



BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 13 // FALL 2021

The Bridwell Quarterly

INSIDE THIS ISSUE:

- WELCOME
- ANNOUNCEMENTS
- *CENTER FOR WORLD METHODISM AT BRIDWELL*
- BRIDWELL SEEKS METHODIST COLLECTIONS CURATOR
- SMU BOARDS CELEBRATE BRIDWELL
- BRIDWELL MOURNS & HONORS COLLEAGUES
- BRIDWELL RECEIVES UPPER ROOM COLLECTIONS
- CLASS PRESENTATIONS CONTINUE AT BRIDWELL
- TEAPOT DONATION
- PAPAL ENCYCLICALS READING GROUP
- TRIBUTE TO IAN TYSON
- HOUSTON-GALVESTON ATS ACCREDITATION VISIT
- STAFF PROFILE: R. ARVID NELSEN
- STAFF UPDATES
- BRIDWELL LIBRARY'S RENOVATIONS
- PATER NOSTER

SMU.EDU/BRIDWELL // 214-768-3483



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,

Fall is a lovely time. The weather often changes abruptly, not gradually. One day it's 98-degrees, the next it's a "breezy" 67F. But as most Dallasites know, it's also a sort of climatic tease, because as the temperatures descend into more comfortable ranges, there's always a few stretches in October or November that leap up into the 90s, like one of those escaped birthday balloons that floats away from the party. By year's end though, we are well into sweater or coat territory. And for me, I welcome the cool air and sunny afternoons that remind me of my home region of New England.

Reflecting on many of the *Welcome* letters with which I begin each *Bridwell Quarterly*, I realize that this theme of change and transition are constantly on our minds—on my mind, on our collective mind—especially as we confront and contend with the many issues that surround us. Just a few weeks after publishing our last issue, we had not one, but several shocking changes in the SMU and Perkins community. Within the same week, we received word that both the Director of the Meadows Museum of Art, Mark Roglán, died at the age of fifty, followed a couple days later by our colleague Rev. Dr. William ("Billy") J. Abraham, who died suddenly at seventy-four. Both men were dear colleagues, friends, and members of our community. Both losses hit many of us hard and plunged us into a collective mourning. Their memorial services give some measure of closure, but they don't—and cannot—provide the sense of completeness in our own individual relationships with them, especially if each loss was unexpected.

I recently had a conversation with my father about the whole idea of planning—that many of us try to plan our whole lives to turn out this way or that way, to ensure financial solvency, good close relationships, and security and independence well into old age. But we have no idea how things will actually turn out, because there are so many variables in the universe. Indeed, even in the renovations of Bridwell, we had, as Robert Burns *sort of* once quipped, "the best laid plans of mice and men," yet of course we know these "often go awry." We have some control over some things, but not over many, many others.

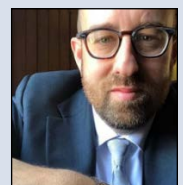
During October we experienced our busiest month yet since re-opening in mid-August. Bridwell hosted some half a dozen university board meetings, gatherings, and lunches; and our fabulous staff, for whom I'm truly grateful, have led nearly two dozen tours of our spaces and given an equal number of special collections presentations. Our move back to an open building, where we engage more often with the public has reminded me that I have tremendously talented and committed colleagues, who continue to shine even under the most trying and difficult circumstances. But this semester I couldn't have been more proud of them.

In the current issue, you will find updates on many of our events this fall, as well as some recent acquisitions, programs, and staffing updates. We feature a staff profile of R. Arvid Nelsen, whose work with artist books and other acquisitions and collections has brought Bridwell into a new era of special collections development and teaching. Also, we have some news related to the World Methodist Museum acquisition this summer and how our nearly four-decade old *Center for Methodist Studies* is being refashioned into a more active and globally focused *Center for World Methodism*.

Taking into account the many changes even over the last two months, we must reclaim some moments in our days to stop, pause, and reflect about what we have and what we don't have; what we know and don't know; what *and* whom we have lost, as well as what *and* whom have been found. The feelings around loss, around the unexpected ruptures in our days, weeks, months, and lives often yield the unexpected, the surprising, which we can only hope provides us a way forward to mourn peacefully, steadily, and with respect. There is still so much to discover in the lives of my colleagues and friends, who are now gone, and I seek not just to better understand who they were and what their legacies say, but how everything they did contributed to making the lives of so many others around them and around the world so much richer. We will continue to cherish their memory. Rest in peace and grace.

Thank you for your continued support.

Anthony



Announcements

Center for Methodist Studies

The Center for Methodist Studies at Bridwell Library was established in 1984 to encourage the study of the Methodist movement, including the sources that influenced its origin, the forces that shaped its character and influence. To foster these goals, the Center sponsors and exhibits.



CENTER FOR WORLD METHODISM

After nearly four decades, Bridwell Library's *Center for Methodist Studies* will be renamed the *Center for World Methodism*, in order to adapt to our ever-changing world and pay homage to the recent gifts of the World Methodist Museum by the World Methodist Council in Lake Junaluska, NC. See p. 4 for details.



BRIDWELL CHRISTMAS CONCERT

On Thursday December 16, Bridwell is hosting a Christmas Gospel Concert with Art Greenhaw and his band. Mr. Greenhaw is a Texas legend and Grammy-Award winning song writer and singer, who has long connections to SMU. The concert is free and open to the public at Perkins Chapel, 6PM. Reception at Bridwell to follow.



EMPLOYMENT OPPORTUNITY

Bridwell Library is seeking applicants for the position of *Curator of Methodist Collections* and *Head of the Center for World Methodism*. The position will be posted in January. For questions, please contact Anthony J. Elia at (aelia@smu.edu).

