



BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 7 // SPRING 2020

# 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,

When we published our last issue of *The Bridwell Quarterly* we had no idea what the coming months would bring us. I am certain that almost no one would have imaged that we'd all be buying and storing vast quantities of toilet paper before being told to "shelter-in-place" at home, or having to wear face masks in public or practice the now-pervasive "social distancing." We've always been told that life is fragile and anything can change at a moment's notice. This has never been more true than it is now. So, in times like this, it will be imperative to find focus and centeredness not just in our own work, but in ourselves, our families, and our communities—all of which will be the support we need during these times of isolation.

With all that is going on in the world—pandemic, market collapses, global recession, and some of the worst spikes in US unemployment history—I completely missed the beginning of spring. I should have realized it with the incessant rains followed by a dramatic rise in temperature and everyone changing into warm weather clothing. But the distractions of a global health crisis were there, and as creatures of distraction, we often forget some of the elements of life. Spring is a time for many traditional festivals: St. Patrick's Day, Easter, Passover, Purim, and others. March 19th is St. Joseph's Day, celebrated by many Sicilian-Americans. For many generations it has been a tradition in my family, where everyone gathers to celebrate the bounty of spring, bake all kinds of breads, cakes, and cookies, and share in the time of renewal that we often associate with the season of spring. It is no coincidence that this time of year is abundant with language like renewal, revival, return, and resurrection.

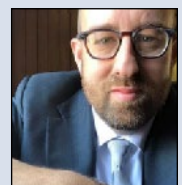
It may be hard though to be reminded of the changes around us when we are cloistered at home. This has made me think of the many words in our language that refer to being locked up—indeed, "cloister" itself comes from the Latin *claustrum* or *claudere*, which means "lock" or "to close," respectively. "Isolate" comes from the Italian and Latin word meaning "to make into an island." Yet, perhaps most interesting and apropos to our own situation is the word "quarantine," coming from the word meaning *forty*, which refers to several historical themes, including the fourteenth century Venetian policy of keeping plague-ridden ships outside port for forty days, so as not to infect the locals. More interestingly, though, is that this timeframe is linked in part to both the Lenten season leading up to Easter, and the biblical foundations upon which these holidays are based. The *forty* days of Lent are in fact the reflective and symbolic *forty* days of retreat into the desert by Jesus. His *quadraginta* ("forty days") in the wilderness was his quarantine. So, by whatever act of coincidence or fate, the action of our own *quarantines* are nearly coincidental with the season of Lent and the *forty* days in the wilderness—perhaps all the more meaningful for those in the Christian community.

Having heard from many people the last few weeks over Zoom and other online technologies, I know that home life can be cramped, tiresome, boring, stressful, tedious, and a whole host of other adjectives. I'm not sure if we would call our homes a "wilderness" into which we've fled. That said, the chaos of a confined space may be unavoidable, so the *wildness* of our homes may be what both unnerves us *and* sustains us. That's the paradox that I'm sure may be taken from it all—after all, didn't Jesus also have visions in the wilderness? And dare I say the reality of our contemporary social media worlds *in exile* weirdly mirror the biblical accounts: making bread in the wilderness (or, in our locked-down homes); messianic signs in the temple (or, doing blessings over Zoom?); and the gift of all dominion to Jesus by Satan at Mt. Quarantania (need I say more?). Of course, these are speculative interjections for us to mull over. Nonetheless, the more we look into the past or into the traditions of scripture, the more curiosities we discover, and the more questions we have.

As you read through the spring issue here, please know that we are all thinking of you as a community of friends and colleagues. We have facilities and construction updates, passages and transitions, including staff who have moved on and those who are newly hired, travel notes, and announcements regarding the SMU Libraries' response to COVID-19. In the meantime, we will all find ourselves in a sea of emotions and feelings, and it is important to remain connected with those around you—even if online. We will get through this, with a supportive community, hopefulness, determination, and good spirits (both in the mind and the cocktail glass!).

Thank you again for your support.

