward, writing for *The Burlington Magazine*, reviewed another exhibition, “Botticelli to Tiepolo: Three Centuries of Italian Painting From Bob Jones University,” which also included the Calvaert painting. Ward pointed out errors in the exhibition catalogue, among them noting that David Steel had correctly interpreted the action in the painting, i.e., that St. Francis had not come into direct contact with the body of Christ, but had

¹⁶⁷ Richard, “Baroque From the Bible Belt.”

¹⁶⁸ Ibid. Bob Jones Jr. may have admitted the overpainting to Richard, but this is not stated in the article.

¹⁶⁹ Ibid. For a comparison of these two paintings, see the Museum and Gallery website, [Object of the Month: May 2024 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/may-2024), and [Object of the Month: September 2013 - Museum & Gallery \(museumandgallery.org\)](https://www.museumandgallery.org/object-of-the-month/sep-2013).

shielded “his touch with the baby’s swaddling clothes.” In the accompanying footnote, Ward had written, “The infant’s genitals have been over-painted with a bit of drapery.”¹⁷⁰

Henry Hope had mentioned in his 1966 review of the collection that the Bob Jones Museum had “its share of ‘restored’ pictures, but did not single out any particular paintings.”¹⁷¹ In 1967, the Posners mentioned that it was “surprising to find outside Bologna, a large altarpiece by Denys Calvaert,” and included a reproduction of the painting. They made no mention of any overpainting.¹⁷²

As previously mentioned in this paper, Sarah Swinney’s 2011 thesis took issue with the alteration of the Calvaert painting, and others, in the Bob Jones University collection, and offered her suggestions as to how this *problem* (italics mine) could be rectified.¹⁷³ Upon further investigation, the Art Institute of Chicago has in its possession, a drawing of the painting, *Saint Francis of Assisi Adoring the Virgin and Child*, also dated 1607, which according to information posted on its website, shows the artist’s “nearly final completion for an altarpiece.” It also states that, “The artist made a few intriguing changes before completing the painting. He ...covered the Christ Child’s genitalia...”¹⁷⁴

The website includes a publication history for the drawing and its subsequent painting which includes the catalogues of D. Stephen Pepper and David H. Steel, Jr., both published in

¹⁷⁰ Roger Ward, “Italian Paintings from Bob Jones University: Tulsa, Omaha and New Orleans,” *The Burlington Magazine* 137, no. 1106 (May 1995): 346-347.

¹⁷¹ Hope, “The Bob Jones University Collection of Religious Art,” 156.

¹⁷² Posner and Posner, “More on the Bob Jones University Collection of Religious Art,” 148.

¹⁷³ Swinney, “Recovering From Modesty.”

¹⁷⁴ Art Institute of Chicago, “Saint Francis of Assisi Adoring the Virgin and Child,” website, [Saint Francis of Assisi Adoring the Virgin and Child | The Art Institute of Chicago \(artic.edu\)](http://www.artic.edu/saint-francis-of-assisi-adoring-the-virgin-and-child).

1984, and previously referred to in this paper. What can be made of this? Several questions come to mind.

First, who actually performed the overpainting? Was it the artist? If so, how did it come to the attention of art critics almost three-hundred and fifty-years later? It was said that the alteration showed up under ultraviolet light. Can this mean that it had been retouched again by someone at the University? If that is true, perhaps the original overpainting had worn off.

More importantly, if this was not a *problem* for art critics, i.e., some of them mentioned it and moved on, while others did not mention it at all, is it a true *problem* in the accepted sense of the word? In Swinney's estimation, it was. This researcher disagrees, particularly in light of the number of paintings in the collection that depict the Christ Child, unclothed and unretouched, and generally in the overall quality of the collection, including the painting in question.

The museum itself has been criticized for a variety of reasons – its décor, lighting, maze-like layout, church-like atmosphere, background music, lack of labels and literature, etc. Again, while some art scholars and critics made mention of things they did not like, they chose to focus on the artwork and the collection as a whole - which is, after all, the subject in question. Perhaps Ian Kennedy said it best when he offered his evaluation. “There are few places in America where Old Master paintings can be enjoyed in an ambience so sympathetic to their original use and purpose.”¹⁷⁵

In conclusion, what others perceived as a *problem* in relation to the University's religious art collection was *not a problem* for Bob Jones Jr. He handled the situation just as he and his father before him had handled other problems – they offered their reasons for their decisions and actions, then moved on with their future plans.