BRIDWELL LIBRARY SPECIAL COLLECTIONS:

Engraved Throughout

Original exhibition dates: August 15–December 9, 2016

This exhibition explores religious works printed entirely with copperplates: the volumes were engraved throughout. These pages could be presented side-by-side, as in prayer books and guides to the mass. Alternatively each plate would be viewed individually, often as one print in a series. Such suites of plates proved conducive for illustrating narrative accounts including biblical episodes and the biographies of religious figures. Created with various intentions, the exhibited volumes published in the seventeenth and eighteenth centuries provided an appealing and engaging format for instruction, documentation, worship, and devotion.



For other Bridwell news, visit the Bridwell Library News blog: <https://blog.smu.edu/bridwellnews/>
Bridwell Special Collections is open by appointment only: <https://www.smu.edu/Bridwell/About/ContactUs>

BQ Layout & Design: Michelle Ried // BQ Image Contributor: Rebecca Howdeshell

BQ Online: <https://blog.smu.edu/Quarterly>

Center for World Methodism at Bridwell

After Nearly Four Decades, the *Center for Methodist Studies* is Renamed

The Center for Methodist Studies at Bridwell Library was established in 1984 to encourage research, study, and reflection upon the Methodist movement, including the sources that influenced its origin, the forces that shaped its development, and the features that determine its character and influence. To foster these goals, the Center sponsors and supports a variety of programs, publications, and exhibitions.

Since the Center's founding nearly four decades ago, the church and world have changed in innumerable ways. Social, cultural, theological, and historical issues have been influenced by the transforming nature of technology, demographics, climate, migration, politics, and many other circumstances. The church has also become increasingly global and considerably more connected through advanced and immediate means of communication.

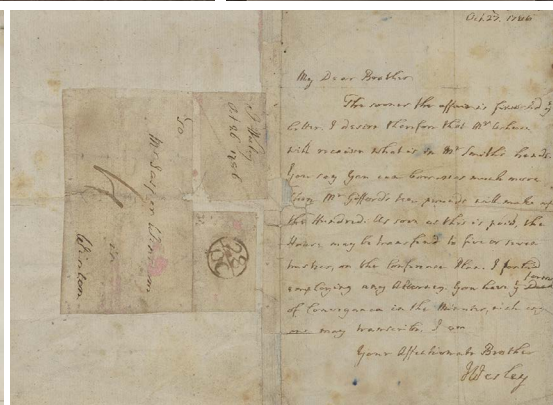
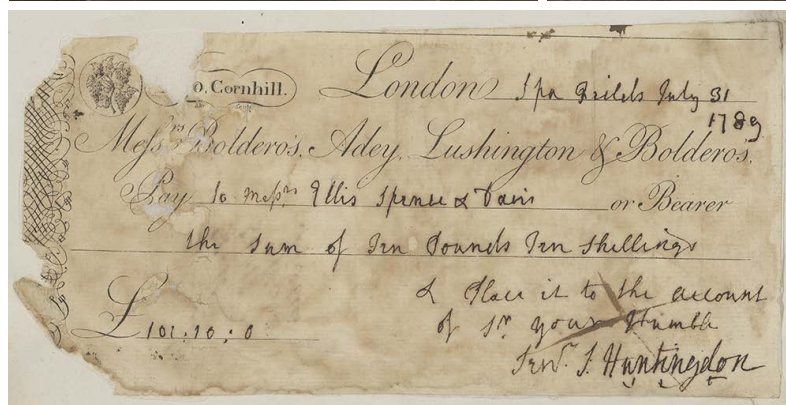
In 2021, with the gift and transfer of the World Methodist Museum to Bridwell Library, the role of the existing *Center for Methodist Studies* has become even more important. This transformative gift has provided a unique opportunity at an historic moment in the worldwide church, which requires creative thinking and bold action in the way of expansive engagement with the global Methodist and Wesleyan communities. As a result, the *Center for Methodist Studies* housed in Bridwell Library will be renamed the *Center for World Methodism* (CWM).

The newly configured *Center for World Methodism* will be a central component of academic, scholarly, and spiritual life at Perkins School of Theology, and work not simply to continue the basic goals and mission of the aforementioned *Center for Methodist Studies*, but to expand the work into regularized lecture series, community outreach, and scholarly events. These activities will be especially important and relevant to how Perkins relates to the global church, international communities, and worldwide ecumenism, and how these relationships will foster the access, research, and engagement with the World Methodist Museum collections at Bridwell. The Center will be headed by a new staff curator in 2022. The curator position search (see next page) will begin in the spring semester.



Bridwell Seeks Methodist Collections Curator

Bridwell Library (Perkins School of Theology and SMU Libraries) is seeking applicants for the position of *Curator of Methodist-Wesleyan Collections* and *Head of the Center for World Methodism*. The occupant of the position will provide research and programming leadership in Methodist-Wesleyan Studies among a thoughtful, engaged, and diverse community of academic researchers, church congregations, and public visitors. The position will serve the university and greater research community by engaging the heritage, legacy, and future of global Methodism, especially in relation to Bridwell's acquisition of the World Methodist Museum. Through thoughtful conservation, community relationship-building, studied exhibition curation, and reflective outreach and promotion, the position will provide leadership and direction on the cultural historical preservation of Bridwell's holdings and how that supports Methodist Studies at SMU with a priority on re-establishing the World Methodist Museum Collections at Bridwell in the next few years. The successful candidate will evaluate and represent Methodist and Wesleyan historical studies in broad, considerate, and inclusive terms, recognizing its long and varied histories. Furthermore, the person in this position will also lead and plan initiatives in coordination with colleagues to facilitate Bridwell's standing as a leading library for Methodist collections and studies.



(Above right and middle) Busts from the World Methodist Museum Collection. Selina Hastings, the Countess of Huntingdon (1707–1791), was known as “Lady Bountiful” for her philanthropic support of the Evangelical Revival. She provided funds for the establishment of sixty-four chapels, missionary work in America, and the first Methodist theological college. The check (bottom left) is dated July 31, 1789 and is for just over 100 Pounds Sterling. October 27, 1786 letter from John Wesley to Jasper Winscom (bottom right).