*Anthony*





# Announcements



## RELOCATION CONTINUES THROUGH THE SPRING SEMESTER

Due to construction delays and campus restrictions concerning COVID-19, ONLY virtual library services will be available until further notice. Our staff is still available to provide electronic materials and answers to reference questions: [www.smu.edu/bridwell/help](http://www.smu.edu/bridwell/help)



## DEGOLYER COMPETITION FOR AMERICAN BOOKBINDING

The next triennial round of the DeGolyer Competition for American Bookbinding will feature *Five Poems* by Toni Morrison with Silhouettes by Kara Walker. Registration for the bookbinding competition opens on July 1st, 2020. For more information visit <https://bit.ly/DG-book> or email [jesseh@smu.edu](mailto:jesseh@smu.edu)



## BRIDWELL FELLOWSHIPS 2020–2021

Due to travel restrictions and concerns regarding COVID-19, Bridwell Library is postponing decisions on the awarding of fellowships until later this year. Fellowship applicants will be notified when we are able to make and announce award decisions.

## HIGHLIGHT FROM A PAST EXHIBITION

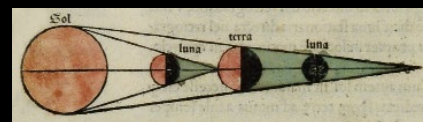
### *Science and Religion*

Originally exhibited December 9, 2009–April 24, 2010

Online Only

Johannes de Sacrobosco (c. 1195–1252) was an English astronomer also known as John of Holywood. Sacrobosco completed this treatise on the “Earthly Sphere” while teaching at the University of Paris, c. 1230. As the title of his work indicates, medieval scientists were perfectly aware that the earth was not flat. Sacrobosco’s statement “Terra in medio omnium immobiliter teneatur” (the Earth is an immobile sphere at the center of the universe) was entirely in harmony with the beliefs of the medieval Church. The hand-colored woodcut in this 1478 Venetian edition is the earliest printed illustration of solar and lunar eclipses.

<https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/>



For other event details, visit Bridwell Library’s website: <https://libcal.smu.edu/Calendar/Bridwell>  
Bridwell Special Collections is closed until further notice: <https://www.smu.edu/Bridwell/About/ContactUs>  
BQ Online: <https://blog.smu.edu/Quarterly> // BQ Layout & Design: Michelle Ried  
Library Hours: <https://www.smu.edu/Bridwell/About/Hours>

# COVID-19 and SMU Libraries

The COVID-19 health crisis has turned into a global pandemic over the last months and affected Bridwell and the broader SMU community directly. Over the course of the week of March 15th, the university moved quickly to mitigate the risks involved with the outbreak by moving most staff to working from home. A flurry of activity and the impending phrase “a fluid situation” became part of Bridwell’s daily emergency lexicon. Many changes have occurred since early March, and especially since mid-March when SMU went to “essential staff only” on campus, and subsequently to almost all employees working from home. Bridwell and SMU Libraries have been working exceedingly hard, coordinating through teams on various digital platforms to ensure consistency of services and resources. Admittedly, we are challenged by the severity of the situation, but the diligence, attention, and hard work of staff, administration, faculty, and others across campus have been exceptional in these times of duress.

The libraries have set up various information portals for the community to access and receive information, most importantly: <https://www.smu.edu/libraries/covid19>. This site contains integral resource sharing information, including details on and links to research and instruction support, hours and facilities, collections and materials, and events. At the time of writing this piece, we are continuing the best possible service to our patrons and the community. We recognize our limitations and are working every way to ensure that optimal service can be provided. The SMU Libraries has set up committees to help negotiate the issues, concerns, and details of a safe, healthy, and productive return to campus. These committees include the Access Services and Resource Sharing Committee and the Safe Handling of Materials Committee, each of which will include library staff from across campus. For questions regarding Bridwell, please contact our departments <https://www.smu.edu/Bridwell/About/ContactUs> or if you have a question for the director, don’t hesitate to contact him directly at [aelia@smu.edu](mailto:aelia@smu.edu).

