



BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 5 // FALL 2019

The Bridwell Quarterly

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SMU LIBRARIES

BRIDWELL LIBRARY
PERKINS SCHOOL OF THEOLOGY

The Bridwell Quarterly: Welcome

Anthony J. Elia, Director of Bridwell Library and J.S. Bridwell Foundation Endowed Librarian

Dear Friends,

The last few months in Dallas have seen many changes in the weather—plummeting temperatures, grey clouds, cold rains and, yes, even a tornado. The evening of this cataclysmic event, I was flying over the city and preparing to land at the very same time that the cyclonic winds were tearing through north Dallas. As my fellow travelers and I looked down upon the city, fully engulfed in the trammels of nature, it looked as if there were an immense cloud in the shape of a human brain, in fact, one of those digital models of the human mind that is animated by sparking synapses, snapping into bright flashes every second. In reality, no one onboard seemed to be aware of the actual natural events or even the widescale destruction taking place on the ground.

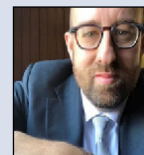
It wasn't until a few days later that I'd learned more about what had happened. News outlets had reported on some of the damage and videos on YouTube had shown short clips of one of the larger tornadoes ripping through Dallas in the distance. I had learned from colleagues and friends what had happened to their neighborhoods, and even some of their own houses and property. I drove up to Royal Lane to do some shopping and run errands, only to be detoured onto some side roads as the intersections were closed off. As it turned out, not one, but several intersections in that area had been struck by the touchdown of at least one sizeable tornado (of the dozen or so reported that evening). While making my way back home that day along the detour routes, I found myself stuck in traffic with scores of other people, passing by broken branches, bent metal stop signs, fully grown trees ripped from their roots, and damaged vehicles. On a few streets I found that a number of homes had their windows blown out, their shingles and roofing detached from the frames themselves, and some homes completely shredded like carrots and left as piles of unsalvageable debris.

Thankfully, the SMU campus and Bridwell Library were spared such destruction, although as discovered recently by many seeking order and serene refuge within Bridwell, there were instead cacophonies of deconstruction to rival the chaotic natural energies without. The librarian's shush is now meaningless amidst the riot of jackhammer and drill, and all this self-imposed in the hope of relevant change. Along with the physical dismantling and rebuilding of the library, we have with this issue sought a similar disassembling and reconstruction. *The Bridwell Quarterly* enjoys the diligent work of a dedicated team of writers, editors, and designers including Jane Elder, Michelle Ried, and Jon Speck, among several others, who are constantly working to refine the product of this publication. In our most recent revision we also worked with one of Perkins' graphic designers, Corrie Demmler, to evaluate such issues as basic design, fonts, margins, style formats, and color contrasts. To all those who have been and continue to be part of this process, we could not have created *The Bridwell Quarterly* without you—thank you.

As I went walking around our building and immediate grounds recently, I surveyed the changes taking place. A new navigable ramp has been poured to the front doors claiming victory over five stone steps and the obstacle they presented to countless students since 1951. A tree in the east yard deemed by an arborist to have lived its life was being felled. I considered how much went into growing that tree, and how quickly it came down. Years and moments. And I thought about the remaining trees and what they provide. The respite of shade in Texas, the oxygen, the colors. We've arrived in November and into early December, and in Dallas some of the trees are changing. Colors not as bright as to the north and east. The hue more subtle, red hinting at modest changes we see and live through every day—sometimes seen, and sometimes unseen, but ever a part of who we are and what we will eventually become.

Thank you again for your support.

Anthony

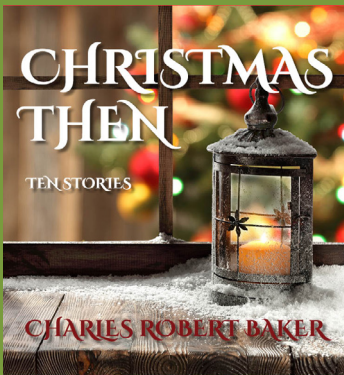


Announcements



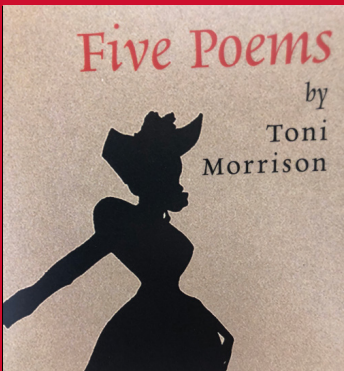
TEMPORARY RELOCATION OF BRIDWELL

Due to the demolition of the mezzanine level in Bridwell Library, the staff will relocate to offices in Perkins School of Theology from December 19—February 3. For more information, please visit www.smu.edu/bridwell



CHRISTMAS READING & BOOK SIGNING BY CHARLES BAKER

Charles Baker, retired Bridwell cataloger & author of *Christmas Then: Ten Stories*
Thursday, December 19th
Kirby Parlor, 2:00 p.m.—3:00 p.m.



DEGOLYER COMPETITION

Bridwell Library presents *Five Poems* by Toni Morrison at the 2021 DeGolyer Competition for American Bookbinding.

See p. 12 for details

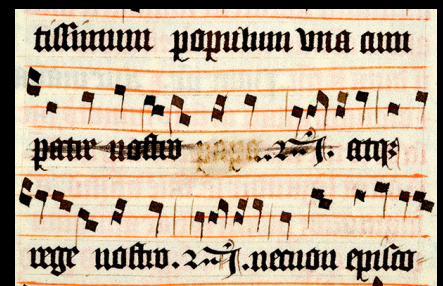
ONLINE EXHIBITION

HERESY AND ERROR: THE ECCLESIASTICAL CENSORSHIP OF BOOKS, 1400-1800

This online exhibition focuses on the historical evidence offered by the intentional alteration and suppression of books by Christian censors during past centuries.