SMU Boards Celebrate Bridwell

Bridwell Hosts Perkins Executive Board—A Celebration of Reopening and Thanksgiving

On October 6th, 2021, the Perkins Executive Board met for a tour of the newly renovated spaces with Bridwell Director Anthony J. Elia, followed by a presentation by Bridwell staff Arvid Nelsen and Rebecca Howdeshell. At 11:30 AM, the Perkins Executive Board, President Turner, and the community celebrated a chapel service of Thanksgiving in the Gill Hall. Rev. Dr. Mark Stamm and Bishop Cynthia Fierro Harvey, respectively, presided and preached, Dr. Christopher Anderson performed the mobile positive organ, and various readers participated in the service.



SMU Libraries Executive Board Meets in Bridwell



Several SMU boards visited Bridwell for executive meetings, gatherings, lunches, presentations, and tours during October. The SMU Friends Board (Sept. 9), the Perkins Executive Board (Oct. 6), the SMU Libraries Executive Board (Oct. 14), and SMU Faculty Club (Oct. 20) all came to celebrate Bridwell's completed renovations. Bridwell was honored to host these groups and SMU President R. Gerald Turner, who attended on two of the occasions. The visit of the boards' gatherings were especially meaningful, and were attended twice by SMU President R. Gerald Turner. Tours were provided by Bridwell staff, and presentations of Bridwell special collections items by R. Arvid Nelsen and Rebecca Howdeshell were received with enthusiasm and great interest.

(Above, Front Row L. to R.) Bridwell Director Anthony Elia, SMU President R. Gerald Turner, SMU Provost Elizabeth Lobo, SMU Libraries Dean Holly Jeffcoat, and SMU Trustee Caren Prothro are joined by the SMU Libraries Executive Board on the steps inside of Bridwell's newly renovated entry hall on October 14th. Photo by Hillsman Jackson.

Prayer of Thanksgiving

Anthony J. Elia

Presented at Perkins Chapel
Celebration of Reopening
Gill Hall in Bridwell Library,
October 6, 2021, 11:30AM

*And thus you shall greet him: 'Peace be to you,
and peace be to your house, and peace be to all
that you have.'*

(1 Sam. 25:6)

*And we know that for those who love God all
things work together for good, for those who are
called according to his purpose.*

(Romans 8:28)

I say to you today and I share with you today, as I welcome you into the presence of this newly graced structure: Peace be unto you, peace be unto all who gather and dwell here, in the spirit of this sanctuary of wisdom, where the callings of our sisters and brethren take shape in the eternal gaze of the Lord. Peace be unto all those who enter these halls of wonder, seeking to learn, and discover, and know the treasures of the biblical Word, and come together in the communion of saints and the community of all who continue to look for the gifts of the Lord around us. We give thanks and praise to you, God—for the beneficence, support, and vision of all those who have provided constant sustenance and unremitting care to the mission of Bridwell and Perkins. In that unwavering love of God, all things have and forever shall work together for good, laboring in the beatific joy of the holy name, the work of this library and this institution shall continue to dwell in God's grace, and we shall be thankful for these gifts.

In your name,
Amen.

Bridwell Mourns & Honors Colleagues

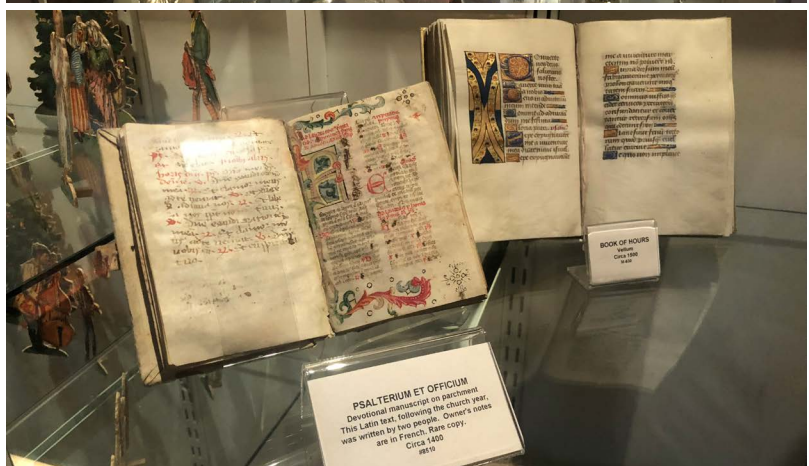
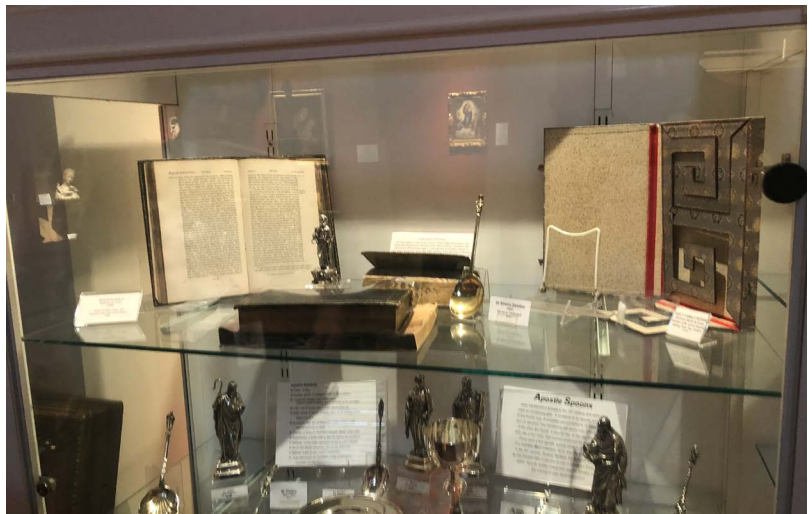
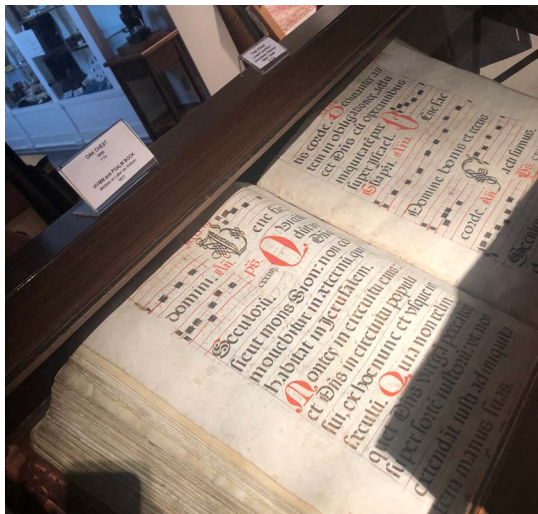
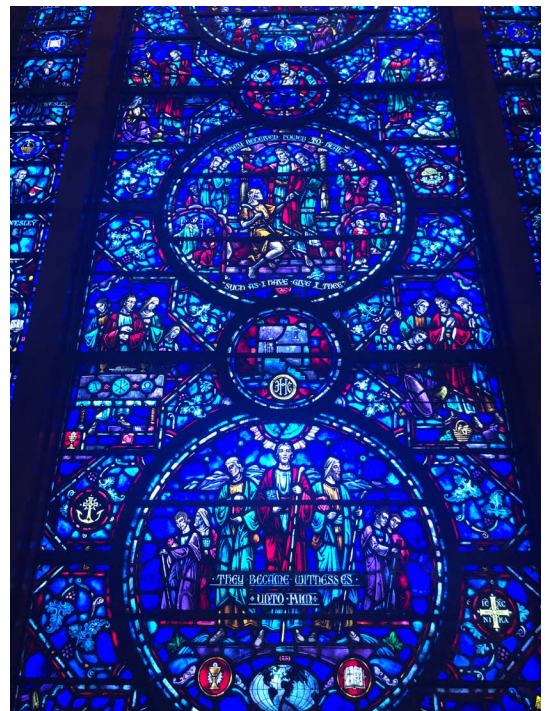
In the same week in early October, three respected colleagues and friends died—Dr. Mark Roglán, Director of the Meadows Museum of Art, on October 5; Rev. Dr. Billy Abraham, Professor Emeritus of Wesley Studies at Perkins School of Theology, on October 7; and Rev. Dr. Bob Parrott, UMC evangelical, reformer, and pastor died on October 8, in his hometown of Longview, TX. Bob was a longtime donor and friend of Bridwell, whom we featured in *The Bridwell Quarterly* Issue 2, Winter 2018. We will miss our friends dearly.