*Helen Warren DeGolyer*

*Competition for American Bookbinding*

*Five Poems* by TONI MORRISON

*with Silhouettes* by KARA WALKER

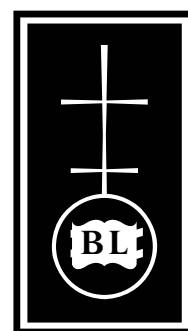
Registration opens July 1st, 2020

For more information visit: <http://bit.ly/DG-book>

or email: [jesseh@smu.edu](mailto:jesseh@smu.edu)

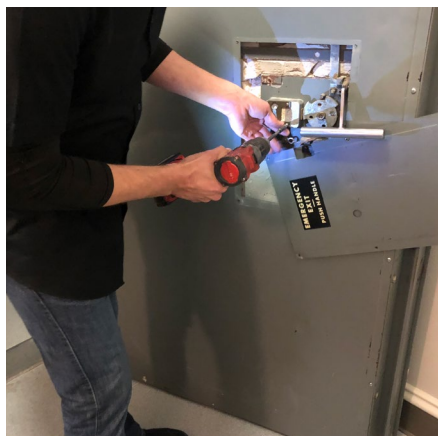
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## New Lock

Early in February 2020, issues with the Bridwell Library vault door locking system required both maintenance and replacement of integral locking parts. Jon Speck facilitated the operation with the locksmith and vault door specialist, who came to remove the old faltering hardware and replaced the mechanical apparatus with a more advanced system. That's about all we can say here—the rest is under lock and key...or rather lock and code!



## In Memoriam



Travis Eugene Jordan, pictured left, (M.Th. '56, M.Div. '70) passed away February 14, 2020. His career, which began at Bridwell Library, spanned from June 1965 until he retired in October 1997. During his time as a theological librarian, teacher and administrator at SMU he established the Center for Media and Instructional Technology, which helped faculty members become better teachers through the use of technology. A service was held in February at Northaven United Methodist Church in Dallas.

## Transitions

Bridwell Library saw a number of transitions in the last few months with staff moving on to other positions, places, and occupations. In December, **James Kares** resigned from his position at Bridwell to pursue an MS in Library and Information Science at Florida State University. James had worked at Bridwell since 2017 in technical services as a library specialist. In January, **Daniel Slive** retired from his position as Head of Special Collections, in which he served since 2008. And in March, **Timothy Binkley** resigned his position as archivist to take up a position as Head of Special Collections and Archives at Berea College (Hutchins Library), in Berea, Kentucky. In February, we had an addition to Bridwell with **Leslie Fuller**, who came on to succeed the position vacated by David Schmursal in June 2019. Leslie received her Ph.D. from Southern Methodist University in the Graduate Program of Religious Studies in 2018. As noted in our last issue, she will be joining **Jane Elder**, who will take the helm as Head of Bridwell's new Theological Writing Center. Transitions are part of any organization and in these changing times we wish good health, travels, and fortune to those who have moved on from Bridwell, and welcome all those who are newcomers to our library and greater community. In the coming issues we will continue to feature members of the Bridwell staff in order to acquaint our readership with the people that make this library run every day. Again, our community greatly values the work all of these people have done over the years and we wish them all well in their new endeavors.

# San Antonio Missions Pilgrimage Trail

Anthony J. Elia

In January 2020, I had been traveling to San Antonio to conduct some business over a weekend and had enough time to visit some of the historical sites in the city. The Alamo, certainly the most famous historical site in Texas, and one of the most famous in the United States, was overrun with tourists, queued up in roped-off lines snaking around the complex. I had known for many years about the Alamo, probably since childhood, when I'd either read about it in a fourth grade textbook or heard about it in a high school class on United States history. I'd also come across William C. Davis's book *Three Roads to the Alamo: The Lives and Fortunes of David Crockett, James Bowie, and William Barret Travis* (1998), and had been interested in the details of what led to the Alamo becoming the incredibly famous site that it had. About a dozen years ago, I recall distinctly the first time I'd had a conversation with friends and colleagues from Mexico about the Alamo and the historical narrative that had been put forward to American school children over the last century. Their take on the Alamo, as well as Texas history itself was markedly different, and it made me take stock of the questions of land, space, place, and our human relationship with those zones of encounter and conflict.