View the exhibition online: <http://bit.ly/heresyerror>

The image below is from B-212 English Sarum Missal dated c. 1418



For other event details, visit Bridwell Library's website: <https://libcal.smu.edu/calendar/bridwell>
Bridwell Library Special Collections is open by appointment only. Please contact Special Collections staff by phone or email to set an appointment: <https://www.smu.edu/Bridwell/About/ContactUs>.

Library Hours: <https://www.smu.edu/Bridwell/About/Hours> // BQ Layout & Design: Michelle Ried

Hagar and Ishmael in the Wilderness

Jon Speck, Exhibitions Designer // Director of Operations

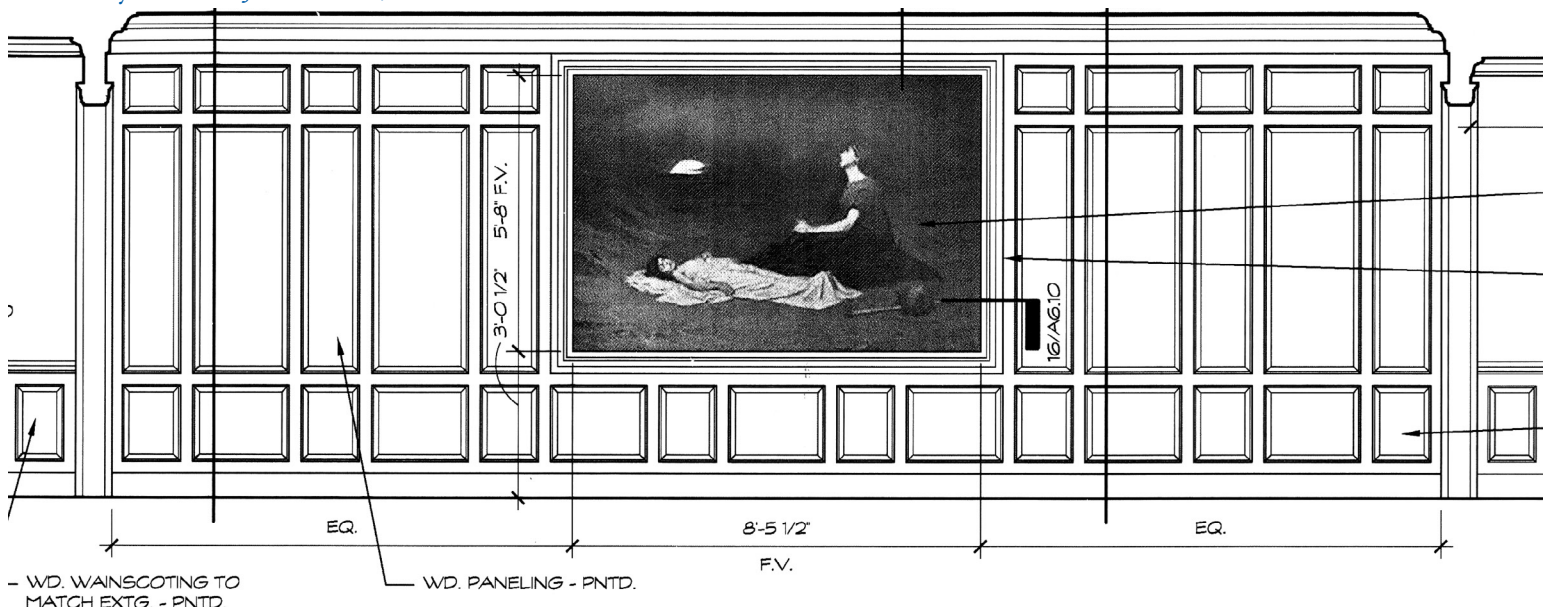
As founding Bridwell Library director Decherd Turner recalled, he received a message in 1956 from Sayd Frances Solow, widow of Dallas oilman and Jewish community leader Eugene Solow, asking if he would take a large painting from her Swiss Avenue home. Mr. Turner's collecting policy in those early days was to never say "no" to any offer and so he had the painting, which measured almost nine feet long excluding the elaborate frame, delivered to Bridwell. Immediately apparent was that only a single, completely unsuitable, expanse of stairway wall was large enough to accommodate the painting. There it was placed, and stayed gathering dust and suffering damage until it landed eventually in a basement storeroom for safekeeping. Not until 2019 did funds become available to restore the painting. After careful examination renowned painting conservator Helen Houpp agreed to undertake the project.



Photographed under ultraviolet light to show damage and previous repairs. Helen Houpp Fine Art Conservation

Abraham rose early in the morning, took some food and a waterskin full of water and gave it to Hagar; he set the child on her shoulder and sent her away, and she went and wandered in the wilderness of Beersheba. When the water in the skin was finished, she thrust the child under a bush, and went and sat down some way off, about two bowshots away, for she said, "How can I watch the child die?" So she sat some way off, weeping bitterly. God heard the child crying, and the angel of God called from heaven to Hagar, "What is the matter, Hagar? Do not be afraid: God has heard the child crying where you laid him. Get to your feet, lift the child up and hold him in your arms, because I will make of him a great nation." Then God opened her eyes and she saw a well full of water; she went to it, filled her waterskin and gave the child a drink. God was with the child, and he grew up and lived in the wilderness of Paran.