Above: Images from Mark and Billy's memorials on Saturday, October 30th at HPUMC and November 15th at Perkins Chapel, respectively. Below: Anthony Elia with Bridwell friends and Lake Junaluska residents Kitty and Paul Ervin near Billy's photo; and 'three deans' of Perkins, who met during Billy's memorial repast: Deans James E. Kirby (l. 1981-1994), Craig Hill (m. 2017-present), and Robin W. Lovin (r. 1994-2002).

Bridwell Receives Upper Room Collections

Nearly two years ago, *The Upper Room* ministries was preparing to close its famed museum and collections. By January of 2020, the museum would be permanently closed and its collections dismantled and distributed. Since then, some of the rare books, manuscripts, and archives have been donated to Bridwell Library, with the last collection of materials arriving at SMU this summer. While the major gift of 2021 has been the World Methodist Museum collections, which was announced by the World Methodist Council on April 1st of this year, the Upper Room donation is also of great significance. Specifically, the manuscript collection contained an equally important selection of original Wesley manuscripts. It was discovered during the processing of collection materials and records that the World Methodist Museum and Upper Room collections had some mutual borrowing agreements and documents from the Junaluska museum that had remained in Nashville after several decades on loan. Having all of these records, collections, and archival materials under Bridwell's roof has helped clarify the history of these institutions.

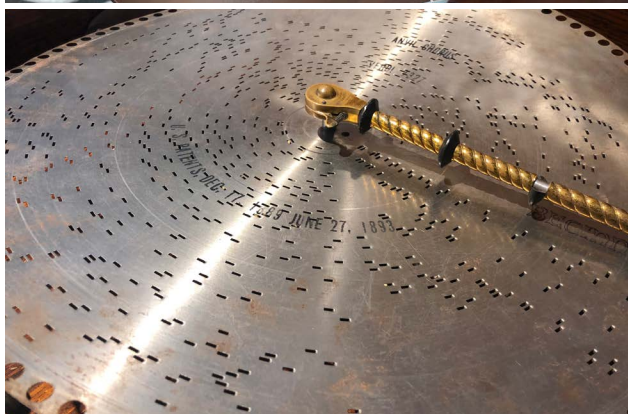
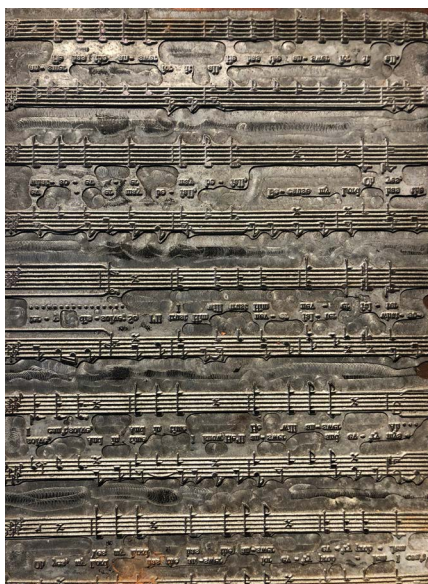


Class Presentations Continue in Bridwell

A majority of the many class visits to Bridwell by Perkins and other SMU schools has continued with great and renewed energy. Bridwell's Reference and Special Collections staff continue to work diligently with scores of faculty and students, many who come with tremendous enthusiasm—especially after Bridwell specialists introduce topics or demonstrate unusual and often breathtaking items from our many outstanding collections. Arvid Nelsen, who is profiled in this issue, has done dozens of presentations, bringing together issues on the history of the book to contemporary approaches on the poetics of art books. Dr. Christopher Anderson has frequently engaged his classes with Bridwell's collections, including a recent set of course presentations by both Mr. Nelsen and the Bridwell Director on the history of music publishing, scores, notation, technology, industrialization, and art.