When I first moved to Texas two years ago, the first book I bought and began to read here was James Michener's *Texas* (1985). A mammoth volume in typical Michener fashion of over a thousand pages, the book describes the *histories* of Texas through the lens of a fictional state educational review board tasked with writing a multi-ethnic and diverse history of the state. In his array of *dramatis personae* he included Álgar Núñez Cabeza de Vaca (ca. 1488–1560), an early Spanish explorer and trader, who took up indigenous Native American healing practices. De Vaca died more than a century before the first missions were established in Spanish Texas (1690–1821)—other Spanish missions were

established outside of Spanish Texas around 1682, such as *Mission Corpus Christi de la Ysleta* and *Mission San Antonio de Senecú*.

In San Antonio, though, I learned that the Alamo was one of many missions around the city. In fact, though it is not part of the San Antonio Missions National Historical Park, the Alamo, San Antonio de Valerio (1718), is the northernmost of the missions that follow the San Antonio River south—Mission Concepción (1716/1731), Mission San Jose (1720), Mission San Juan Capistrano (1776), and Mission Espada (1690/1731). The architecture of these missions is traditional European, in some cases even ornamented with the baroque. The presentation of historical markers discusses a variety of themes, from daily life to interactions with local Native Americans. And in Misión Concepción there was an exhibit of modern voices of local peoples whose families had been in the area for generations—headphones for listening to individuals recounting their stories sat perched atop black and white photos of the subjects. There are accessible trails that link each of the missions, which are spaced just a few miles apart. It made me think of the old pilgrimage trails of medieval Europe, especially the Camino de Santiago most notably in Spain, and how this was a miniature version—ten miles long in San Antonio compared to five hundred miles in Spain!

But we all approach *pilgrimage* in different ways, modes of thinking, and spiritual direction, sometimes finding simple encounters with ancient sacred spaces to be experiences of pilgrimage. For those of you who ever visit San Antonio, I would recommend visiting some of these lesser known missions, as an opportunity to encounter both history and the sacred.

Facing Page: Upper Left: Mission Espada // Center Left; Center: Mission San Juan Capistrano // Upper Right: Mission Concepción // Center Right; Lower Right: Mission San Jose // Lower Left: The Alamo







# Bridwell Library's Brick from Ur, Investigated

*Rachel Thimmig, Dedman College Interdisciplinary Institute Robert Mayer Research Fellow*

At the beginning of Dr. Melissa Dowling's undergraduate class entitled "History of the Ancient Near East," I had no idea that my simple desire to radiocarbon date a brick from Ur for my final research paper would turn into a year-long project that would go on to win the undergraduate poster award at the annual conference of the Archaeological Institute of America. I have learned my lesson and will never go into a project with predetermined expectations again!

The amazing Bridwell Library possesses a brick believed to be from the Great Ziggurat at Ur. It is one of many Near Eastern artifacts in the A.V. Lane Collection, but it is not mentioned in the acquisition documents and resides in a shoebox with no accompanying information. I suspect the brick may have been added as an afterthought to the well-documented clay tablets and inscribed bricks Dr. Alvin Valentine Lane donated beginning in 1917.

Upon the first examination with Dr. Dowling and my other faculty mentor, Dr. Kacy Hollenback, an archaeologist and expert in ceramics, we discovered the brick had been fired.

We had gone into the meeting, hosted by R. Arvid Nelsen, thinking it was just another sun-dried mud brick that would have ample datable organic material, but the fact that it was fired forced us to rethink the project goals and methodology. No longer able to date the brick, to assess the authenticity, I employed archaeometric methods to determine its construction technique and provenance.