¹⁷⁵ Ian Kennedy, “The Bob Jones University Collection of Italian Baroque Paintings,” 115.

Today, as previously stated, the Bob Jones University Museum and Gallery is closed. Bob Jones III, now Chancellor of the University, remains President and Chairman of the Board of Trustees of the museum; Erin Jones continues as its Executive Director. Mrs. Jones assumed the directorship of the Museum and Gallery after Bob Jones Jr. passed away in 1997, and has worked tirelessly since to promote the organization and expand its offerings to the community through outreach programs, speaking engagements, and maintenance of its website.

Future plans, available on the museum's website, indicate that the new Museum and Gallery will be built in downtown Greenville and will occupy 60,000 square feet – nearly double the size of the original building. This new building will include interactive experiences, dedicated exhibition space, educational classrooms and studios, a lecture hall, a museum store, and other features.¹⁷⁶ There is no official word yet as to a completion date.

During his lifetime, Bob Jones Jr. worked tirelessly to promote the University and its programs, while doing his primary life's work – winning souls for Christ. As for the Museum and Gallery, he was always busy – giving tours and interviews, acquiring new works of art – in fact, he continued to collect until just shortly before he passed away. His legacy to the University in general and to the collection of religious art in particular lives on and will continue to do so.

A sequel to Jones's autobiography, *Cornbread and Caviar: A Final Taste – Sermons and Remembrances of Bob Jones Jr.*, was published in 1998 – just one year after his death. It contained eight of his sermons, plus remembrances of him contributed by people that had known him or met him, mostly through their associations with him through Bob Jones University. Many of these anecdotes touched on his involvement with the art collection, and how the art collection itself had enriched their lives. The final entry written by his grandson, Bob Jones IV, brought

¹⁷⁶ See the Museum and Gallery website, [Museum & Gallery, Inc. – Beauty Matters \(museumgiving.org\)](http://Museum & Gallery, Inc. – Beauty Matters (museumgiving.org)).

everything full circle and highlighted in a most poignant way what Bob Jones Jr.'s life had really been about. It also shows that while Jones was about the business of collecting art for his university, he was also about the business of his Lord and Master.

On the day after Bob Jones Jr.'s death, his family received a letter addressed to him and written by a longtime friend – an overseas art dealer who was an unbeliever – for whom Jones had carried a great burden. After telling Jones how much he meant to him, the art dealer had written:

“It is the firmness of your moral conviction, your strength of principle in the doings of life and of the college that are so impressive. Others stick to principle, but I know of no one with principles as rock solid as yours, that are then coupled with so absolute a tolerance of the weaknesses or foibles of others. You once told me that if a friend were in trouble, you would always rise to his support if you agree, and if not, you would pray for him. What a beautiful agenda, which I have tried to adopt, though I am not quite certain of the meaning of prayer.”¹⁷⁷

In closing, Bob Jones IV wrote that he believed that the writer would “come to Christ soon” because of what he had seen in Bob Jones Jr. – his “unbending-but-never-stooping faith,” and that, “To that man, as to me personally, that example is Grandpa’s greatest legacy.”¹⁷⁸

Bob Jones Jr., with the blessings of his father, and under the auspices of Bob Jones University, acquired and displayed a large collection of Western European religious art – mostly from the Baroque period and predominantly Catholic in origin – on an extremely limited budget and in a relatively short period of time. He did this because he believed that paintings such as these – the majority of which were biblical in nature – would further the educational, cultural,

¹⁷⁷ *Cornbread & Caviar: A Final Taste – Sermons and Remembrances of Bob Jones Jr.* (Greenville, SC: Bob Jones University Press, 1998), 157.

¹⁷⁸ *Ibid.*

and spiritual goals that the University had set for its students. Emphasis on the Fine Arts had been a part of the school since its inception, and the collection of religious art would serve to enhance these goals.

Whether or not you agree with the University's decision to acquire the artwork, you should appreciate Bob Jones Jr. and Bob Jones University's devotion to religious art drawn from the Scriptures. Like his father before him, Dr. Jones never felt that this type of art comprised the fundamentalist stance of the University. To him, there was no conflict of interest between the two. In fact, he believed that culture and Christianity were mutually beneficial and not exclusive.

Based on research, regardless of what criticisms there were, this is a fantastic, beautiful, and inspiring collection of art however one chooses to view it – whether from an aesthetic, art historical, or religious viewpoint. It is truly amazing that this art has not been lost, but instead has been preserved and assembled in one central location for the thousands of people who have been fortunate enough to see it – and blessed by the experience, as well.

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