Time, Technology, and Music

A Visit to Bridwell Library to see how Industrial Inventions Changed Our Ideas of Speed, Sound, Printing, Religion, Society & Politics...& Led us to the World of Zombie Apocalypse Instagramming



Teapot Donation

Earlier this fall, Bridwell received a note of inquiry from Christine Worley in Manistique, MI (on the Upper Peninsula) regarding an historical Wesley teapot. As she wrote: 'My parents had an interest in John Wesley as my grandfather was a Methodist minister and my father was a professor of Christian Education at McCormick Theological Seminary in Chicago, IL. My parents had this pot for many years after purchasing it in Muskogee, Oklahoma from a collection that was being sold. My father had this link attached to his *pour over will*, showing a similar teapot in the [Metropolitan Museum](#).' The teapot was shipped to and received at Bridwell in October. Historically, it likely dates to the late 1780s or early 1790s, and resembles many of the items in the collections of the World Methodist Museum, which Bridwell was given earlier this year.



Papal Encyclicals Reading Group



The Papal Encyclicals Reading Group that met biweekly last year on Zoom, reconvened on Nov. 17, 2021 after a six month break in Bridwell's new staff conference room. The group, which had met in previous years before taking a hiatus was reconstituted last fall and spent most of the 2020-21 academic year grappling with the complex prose, social problems, and theological debates laid out by Leo XIII. This meeting was done in person with two colleagues attending remotely by Zoom.

Tribute to Ian Tyson

R. Arvid Nelsen

The British artist Ian Tyson (1933—2021) executed a vast body of works throughout a decades-long career, actively producing work right up until his passing in October this year. Tyson may have been best known in some circles as a “book artist,” given the extensive body of his artists’ books. Tyson first published his art through Ron King’s notably collaborative Circle Press and subsequently founded two imprints of his own: Tetrad Press in London—which published the first edition of Tom Phillip’s seminal work *A Humument*—and “ed.it” when he moved from London to Provence in the 1990s. Inclined toward collaboration himself, Tyson often worked with contemporary avant-garde poets. Rather than merely illustrating poems, Tyson created abstract visual imagery that responded to the tone and structure of texts. A significant example of this was his long-standing relationship with American poet Jerome Rothenberg, with whom Tyson first worked in 1968 on *Sightings I-IX & Red Easy a Color*. The two produced dozens of works together over fifty years. In 2019 Tyson created a unique work, *A Tribute to Jerome Rothenberg*, uniting four small-scale sculptures with Rothenberg’s poetry printed on large sheets of handmade paper. Bridwell Library is proud to be the home of this one-of-a-kind piece.

But such a view provides only an incomplete assessment of Tyson’s *oeuvre*, for he worked extensively in sculpture, painting, and limited-edition prints. It may be more accurate to state that Tyson made grids, or—perhaps more specifically—works informed by the insistent structure of the grid. Tyson’s works draw our eye to the spaces between

the lines, unlike the Cartesian system in which the point is emphasized by the intersection of coordinates. Unlike Agnes Martin, Tyson rarely features the lines themselves, instead suggesting their presence through the adjacency of squares. These may be densely-packed into fields of vibrant alternating colors or composed into broad areas of uniform hues set one against another. The field may disappear, leaving behind isolated forms. Long, thin structures may suggest line, but are composed by proportional spaces. What unifies Tyson’s work is its adherence to the horizontal and the vertical. The presence of the grid’s organizing principle is always present—even when its ordinates and abscissae are invisible to the eye.



Ian Tyson walking in La Garde-Adhémar

Tyson saw the grid as “a symbol of infinite possibilities of order.”¹ It was a view that defied the assessments of art historians and critics, like Rosalind Krauss who pronounced that the grid was “impervious to change” and that “development is precisely what the grid resists.”² Tyson, nevertheless, explored its “infinite possibilities” in a language of forms that evolved over time. Referring to another article,

Tyson commented, “I remember reading an article in *Artforum* whose conclusion was that the grid was a very restrictive structure. I really think it’s limitless. It’s not simply a structure made up of squares...my essential interest in it lies in the kind of metaphorical use of the paint itself. The surface and the way the paint is used becomes a metaphor for other kinds of emotion.”³ Tyson developed discrete visual vocabularies whose full potential he explored in both two- and three-dimensional forms. In Tyson’s sculptural tribute to his friend Klaus Mollenhauer, the vertical rectangles supported by horizontal squares