Bridwell Library installation opposite south stairs in paneled surround designed by architect John Brown, Selzer Associates



Hagar and Ishmael in the Wilderness, completed in 1898 by Czech painter Emanuel Krescenc Liška, is an interpretation of the Genesis account that allows itself some freedom within the narrative. Certainly nearer than two bowshots Hagar poses a protective prominence over her son's languid form. The water gourd and staff cast aside in the foreground are more the attributes of a medieval pilgrim than of the slave woman and child driven into the desert by their Mesopotamian master. The moonscape ground extending all but featureless to the horizon, painted in such heavy impasto along the near edge that one can't help but to search out details, provides not a single bush under which to conceal Ishmael. He lies like a beautiful corpse face to the deepening sky. It is tempting to ascribe the profound solitude the artist Liška (1852–1903) called out in his paintings to the circumstance that he was orphaned at the age of nine. But the activity of his life would bely that. As soon as he was old enough he began taking art lessons and in turn supported himself by tutoring. He entered the Prague Academy of Fine Arts when he reached seventeen completing a four-year program of study in 1873. In 1879 he won the commission with his Bohemian contemporary Jakub Schikaneder to create designs for the Royal Box of the Czech National Theater, and in 1880 received the city contract to paint a replacement for the calendarium plate on the Prague Town Hall astronomical clock constructed in 1410. Earnings from those commissions enabled Liška to travel to Munich to begin advanced studies at the Academy of Fine Arts. Liška's mural *Crucifixion*, painted in the chapel of Klar Institute in Prague, resulted in a grant that funded a two-year stay in Italy. Early achievements notwithstanding the sale of Liška's oil paintings, typically emotional and luminous, often indulging a heroic loneliness, was never particularly successful during his lifetime. From 1888 until his death he taught in Prague at Vysoká škola uměleckoprůmyslová v Praze (Academy of Arts, Architecture, and Design).

An earlier, almost identical version of the Hagar and Ishmael painting in the collection of the Západočeská Galerie v Plzni (West Bohemian Gallery in Pilsen) has served as a model for several book illustrations, a political cartoon featuring Teddy Roosevelt, and hand-painted porcelain plaques produced by Konigliche Porzellan Manufaktur. The painting in the Bridwell collection will soon be on permanent exhibit in the second floor corridor directly above the entry hall. The painting, seen from the Perkins quad through the south window, will serve as an iconic point of entry, eliciting consideration of an involuntary journey, of covenant, of falling in weakness and hope for strength, of sacrifice and Providence, of uncertain destination. Coincidentally, a scene that intersects the story of Abraham, Hagar, Sarai, and Ishmael, *The Hospitality of Abraham*, is the subject of a rendering in silk embroidery and oil paint on silk given to Perkins School of Theology by the children of Jack and Genevieve McClendon in 2007. The piece was also restored in Helen Houpp's studio and is on display in Kirby Hall.

Emanuel Krescenc Liška. *Hagar and Ishmael in the Wilderness*, after treatment by Helen Houpp Fine Art Conservation, 2019



Bridwell Hosts Indian Literature Conference

Novelist Chandrahas Choudhury and SMU Faculty Reflect on Interdisciplinary Themes



Renowned Indian novelist Chandrahas Choudhury was on the SMU campus on Wednesday, Sept. 4, 2019 for a half-day interdisciplinary conference focused on Indian literature and its role within the global community.

“Indian Literature in Conversation with the Contemporary World: Reflections on History, Religion, Theology, Writing, and Politics with Novelist Chandrahas Choudhury” was held from 1:30 to 6:00 p.m. in the Prothro Great Hall, Perkins School of Theology. It saw a fine turnout of faculty, staff, students, alumni/ae, and community members, who engaged with the speakers and panelists. The event was co-sponsored by Bridwell Library, Perkins School of Theology, SMU Libraries, SMU’s Department of History, and the Asian Studies Program.

Choudhury is a novelist and columnist based in New Delhi. His first novel *Arzee the Dwarf* was shortlisted for the Commonwealth First Book Prize and chosen by World Literature Today as one of “60 Essential English-Language Works of Modern Indian Literature.” Choudhury has published two subsequent works of fiction, *Clouds* and *Days of My China Dragon* in 2018 and 2019, respectively. He writes a weekly column on Indian politics, society, and literature for Bloomberg View. Choudhury’s essays and book reviews have appeared in *The National*, *The Wall Street Journal*, *Foreign Policy*, and *The New York Times*. He is also the editor of the anthology of Indian fiction *India: A Traveler’s Literary Companion*, published by Whereabouts Press.

“We have been delighted to welcome Mr. Choudhury to our campus for this exceptionally engaging program,” said Anthony J. Elia, coordinator for the program and Director of Bridwell Library. “He brings a unique perspective on Indian writing, society, and literature, and a remarkable skill and deftness with the written word that has been

absolutely enriching for all who attended and had a chance to hear and speak with the author. Chandrahas managed to bring alive a well of magnificent tonality through a lecture on the history of modern Indian regional and national literatures, which I am sure none of us will forget. And the engagement with the faculty panel was a great example of how various disciplines can work together, share ideas, and come up with novel considerations in their own fields, while engaging with the author and his freshly published works of fiction. To find relevance and utility in these in-between spaces is what we’re all about—fostering a dynamic, diverse, and influential community of thought through circumstances we might not generally consider at a library or in a theological school.”

Highlights of the program included a visit to the Bridwell Special Collections for a viewing of some of the library’s holdings of South Asian materials; an introduction by SMU Libraries Dean Holly Jeffcoat; a lecture by Choudhury on “Indian Literature and its Role in Global History,” followed by a panel discussion moderated by SMU Associate Professor of Religious Studies, Dr. Steven Lindquist. Several SMU faculty and academic staff members participated in the panel, discussing such topics as Asian religions, Christian missionary history, Marathi cinema, African-American literature and religion, and post-colonialism through history. The panelists included Dr. Ruben Habito, Dr. Rajani Sudan, Dr. Theo Walker, Dr. Steven Lindquist, Dr. Rachel Ball-Phillips, Dr. Karen Baker-Fletcher, and Dr. Robert Hunt, all of whom responded to Mr. Choudhury’s novels, lecture, and discussion. The program also included an animated reading from Mr. Choudhury’s novels and a conversation with the author.