The first step was to establish how ancient Mesopotamians living in the city of Ur created the bricks. Ur was a Sumerian city-state and major urban center that was continuously occupied from 3,400 BCE–500 BCE (Bahrani 2017). A ziggurat is a large stepped pyramid, and Ur's served as a temple for the lunar god, Nanna, as part of a larger complex with administrative, economic, and ritual functions (Bahrani 2017). Construction began during Ur-Nammu's reign in the Third Dynasty and was completed during Shulgi's reign in 2,100 BCE (Van de Mieroop 2016). British archaeologists excavated the ziggurat in the 1920s and 1930s (Wooley and Moorey 1982), and Saddam Hussein reconstructed parts of it in the 1980s.





The Great Ziggurat at Ur is comprised of an “inner core . . . made of mud brick with layers of reed matting and mortar placed between brick courses. The thick outer face was made of baked brick set in bitumen mortar, forming a strong revetment about 8 feet thick” (Bahrani 2017). Additionally, some sources tell us that the heart of the temple, where the image of the main god lived, was constructed of “burnt brick” (Luckenbill 1927). As for why this was the case, it could be because of purity as well as fired brick’s protective physical characteristics. Using fired bricks for reasons other than just exterior protection from elements originated in Babylonia, where they were used for structural aspects of buildings like arches and other architectural features (Oates 1990). There is also evidence of fired bricks being used for city wall construction. The Epic of Gilgamesh praises the city of Uruk and its baked brick walls designed by expert masons (Foster 2001). The Epic of Gilgamesh likely describes the Early Dynastic Period from 2,900 BCE–2,350 BCE (Van de Meirou 2016). This indicates that wealthy cities were capable of mass-producing sun-dried bricks and baked bricks for public works projects for millennia. Therefore, if the brick from Bridwell Library is indeed from the Ziggurat at Ur, then it is likely from one of the outer facades, the heart of the temple, or a wall surrounding the temple complex because it has been fired. The confirmation from the primary texts was encouraging. The next step was to see if the firing temperature of the brick aligned as well.

The nomenclature in the translations from the cuneiform ranged from describing bricks as “burnt,” suggesting an open bonfire-like environment, to “baked” and “kiln-baked,” suggesting a closed firing environment. The most notable differences between an open and closed firing environment are the temperatures that can be reached. Closed environments, like kilns and ovens, allow more control and require less fuel (i.e. wood or grasses) to reach higher temperatures. When we examined the brick, there were impressions of straw, suggesting it was tempered with organic material. Temper such as straw was used in bricks to lessen the damage from cracking, improve drainage of moisture, lighten the weight, and most importantly, to increase tensile strength (Homsher 2012). Firing a brick at high temperatures would destroy some of these advantages because organics combust at around 500°C (Goodwin and

Hollenback 2016). The firing environment is uncertain, but what is certain is that the brick was fired at a relatively low temperature on purpose. Stepwise clay oxidation analysis shows the firing profile of the Bridwell brick as consistent with bricks used in Mesopotamian ziggurats. The brick was fired to a temperature less than 650°C, perhaps to preserve the straw holding the brick together.

Though the primary sources and firing regimes correlate, the last step was to see where in the world the brick’s elemental makeup was most similar to. In order to do this, neutron activation analysis was performed by the University of Missouri’s Research Reactor. The results were compared to multiple databases with a total of 75,000 clay samples. Unfortunately, the brick was not a strong match for any of the samples. Neither of the statistical methods utilized, including Euclidean distance and basic scatter plots, demonstrated any statistical similarity to samples from Iraq. It is instead, most similar to clays from Palestine dating to the Byzantine Period which started around 300 CE–400 CE, much younger than Ur’s peak occupation. This does not mean the object is from the Levant, only that the major and trace amounts of elements in the brick resemble that of clays from this area and this time period. It would not make sense for ancient Mesopotamians to import mud from the Israel-Palestine area when the most abundant resource in Mesopotamia was mud!

Unfortunately, Bridwell Library’s brick is probably not from Ur or any building in the ancient Near East dating to 3,400 BCE–500 BCE. The data indicate that Dr. A.V. Lane might have been a victim of the rampant fraud that plagued the antiquities market in the early twentieth century. Dating the brick is the only archaeometric method left that would confirm this.