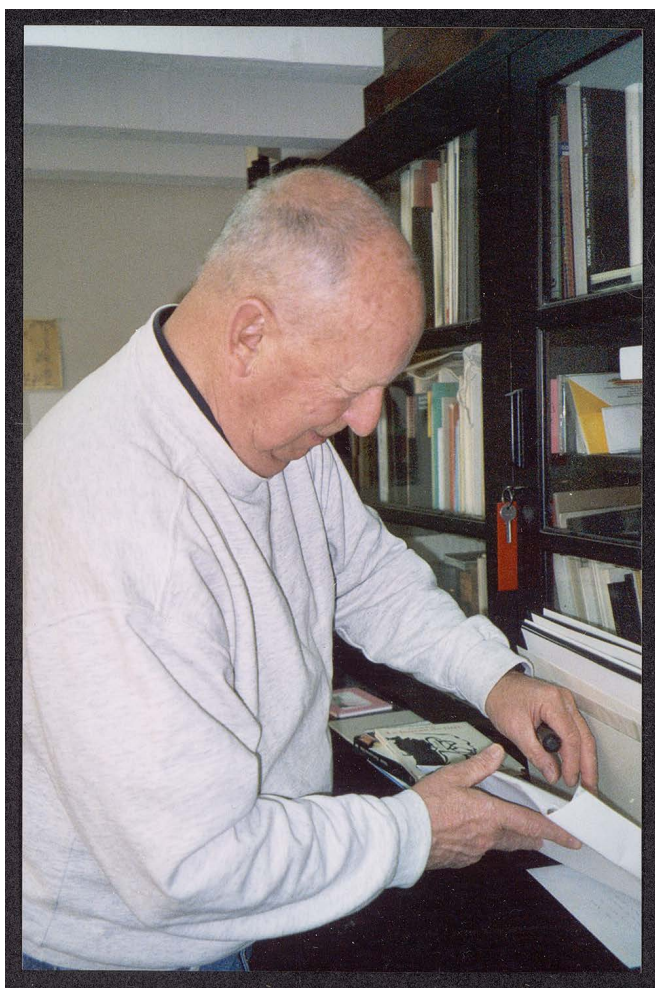
1 Kevin Power. “A Conversation with Ian Tyson,” in *Open Letter* (Fourth Series) nos. 1 & 2 (summer 1978), p. 70.

2 Rosalind Krauss. “Grids,” in *October* vol. 9 (summer 1979), p. 50.

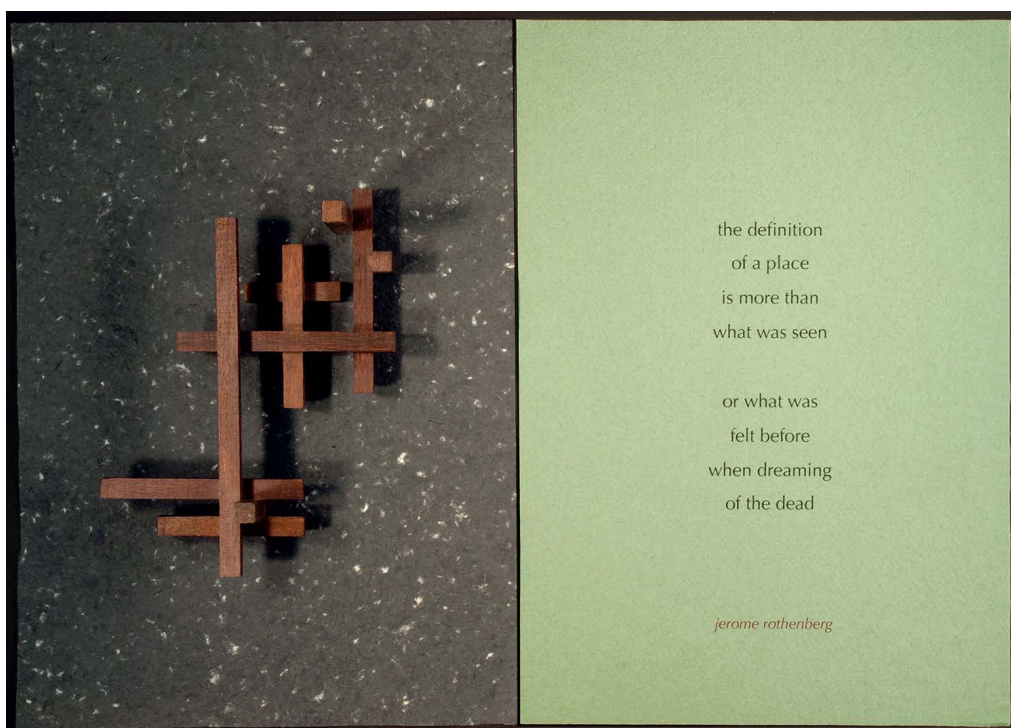
3 Power, pp. 70-71.

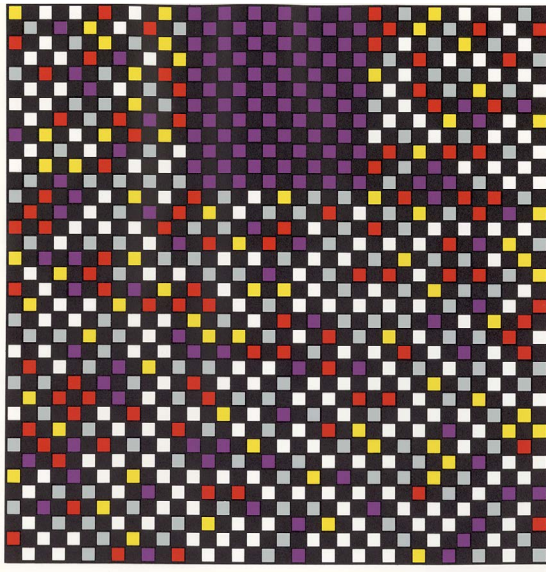
appear to manifest the flat colors of the printed tribute *In Memory of Paul Celan: Three Death Poems*. In later works, printed and sculptural forms demonstrate movement, extending out of our field of vision, forcing us to follow them by turning a page or circling a sculpture to see where they go next. Some of his last works compose intricate structures of delicate intersecting rectangles, including *Scrivo in Vento: After Elliot Carter (to a Poem by Petrarch)* and the aforementioned *A Tribute to Jerome Rothenberg*.

Yet, even this view of Tyson's work is incomplete, seeing that he sometimes engaged in curvilinear forms in painting, sculpture, and—perhaps most notably—visual music scores, creating his own musical notation system comprising short curved lines and dots of varying size. Bridwell Library holds a number of Tyson's visual music scores, supplemented by such preparatory materials as sketches, collages, and acetate negatives used in printing. Tyson's work bears strong affinities with geometric abstraction, minimalism, and constructivism, yet he defied the standard precepts of such movements. He sought not to eliminate the hand or organizing rationale of the artist, as others did. While the grid established his basic parameters, Tyson's explorations were intuitive. Tyson himself had little interest in labels, rejecting identification with specific movements and seeing distinctions between terms like



Above: Ian Tyson in his studio.
Below: *A Tribute to Jerome Rothenberg*. 2019.