*Photo courtesy of Chandrahas Choudhury

Why are we given such a long life? So that we may first generate the character and the confusion from which we have a chance to discover—if only for an instant—what life really means.

-Chandrahas Choudhury, from Days of My China Dragon

Indian Literature and the Contemporary World



Top Left: Chandrahas Choudhury and Anthony Elia; Top Right: Author with attendees;

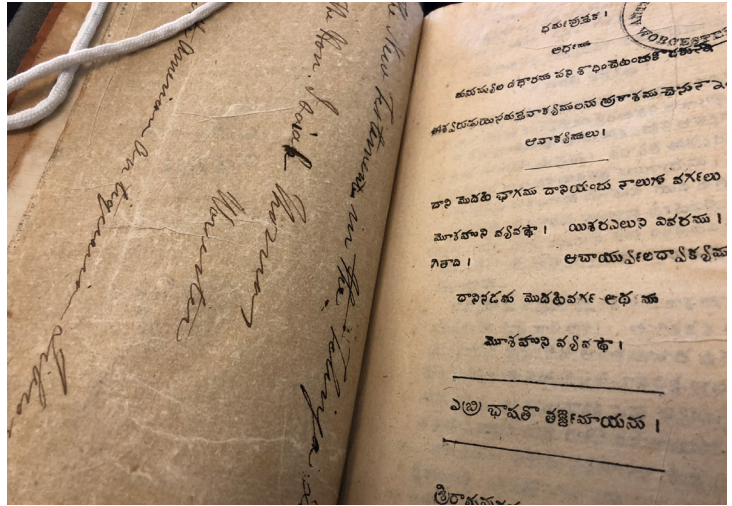
Middle Left to Right: Anthony Elia, Ruben Habito, Rajani Sudan, Theo Walker, Steven Lindquist, Rachel Ball-Phillips, Chandrahas Choudhury, Karen Baker-Fletcher, Robert Hunt;

Bottom: Mr. Choudhury lecturing to attendees;

Photo Credit: Jesse Hunt

Conference Exhibit of South Asian Materials

Prior to the afternoon conference on September 4th, “Indian Literature in Conversation with the Contemporary World,” panelists and faculty members from SMU joined novelist and keynote speaker Chandrabhas Choudhury to review some of Bridwell’s South and Southeast Asian collections. Though the library is not known for materials outside of its traditional Methodist, Biblical, and broadly Christian areas, there are in fact a fair number of cultural artifacts, missions publications, and religious texts of Buddhist and other traditions held in the Bridwell Special Collections. The panelists who attended this visit included Dr. Rajani Sudan, Dr. Steven Lindquist, Dr. Karen Baker-Fletcher, and Dr. Rachel Ball-Phillips. Among those participant scholars trained or working explicitly in India Studies, Dr. Lindquist specializes in South Asian religious traditions with a focus on Sanskrit religious literature—the most prominent classical language of Indian historical and literary writing in ancient times. Dr. Ball-Phillips’ research focuses on early developments in Indian cinema, especially working in the Marathi language, and its relationship with regional linguistic boundaries during India’s early democracy. Dr. Rajani Sudan has done comparative work on post-colonial and literary studies relevant to British and Indian histories. As these and our Perkins faculty, who are theological and literary studies scholars, came together there were conversations around the materials presented by Bridwell’s Special Collections Librarian, Arvid Nelsen, who organized the materials for viewing and discussion. The variety of materials included Sanskrit texts written in Bengali script, illuminated accordion religious texts with demons, saints, and buddhas, and manuscripts from Burma and Thailand.



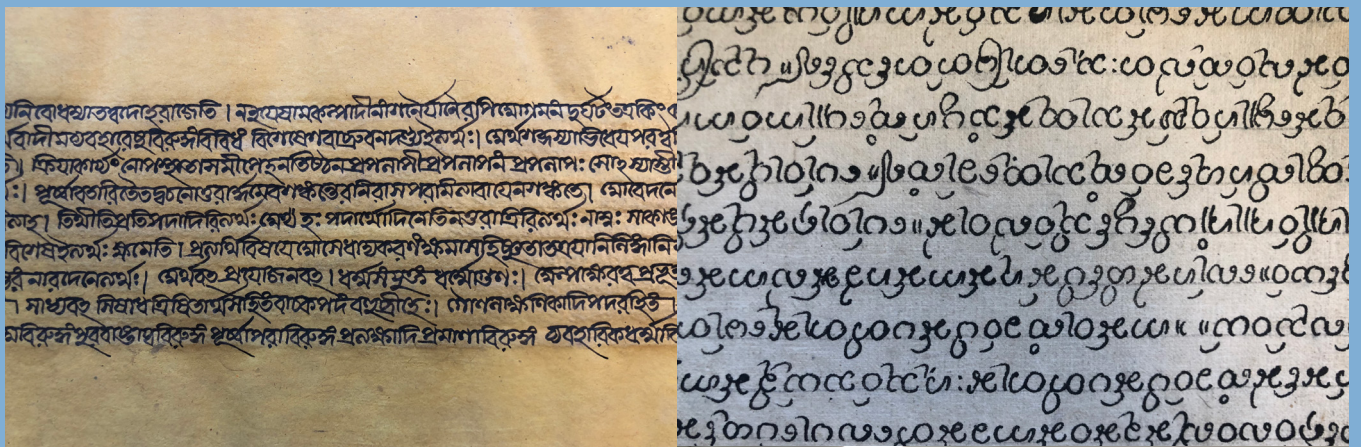
Above: Christian missionary translation of Bible into one of several indigenous languages of Southeast Asia

Below: Illuminated image from Buddhist manuscript, likely from Thailand (ca. 19th century)

Facing Page Right: Sanskrit text in Bengali script; Far Right: Manuscript from Burma; Below: SMU Faculty and Staff



