

Cover Statement for the Dr. Robert J. Rosenthal Collection of Images of Intentional Communities.

This collection consists of over 7200 annotated images. The great majority of them derive from field experiences with my Philosophy 337 class, "Utopias and Intentional Communities," offered annually from 1976-2013. Others are from the archives of various communities studied in either this class or in my related research. Remaining images come from many of the annual conferences of the Communal Studies Association (CSA) in which I am, almost, a charter member since 1975. Let me provide just a little background on each of those sources.

I have been teaching a philosophy course about utopian thought and intentional communities since 1976. The course has taken advantage of several special circumstances at Hanover College, the institution where I have taught for 47 years.

1. Most important has been the academic calendar, which concludes a normal two term curriculum with a one-month May term in which students take a single course. That allows for great flexibility in designing courses and has fostered a wide array of classes going abroad or afield to study or using various methods of intensive experiential learning. So I have been able to design a course which includes extensive field trips and flexible scheduling for class while on campus.
2. Second, the College encourages interdisciplinary methods, so faculty are not restricted to narrow disciplinary boundaries in designing courses and conducting research. So, when I began to explore the philosophical importance of utopian thought and its embodiment in communal ventures I was not treading on others' intellectual turf, but was engaging in the kinds of integrative thinking we encourage in both faculty and students.
3. Finally, the College's location in southern Indiana allows access to a wide array of intentional communities (from Benedictine monasteries to Amish settlements, from historic New Harmony to Shakertown (Pleasant Hill KY)), from 60s era hippie communes to Hare Krishna communities, to the most recent experiments in ecovillages. That has facilitated field experiences ranging from one to three days in duration.

Almost from the start I have been documenting my classes' field experiences along with the various communities who hosted us. For quite a while that was done with 35mm slide film. In recent years I have switched to a digital camera, greatly simplifying the process of creating images I can share with students and others. Among the reasons for this documentation have been the following:

1. To encourage myself and my students to observe things carefully, capturing images which reveal important aspects of life in community. I have encouraged students to include in their daily journals "visual snapshots" which raise or answer important questions they have about communal life. I can use my photography (amateur as it is) as an example of such observation.
2. To document my students themselves as they share in the life of host communities, whether during tours and discussion sessions, in working and playing alongside communal people, or in such things as eating, worshipping and just hanging out together. At the conclusion of each class we share a slide show of several hundred images which help us relive and review a month

of experiences. So, my collection is weighted heavily toward images with Hanover students, whether posing for group shots, participating in a committee's life, or listening and observing as students of community. These images will be of special interest for anyone interested in some of the pedagogy of teaching about intentional communities.

3. To document, albeit it in a very fragmentary and limited way, the ongoing life of the communities we have experienced and studied. In some cases, notably The Farm (TN), an Amish family/settlement near Odon (IN), and New Vrindaban (a Hare Krishna community near Wheeling WVA) there is some basis for making longitudinal visual comparisons covering 20-30+ years. In no way do I claim to be a documentarian of intentional communities, but my collection can make minor contributions to the visual history of quite a number of Midwestern communities. In fact, over the years I have presented a variety of papers at CSA conferences exploring various topics regarding communal life (e.g., the role of food and meals, music, the design of buildings and environment, the pedagogy of intentional community courses) which have been illustrated with such images. This work has been supplemented by images from communities themselves or fellow scholars and some of those images are included in the collection.

The second major source of images has been the annual CSA conferences. These include two main topics: the sites and activities of the conferences themselves (almost always at some important historic communal location) and the various side trips made before, during or after the CSA meetings. Often this has included visits to living communities in which CSA members were doing some of the things my students would do in their class trips. These images are only minimally documentation of the conferences and/or the related outings, but may be of some interest.

Finally, a few words about how the collection was done. I was initially stimulated to digitize and contribute this collection to the archives of the University of Southern Indiana library [GET [SPECIFICS] when I saw a presentation by Dr. Don Janzen which drew from his own masterful collection of images which he had just contributed to the archives. He generously helped me begin the process of scanning and annotating my images. Next, I contacted the Reference and Archives Librarian at USI, Jennifer Greene, to learn whether they were interested in the collection and what steps needed to be taken. Supported by a couple small grants from the Hanover College Faculty Development Committee, I employed a Hanover philosophy major, Elizabeth Hartman, to scan all the images to my hard drive. Then we developed a system of identifiers so that people could easily search the collection for images falling into many specific categories (e.g., education, art, eating, animals, worship, etc.). Eventually Liz and I sat side by side creating short descriptions of every image. Since I did not conceive of this highly organized process until very late in my photo documentation, we were working from a somewhat chaotic array of images, often with rather indeterminate chronology or specific information. But I am confident that in the vast majority of cases the annotations are reliable and, I hope, will be helpful.

In donating this collection to USI I want to especially acknowledge the invaluable contributions made by Liz Hartman over an almost two year process. Since qua non.