Sightings I-IX & Red Easy a Color

“artists’ books” and “*livres d’artistes*” as meaningless. During our interview on November 16, 2020, I inquired about his reaction to a description of his work I found, which reads, “His books are ‘geometric constructivism with a hint of romantic minimalism.’”⁴ Confirming that the unattributed quote was not from him, Tyson responded by saying, “I think it sounds like a sales pitch for a very nice chocolate.”⁵

Tyson’s work is all the more profound for the subtlety which informed both the formal qualities of his art and the way he discussed his practice. Although generous in expressing his admiration of others’ artwork, he often seemed reluctant to discuss specific influences. He eschewed the pontifications and manifestoes often associated with artists of his generation. When asked about his practice, he casually waved away references to movements, preferring to detail the practical and technical elements of his work. He responded similarly to questions regarding how he hoped his work would be received. An anecdote he shared with me during one of our many conversations over the past year nicely summarizes his perspective:

“I had an exhibition a few years ago in a gallery near here ... a woman came up to me and she said, ‘I don’t know anything about art, and I don’t know anything about your work, and I don’t want to – but it gives me an immense feeling of peace.’ And I thought, that’s what it’s about. If you reach that, what else can anyone say to you?”⁶

Creating works informed by personal experiences and associations, Tyson nevertheless expressed greater interest in the idiosyncratic emotional responses of viewers than in the communication of a specific message.

⁴ Sarah Bodman, *Artists’ Books Creative Production and Marketing*. Bristol: Impact Press, 2010, p. 83.

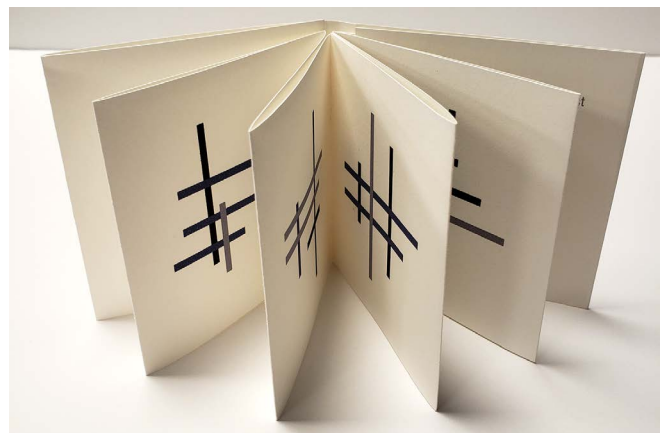
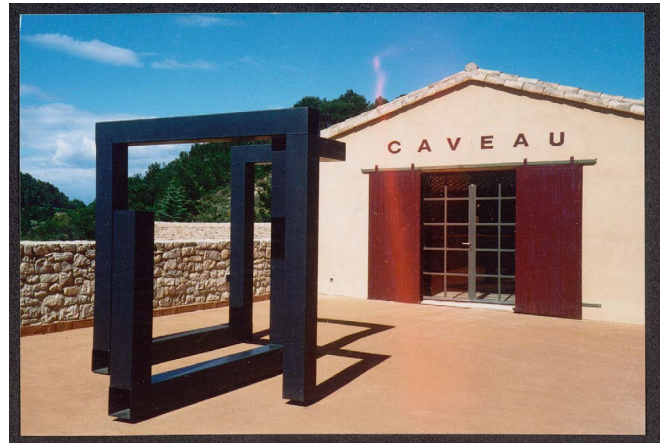
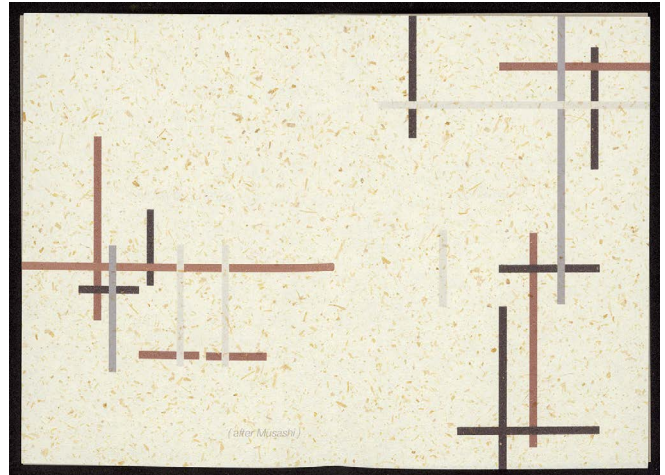
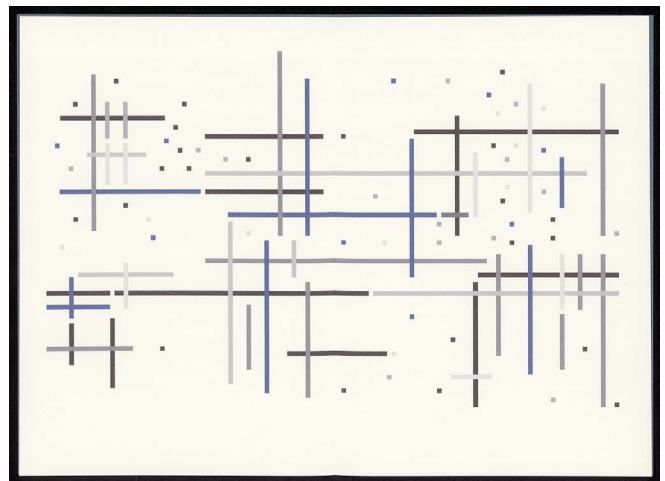
⁵ Ian Tyson, interview with R. Arvid Nelsen, Monday, November 16, 2020, 1:08:01.