Bridwell Special Collections

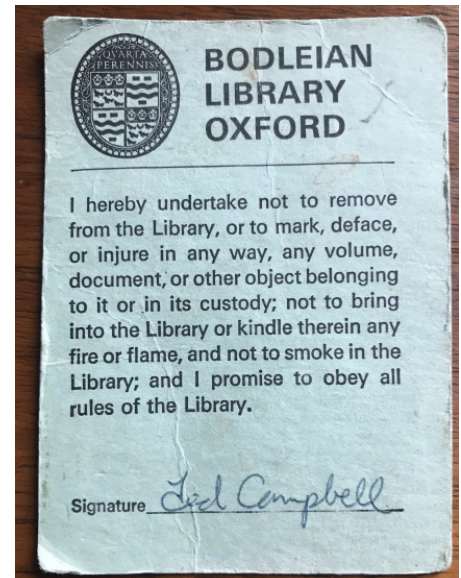


Oxford Summers

Ted A. Campbell, Professor of Church History

I never come up to Oxford without remembering the first time we arrived at the rail station on the cool and foggy morning of Monday, October 3, 1977. From the train we could see the “dreaming spires” of the city and the university, and I fought back tears. To come to Oxford had been a dream for three years since I had read Dacre Balsdon’s *Oxford Life*. From Houston where we had left the day before, Oxford seemed like a fairy tale. Our families had not traveled internationally, and we felt like first explorers coming to a new and enchanted place.

What impressed us immediately, just driving through the streets in a taxi to Lincoln College, was the antiquity and the stability of the city. The Church of St. Mary Magdalen and tower of the Church of St. Michael at the North Gate are Saxon, meaning that they date from before 1066 CE, and the tower is probably from the 800s. So many of the buildings appeared as they had appeared to John Wesley (Christ Church and Lincoln) and to his father (Exeter) and his grandfather (New Inn Hall). It is true, as Bill Bryson pointed out in *Notes from a Small Island*, that the city had also accumulated by that time some of the



Above: Ted Campbell's Bodleian Library reader's card, signed and sworn October 1977



Above: The Queen's College Library
Photo Credit: Arvid Nelsen

very ugliest of Soviet-style Modernist (and Brutalist) architecture, some of which has been subsequently replaced by more appropriate post-Modernist buildings picking up thematic elements from their surroundings. But the old cobbled streets and squares, the honey-colored stone buildings of the colleges, the way the city wall appeared from the river and the meadow, all revealed a place of remarkable antiquity and stability over centuries. A few days after arriving, I raised my hand and swore a solemn oath upstairs in a medieval room in the Bodleian Library that I would not light fires in the library or remove its books without permission.

We were after all from a land of disposable suburbs, of American cities that look significantly different when we return to them every few years, and nothing really older than a hundred and fifty years or so, unless you went to San Antonio or Mexico. We were from a land of poor historical consciousness. My father-in-law, a civil engineer at a large Houston engineering firm, watched the procession of the dons in their academic grab to the high table in the hall at Lincoln with me one evening, and he commented, “This is why these people never make any progress.” Oxford always reminds me that not all progress is for the better.

Rachel Ball-Phillips, Director of National Student Fellowships // Adjunct History Lecturer, SMU

Over the course of five weeks this summer, I served as history faculty on the SMU-in-Oxford program for some of SMU's most outstanding undergraduates, including President's Scholars, Hunt Scholars, and University Honors Program students. During my time in Oxford, I taught HIST 2390: Civilization of India where students explored Indian history from the Indus Valley Civilization to the present. The University of Oxford and the United Kingdom provided students unique opportunities to study South Asian history. Once the "Jewel in the Crown" of the British Empire, India generated an enormous amount of wealth for the United Kingdom from the seventeenth to the twentieth century. At the University of Oxford, students had the opportunity to examine and handle South Asian coins and money at the Ashmolean Museum of Art and Archaeology with curator Shailendra Bhandare. In London, students explored many of the treasures that the British looted from India (along with the word "loot" that they looted from the Hindustani language) at the British Museum and the Victoria & Albert Museum. In London, students retraced Gandhi's steps, ending their tour at his statue in Trafalgar Square. Students were able to utilize libraries across Oxford, including the one housed in University College, where our students stayed and studied during the duration of the SMU-in-Oxford program. Students created a website based on their use of material culture in Oxford and London (people.smu.edu/hist2390), and I am reminded of how we can make use of our incredible archives at SMU (including the South Asian treasures in Bridwell Library) to create enriching experiences for our students here in Dallas.



Photo: SMU students in the HIST 2390: Civilization of India course in front of the Mahatma Gandhi statue in Trafalgar Square during a three-day excursion to London

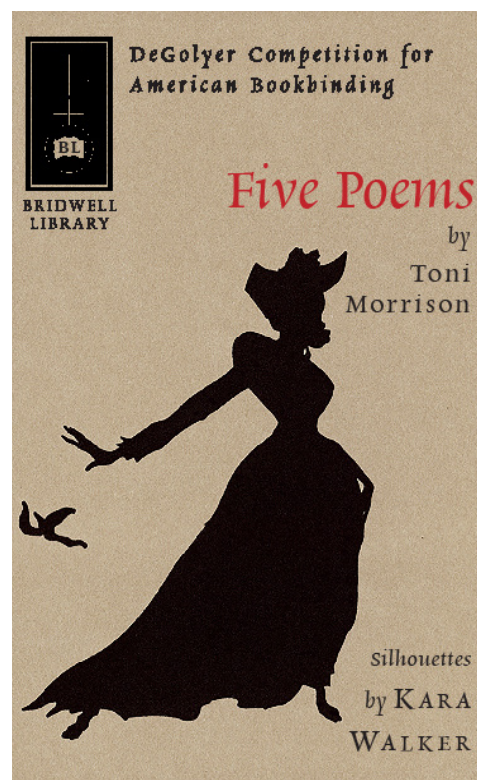
Marcell Silva Steuernagel, Assistant Professor of Church Music // Director of MSM Program