This wild ride of historical primary source analysis and archaeological science shows just how much information you can glean from a brick in a shoebox. The story that nameless artifacts can tell us about their life histories cannot be undervalued. I am thankful for this shabby little brick and the story it has told.

# The Archives at Bridwell Library

*Timothy Binkley, Former Archivist, Bridwell Library*



In my previous position at United Theological Seminary in Dayton, Ohio, I was the first trained archivist on staff. My job was to make sense of and manage approximately 2,000 linear feet of boxes containing important but unknown and inaccessible historical

records. The larger goal that I set was to turn a neglected basement storage operation into an educational asset: an active archival research center that served the needs of faculty, students, and visiting historians. Within a year of my arrival we moved out of the basement and onto the ground floor of a new facility with a reading room and exhibition space.

I mention being the “opener” at United because that experience prepared me for Bridwell Library’s invitation to serve as its first professionally trained, full-time archivist. On September 1, 2009, my first day on the job in Dallas, I was given responsibility over approximately 3,000 linear feet of largely unknown and understudied archival collections. Once again my goal was to take great collections and create an archival research center that actively engaged the public.

The new work seemed familiar in many ways. The subject matter was closely related. In Dayton, by studying, arranging, describing, and exhibiting United’s archival holdings, I had become very conversant in the history of the Evangelical United Brethren side of the United Methodist Church. In Dallas, I began to learn about the Methodist Episcopal Church, South, and other Methodist bodies that are also part of the United Methodist Church.

First, I had to intellectually grasp the breadth of archival collections at Bridwell Library. I could perceive no organizational structure and could find little documentation on the collections. There were thousands of boxes. Most (but not all) had labels and most of those labels (but not

all) accurately summarized the contents. There was no overall list of collections, but there was a database noting the location and topic of each box. Some collections had vague MARC catalogue records indicating the presence of the papers of Rev. X or Professor Q.

I was given exactly one month to propose an organizational structure that included every asset in the archives. A frantic printing of the box location database and MARC records ensued, followed by the opening of every box to check on the contents. This resulted in an annotated list of more than 250 named collections.

Looking at my long list of collection names and details, I felt that it was too large to be helpful to researchers. I began to wonder if the data could be subdivided into succinct, topical units. Then a moment of inspiration came. I realized that Bridwell Library did not have one archive (as in a set of records documenting one institution or topic), it actually had three inter-related archives. One set of collections documented the history of Perkins School of Theology. A second group of collections documented the history of Bridwell Library. A third group documented the history of Methodists and Methodism more broadly.

Rather than viewing these three divisions as record groups within a single archive, I decided to recognize them as separate, equally important archives. I named them the Perkins School of Theology Archive (STA), the Bridwell Library Archive (BLA), and the Methodist Studies Archive (MSA). Because “Bridwell Library Archive” now had a specific meaning in this new structure, the overall operation needed a different name. From that point on I began to refer to the repository as “The Archives at Bridwell Library.”

I hope that my vision of Bridwell Library housing “an archive of many archives” has been helpful to others.



The concept certainly has been useful to me when adding new collections and processing old ones. The three archives are very closely related. They also have integrity as individual units that clearly express the three collecting foci of Bridwell Library's archival program.

The concept of Bridwell Library having "an archive of many archives" is also useful in envisioning our collaboration with the South Central Jurisdiction, the North Texas Annual Conference, the former Rio Grande Annual Conference, and the Texas United Methodist Historical Society. Each of these allied groups has their own archivist and their own archival collections. These "external archives" are housed at Bridwell Library for the benefit of all. By lodging their collections at Bridwell Library, these outside groups know that their records will be safe and accessible. By hosting the external archives, Bridwell Library can offer researchers more United Methodist-related archival materials without becoming responsible for their processing and management. One of my great joys from 2009 to 2020 has been working with "external" archival colleagues Frances Long, Jean Traster, Bonnie Amaro, Lillie Jenkins Walker, Daniel Flores, and Bill Hedges. We have worked as a team, feeding off each other's strengths.