⁶ Ian Tyson, interview with R. Arvid Nelsen, Monday, November 2, 2020, 1:44:50-1:45:42.

*I don’t know anything
about art,
and
I don’t know anything
about your work,
and
I don’t want to – but it
gives me an immense
feeling of peace.*

I count myself among individuals influenced by both Ian himself and his work, and I do not think it is hyperbole to say that he exerted a profound impact on me personally. I first met Ian in 2004 when he attended the opening of a retrospective exhibition of his work I was fortunate enough to curate at the University of California, San Diego, which holds the Tetrad Press archives. This experience altered my experience of and appreciation for minimalist and abstract art. Fifteen years later, this influence affected my decision to enter SMU's PhD program in Art History and last fall I was able to write a paper on Tyson for a seminar. Ian was gracious enough to grant my request to interview him over Zoom, and we met weekly for two hours throughout November 2020. After the semester we decided to continue our conversations as regularly as possible. We were able to record twenty conversations over the past year, up until his passing. Eventually, edited versions of these recordings will be made available through Bridwell Library to supplement research of the library's extensive collection of his works.

I am grateful to Ian, for his artwork, the impact he made on me personally, the time he gave to my questions, and his friendship. I continue to think of questions I wish I could ask him, but perhaps I will find my answers by giving his work the time and contemplation I think he hoped it would receive.



Above Left: *Tribute to Klaus Mollenhauer*. Above Right: *Calig XIV*, *Calig XV*, a sculpture by Ian Tyson outside of a winery, *Strategies*.

Houston-Galveston ATS Accreditation Visit

During a trip to the Perkins Houston-Galveston campus on November 11-12, 2021, several faculty and staff toured the Houston Methodist facilities along with the Rev. Charles Millikan, VP for Spiritual Care and Values (middle, below). Rev. Millikan is the contact-supporter of the Houston-Galveston program and has been a tremendous friend of our institution and library. During the morning tour, Anthony Elia (left) and Andy Keck (right) were shown the hospital library and its theological book collection, exhibits of medical instruments and historical pieces, the hospital's exquisitely designed chapel, state-of-the-art interactive display screens showing visitors the many layers of Houston's history, and a Muslim prayer room demonstrating the interfaith nature of the complex. The visiting group even encountered two real-life "robo-cops" patrolling the hospital. (One even had on a mask!).



Staff Profile: R. Arvid Nelsen

The Bridwell Quarterly regularly interviews Bridwell staff to get to know each one a little better, and also to let the public know what great talent and hardworking colleagues we all have. This issue we sat down with R. Arvid Nelsen, Curator of Rare Books & Manuscripts and Librarian for Special Collections, and asked him a few questions about his life and work. Arvid has many great interests and talents, which he brings to his work and research at Bridwell.



What did you do before coming to Bridwell?

Before coming to Bridwell, I was the Curator & Archivist for the Charles Babbage Institute for the History of Information Technology at the University of Minnesota. I was at the U of M for almost 10 years. Before that I was the Special Collections Cataloger and later Head of Technical Services for Special Collections at the University of California, San Diego.

How long have you been at Bridwell?

I started at Bridwell in July 2016, so it's been just over five years now.

How would you describe the work that you do?

Basically, I collect and make rare books and manuscripts available to researchers from SMU and the broader community. Bridwell Special Collections – like many special collections departments – functions like a mini-library on its own, so I do a bit of everything! That includes collection development (identifying materials for acquisition), outreach and instruction (giving presentations to classes and community groups), exhibition curation, answering reference questions, assisting researchers on-site, cataloging and stacks management, training and supervising student staff. Our collections are housed in secure storage, so I pull and re-shelve materials and even make copies for patrons.

What has been the most rewarding thing about your position?

I love giving presentations to students. It allows me to engage the materials in our care and make them meaningful in the context of their coursework. The amazement that students express when they get to see everything early and important publications to modern and contemporary artwork – and realizing these things are here on campus! – is very rewarding.

What was one of your most unusual memories at Bridwell?

I remember once waking up from a dream in which I was responsible for maintaining ancient, sacred texts. I woke up thinking, “Where did that come from?” And then I realized, that's my job!

What do you enjoy working on most?

It's a tie between researching and writing about the materials we hold and presenting to classes and other groups.

Any hobbies outside of Bridwell?

I'm in a PhD program for Art History. I don't know if that counts as a hobby, but it sure fills my free time. Otherwise I like cooking, baking, and making candy and ice cream. I love travel and going to the movies.

Words of wisdom?

Do what you love.

Staff Updates

On September 17, **Anthony Elia** stopped to pose with SMU mascot *Peruna* (right) at the all-campus Capital Campaign launch of *SMU Ignited*, which was attended by several hundred SMU faculty, staff, students, alumni, and board members. The Faculty Club held a luncheon (below left) on October 20 where Mr. Elia presented information about Bridwell's newly acquired World Methodist Museum items and provided a tour of the library for faculty. And on Saturday, October 23, he hosted a table at SMU Libraries' *Tables of Content* (below right) event where renowned photographer Laura Wilson was the featured Literati Award Recipient.

Arvid Nelsen and **Rebecca Howdeshell** (below) gave a presentation on items from Special Collections to Executive Board Members during their visits to Bridwell Library throughout October, including to both the SMU Libraries Executive Board and the Perkins Executive Board.

Bridwell Library held a staff tea party on November 1 for **Jane Elder** who celebrated 38 years of service at SMU. Former colleague and Archivist, **Tim Binkley**, attended the tea party and visited with staff.

Congratulations to Bridwell's **Mehret Negash** (right) who, after thirty-three years of dreaming about the day, was officially sworn in to become a US citizen on November 19.



Bridwell Library's Renovations



The New Elevator is Now Open!

Pater Noster

Rebecca Howdeshell, Digital Projects Librarian



Natalie d'Arbeloff

Pater Noster

[London]: {N. d'Arbeloff}, 1988.

No. 5 of an edition of 5.