Every two years scholars gather in Oxford for the Christian Congregational Music Conference (CCMC), the premier conference in this field. I was there—along with two colleagues, Drs. Marissa Moore and Nate Myrick—to present on a panel that interrogated whiteness and cultural borrowing in North-American worship. The CCMC gathers on the campus of Ripon College in Cuddesdon, just outside of Oxford proper. It is an idyllic environment, and one can understand Tolkien's inspiration for the pastoral ambience of his imagined Shire, where there "was less noise and more green," as he says in *The Hobbit*. There's just something about Oxford. It has a vibe, a resonance. Layers upon layers of history breath through the architecture, food, and habits of a city that has hosted academic inquiry and pub crawls for centuries. These layers come together in a place that is hospitable to learning and good conversation. The CCMC program always includes participation in a choral Eucharist service at Christchurch, a cathedral that upholds the Anglican musical tradition. Moreover, this year I had the opportunity to spend some time in the library of Christchurch College, examining liturgy manuscripts from the twelfth century and some of William Byrd's original manuscript scores. While these are exceptional experiences, I am always drawn to the same places in the old town center, such as the Eagle and Child, where Lewis, Tolkien, and friends gathered on Tuesday mornings for a pint and good conversation, and the Angel and Greyhound Meadow, where one can stroll along the Cherwell's waters. These are outstanding in their own way precisely because they are part of the fabric of the city. I look forward to my next visit!

DeGolyer Competition Announcement

Every three years the Helen Warren DeGolyer Competition is held at Bridwell Library. American bookbinders are invited to submit a proposal to bind a select book from Bridwell's Special Collections, along with a completed binding of any work as an example of techniques they propose to use. A judging is held and the competition winner receives the commission to realize the binding they have designed.

For the 2021 competition, a volume of extraordinary historical and literary value will be featured. *Five Poems* by Toni Morrison represents her only published book of verse, and each poem is accompanied by a silhouette by artist Kara Walker. The book, which was designed by Peter Koch, has a limited run of 399 numbered and 26 lettered copies, of which this is number 79. Bridwell Library is honored to host the triennial competition, and especially so in the current round with the work of such a revered figure of American Letters as Toni Morrison. All interested binders and others interested in bookbinding are encouraged to participate in the DeGolyer events, competition, and workshops (now a two-day event). Further details are forthcoming in 2020



Five Poems by Toni Morrison
Photo Credit: Jesse Hunt

Texas Lettering Arts Council

Early in October, Bridwell Library was visited by Angela Vangalis (left), President of the Texas Lettering Arts Council. Ms. Vangalis, who has long worked in the calligraphic arts, is well-known in the field and was co-editor of *The Speedball Textbook: A Comprehensive Guide to Pen & Brush Lettering*. She came to visit Bridwell after reading one of our recent *Bridwell Quarterly* issues. During her visit she and her colleague, Sandy Schaadt (right) of SKS Studios in Westerville, Ohio, were given a tour of the library and stopped by the Bridwell conservation lab to see how certain aspects of the book arts are conducted. She and a cohort of more than four hundred calligraphers will be in Dallas in 2021 and are looking forward to possible collaborative projects at SMU and the SMU Libraries, especially Bridwell.



On Top of Ol' Bridwell

Earlier this fall, some Bridwell staff members accompanied the iConstruct team to the attic and roof of Bridwell, in order to review the current state of the roof, cupola, finials, and other structures in light of our present renovations, and examine the location where the superstructure of the new elevator will be constructed, emerging through the roof just to the lower left of the cupola.



#Bridwell #SMULibraries



On October 9th, the library staff of all SMU Libraries got together with our new signature t-shirts on the steps of Fondren Library. These wonderful shirts were artfully designed and are in high demand, showing off the unity of our great libraries!



SWATLA Fall 2019 Meeting in Houston

On Friday, October 11, 2019, members of the Southwest Area Theological Library Association (SWATLA) gathered for their fall meeting in Houston. The sessions were held at the Houston campus of Dallas Theological Seminary and drew members of several Texas-wide theological schools and seminaries. Librarians, administrators, faculty, and other staff were part of the proceedings, which featured several discussions around the revision of the Association of Theological Schools (ATS) standards, updates among SWATLA schools, and recommendations on best practices for challenges and opportunities faced by member institutions. Bridwell Library was represented by its director, Anthony Elia. And Bridwell's former Reference and Digital Services Librarian, David Schmursal, who is now the Access and Instruction Librarian at Austin Presbyterian Theological Seminary, was also at the meeting. The meetings and conversations were productive and posed many questions for how to think best about the future theological library, especially considering the roles and tools of online education and its resources.

A Visit to the Meadows Museum of Art

During his visit to Dallas and SMU, novelist Chandrabhas Choudhury had the opportunity to visit the esteemed Meadows Museum of Art. During the tour of the museum, he was given a behind-the-scenes tour of the newest exhibit *El Greco, Goya, and a Taste for Spain: Highlights from The Bowes Museum* (September 15, 2019—January 12, 2020) by the Meadows Director, Mark A. Roglán. The novelist and director paused to discuss the fine collections and unique pieces in the special exhibit and have their photo taken in front of one of the exhibit's most exquisite pieces: Juan Carreño de Miranda's *Belshazzar's Feast*, c. 1647—1649 (oil on canvas).



Behind the Scenes at the Meadows Museum

Early in August, Bridwell Director Anthony Elia was invited on a tour of the Meadows Museum of Art's storage and construction spaces with Anne Lenhart, Collections Manager at the Meadows Museum. The museum's vast underground network of secured spaces included vertical art storage, holding rooms for incoming/outgoing shipments, processing and construction zones, scale models and replicas for planning exhibits, custom-built 'SMU red' art transport crates, sculpture material guide boards, and much more. It is an extraordinary experience to tour through the underground spaces and labyrinthine halls of Meadows, and see the full extent to which it takes any cultural institution to function at the highest levels. Like Bridwell, DeGolyer, and many other specialty libraries or museums, the artistic beauty presented to the public is the literal tip of the iceberg—while below deck, there are thousands of feet of storage, world-class designers, curators, scholars, and teams of dedicated specialists who are devoted to the craft of curatorial excellence.