"One-stop-shopping" is an archival ideal. Researchers benefit greatly when multiple sets of related archives are available for use in one location. Through our "archive of many archives" approach, Bridwell Library is living that ideal.



p. 10: Tim Binkley holding farewell cake // Above: Farewell gathering in Kirby Parlor // Right Column, top to bottom: Tim Binkley (r.) and Anthony Elia (l.); Ellen Frost (l.), Melissa Gooch (m.), Joe Monroy (r.); Jim McMillin (l.), Russell Martin (m.l.), Jon Speck (m.r.), Jesse Hunt (r.); Carolyn Douglas (l.), Frances Long (r.)





# Archer City's "Booked Up Inc."

Anthony J. Elia

Early in March retired cataloguer and short story writer Charles Baker came to campus to meet with the Bridwell writing group *Ink Tank*. During the question and answer session that followed, he mentioned to the group that he had once worked for the acclaimed Texas novelist Larry McMurtry at one of his many book shops—at the time, I think it was in Dallas—and recommended taking a road trip out to Archer City in the dry-earth landscape of northern Texas to visit McMurtry's current and probably most famous bookshop *Booked Up Inc.* Jane Elder, who has long encouraged our collective book buying habits and first told me about Archer City when I arrived in Texas in 2018, also recommended the trip. The next day was a Saturday with time to kill and I made the "perilous" journey northward. After several hours on the road, passing through cow and wind turbine country, the four-corner town greeted me with its Wild West meets Dairy Queen charm and bibliographic abundance. The brick building on the square was easy to find. I walked in and spent a good time wandering aimlessly through the stacks like a good librarian, but ended up passing on any purchases. The store once had several buildings across the downtown storefronts, but has in recent years closed up shop in all but two. It's certainly worth a visit, especially if you want to go back in time a few generations.





# Archer City's "Booked Up Inc."





# Bridwell Library's Renovation

*Jon Speck, Director of Operations // Exhibition Designer*

A gift from The J. S. Bridwell Foundation is the impetus for the first full refurbishment of the Bridwell Library facility in over thirty years. The building, opened in 1951 along with Perkins Chapel and Kirby Hall, has undergone major alterations twice before. An expansion in 1973 doubled the floorspace, and a reorganization and refitting of the building in 1989 brought the general collections together in compact shelving and provided for preservation, research, and display of special collections. The architect of the ongoing project, John Brown of Selzer Associates, led a year-long feasibility study to gather observations and ideas from students, staff, and faculty, and then was able to reshape interior elements accordingly to bring desired changes while retaining the character of the original. Major features of the plan include a lofty entryway with a centrally-located service desk, new commodious study carrels, a more hospitable avenue into the general stacks lined with casual study seating, a class/conference room with interactive A/V capability, updated lighting throughout, replacement of the fire suppression system, and long-awaited accommodations for mobility-challenged access. Chuck Arthur of iConstruct oversees the construction. The SMU Office of Facilities Planning project manager is Cory Banes.





# Bridwell Library's Renovation





# An Illuminated Qur'an

*Rebecca Howdeshell, Digital Projects Librarian*

Illuminated manuscript in Arabic on paper. [Persia, ca. 1600] (BRMS 31)

This Qur'an is one of Bridwell Library's most important examples of the rich tradition of manuscript illumination in the Islamic world. Its 388 leaves exhibit the precise and graceful Arabic calligraphy that was customary of every Qur'an manuscript. Each page in the volume bears a unique decorative pattern executed with lapis lazuli (an expensive blue pigment imported from Afghanistan), other bright pigments, and burnished gold leaf. Similarly, each of the 114 surahs (chapters) of the Qur'an is separated by a gilded decorative panel. The nineteenth-century binding features an elaborate lacquered composition depicting exotic birds among colorful flowers.

Gift of Mrs. Frank A. Schultz, Dallas, in memory of her husband, 2002.