Wisdom from the Atla Board: Q&A

Ellen Frost, Head of Technical Services



The Bridwell Quarterly interviewed Ellen Frost, Head of Technical Services at Bridwell Library and asked her about her services as a board member of the American Theological Library Association (Atla).

Q: How long have you been a librarian and worked at Bridwell?

A: I have worked at Bridwell since my student assistant years while enrolled in the M.S.M. program at Perkins School of Theology! I have been a librarian for 27 years.

Q: How long have you been part of Atla?

A: I joined Atla towards the end of my library school “career,” so I think I’ve been a member about 28 years.

Q: Have you been on the Atla Board before or is this the first time?

A: I am currently serving my second term on the Atla Board. I was elected to my first term in 2015 and re-elected to the Atla Board in 2018 so I’m about halfway through my second term of service.

Q: What are (or have been) your positions on the Atla board?

A: Each board member is given responsibilities/committees upon election. I served my first term on the Finance Committee (a three year appointment), serving the third year as Committee Chair/Board Treasurer. When I was re-elected, I served as Board Secretary for a year (a position that automatically serves on the Governance Committee.). This year, I am serving as Vice President of the Board, the position on the Board that coordinates monitoring of the Atla Executive Director.

Q: How would you describe your duties?

A: The overarching role of the Board is to help establish the mission and ends of Atla and help move the Association forward towards these ends. The current mission of Atla is “to foster the study of theology and religion by enhancing the development of theological and religious studies libraries and librarianship.” I embrace this mission wholeheartedly because it complements my view of my work at Bridwell Library, but on a much larger (worldwide) scale.

Q: What has been the most rewarding thing about being an Atla Board Member?

A: The food! Ha-ha! The most rewarding thing about serving on the Atla Board is the people, without a doubt. Board service is a three-year term so every year, there are incoming and outgoing board members. Combine that with the amazing Atla staff who work with the Board, and I’ve gotten to know some fantastic people. It probably won’t surprise people to learn that there is a “bookstore group” within the Atla Board – this is the group who scouts out local independent bookstores to visit when we have board meetings. In the evenings, we walk to the nearest bookstore!

Q: What are your hopes for Atla's future and how it connects with the future of Bridwell?

A: Think of the primary ends of Atla in a nutshell: to advance scholarship in theology and religion, to have the tools we need for scholarly communication in the fields in theology and religion, and to skillfully use knowledge to create knowledge, grow in wisdom, and share our research. Then think of Bridwell Library, and what we do here in assisting and providing information for scholars and researchers. We share the same goals, if you will. Just as Atla gains a more global presence, Perkins is gaining a wider presence via online and distance education. With that vision, Bridwell also has a more global presence.

Q: What do you recommend to others about service to your chosen field and especially to being/becoming a board member of an organization?

A: I think it is important to be involved in an association of like-minded peers, whether it's Atla or another group. An association like Atla gives librarians a place to share knowledge, to share problems and questions, to share resources. For me, I felt it was time to give back to the Association that has given us all so much over the years. I encourage members to serve on committees, interest groups, and to share knowledge with each other.

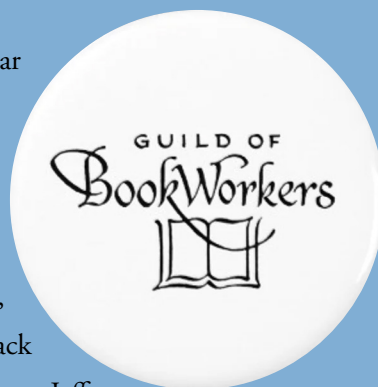
Q: Words of Wisdom?

A: It is in giving that we receive – yes, it's true!

Annual Guild of Book Workers Seminar

Jesse Hunt, Conservator

I recently attended the annual Guild of Book Workers Standards of Excellence Seminar in Philadelphia. The Guild of Book Workers was founded in 1906, and their annual conference is one of the largest gatherings of binders and book conservators in the country. This year's conference included presentations from a range of notable experts. Book historian and former Conservator at the University of Michigan, Julia Miller, presented on her experiences studying and modeling several historical bindings, including the Nag-Hammadi Codices; leather bound, papyrus documents dating back to the 4th century. Head of Book Binding at the North Bennett Street School in Boston, Jeff Altepeter, demonstrated several techniques for using metal to make clasps, bosses, and sand-cast parts, which binders commonly refer to as book furniture. Book Conservator at the Boston Athenaeum, Graham Patten, demonstrated his artist's book concept based on the common child's toy, the Jacob's Ladder, which he refers to as a Continuously Convoluting Carousel.



Anyone who's interested in viewing past and current Standards of Excellence Seminar presentations can see them at: <https://vimeo.com/guildofbookworkers>.

Bridwell Library Renovation

Songs and Poems

Bridwell Blues*

By Sally Hoover

This once was a calm and quiet place,
it was the place to be
But all things changed due to big ideas
To renovate this space.

The calm is gone as is the peace,
some walls, some floors, some doors
What we hear now is hammering
plus drilling and loud saws.

Soon we hope all the work is done,
the building bright and new
Until that day we'll sigh and sing
Bridwell Construction blues.

*(Sung to the tune of "Amazing Grace")

Renovation Haikus & Limericks

By Michelle Ried

The water poured rust.
The new carpet is ruined.
Renovations, sigh.

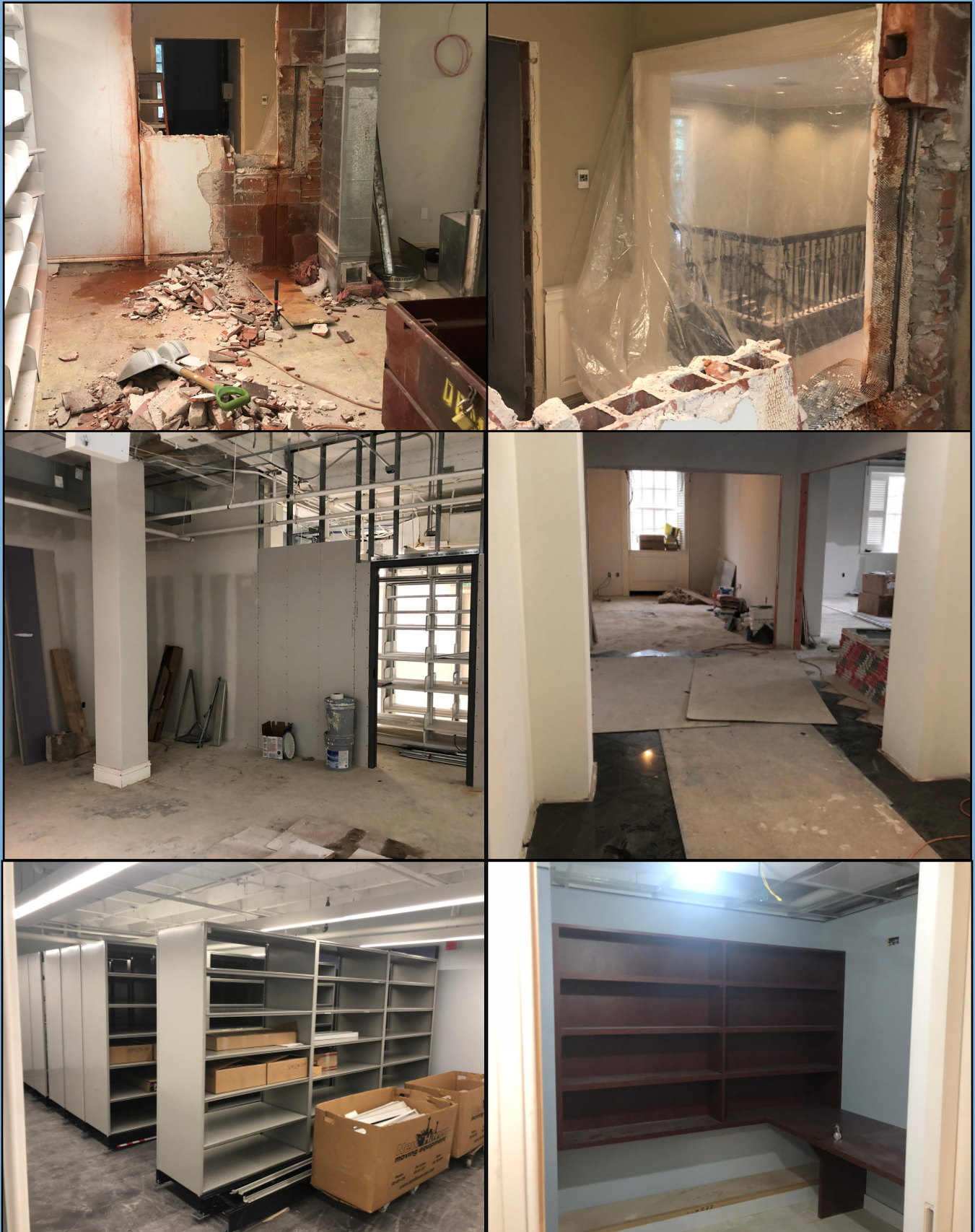
Jackhammers and drills.
Overwhelming sounds abound.
Remember earplugs.

Bridwell is quite the disaster.
I say this without any laughter.
The walls are now dust,
Carpets covered in rust,
Who knows what may come after!

Most libraries are entirely noiseless.
The silence is nearly in excess.
Bridwell does a flip flop,
Wouldn't know if the roof dropped.
The loud sounds will leave you feeling speechless!

Oh how I love this storage room office.
Every day filled with such meaning and purpose.
I greet paintings and busts,
All covered in dust.
These coworkers offer some promise!

Bridwell Library Renovation Photos



Bookmarks at Bridwell

Rebecca Howdeshell,
Digital Projects Librarian

Le Cantique des Cantiques.

Paris: F.-L. Schmied, 1925. Decoration, composition, and layout by F.-L. Schmied – Engraving and printing assistance by Pierre Bouchet – Translation by Ernest Renan (1823–1892) – Binding by Georges Cretté

Song of Songs.

Charlbury, Oxfordshire, England: Senecio Press; Andoversford, Gloucestershire, England: Whittington Press, 1980. Illustrations by Edward Wolfe

The Song of Songs Which Is Solomon's.

Chelsea, London, England: Ashendene Press, 1902. Printed by Charles Harry St John Hornby at The Ashendene Press – Illuminated by Florence Kingsford – Binding by Katharine Adams

The Revelation of Saint John the Divine.

Llandogo, Monmouthshire, United Kingdom: Old Stile Press, 1999. Conception, design, drawings, and collage by Natalie d'Arbeloff – Transfer to woodblocks and printing by Nicolas McDowall at the Old Stile Press – Binding designed by Natalie d'Arbeloff and Nicolas McDowall and executed by The Fine Bindery

The Revelation of Jesus Christ.

Los Angeles: Robin Price, 1995. Designed and printed by Robin Price – Illustrated with linoleum cuts by Barbara Benish – Digital composition and typographic consultation by Gerald Lange of the Bieler Press – Hand bound by David Brock

The Song of Solomon from the Old Testament.
Guildford, Surrey, England: Circle Press, 1968.
Designed and printed by Ronald King

