



BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 12 // SUMMER 2021

The Bridwell Quarterly

INSIDE THIS ISSUE: THE DANTE FESTIVAL

- WELCOME
- ANNOUNCEMENTS
- BRIDWELL IS OPEN!
- BRIDWELL HOSTS DANTE FESTIVAL
 - INTRODUCTION
 - DANTE FILM SCREENINGS
 - DANTE COOKIES, COFFEE, & COMMEDIA
 - OPENING RECEPTION, SPECIAL COLLECTIONS EXHIBIT, & ART SHOW
 - DANTE INTERDISCIPLINARY CONFERENCE
 - 13TH CENTURY TUSCAN BANQUET
 - DANTE FESTIVAL CONCERT IN PERKINS CHAPEL
 - DANTE'S PIZZA PARTY
- NEW MAJOR COLLECTIONS ARRIVE AT BRIDWELL
- STAFF SPOTLIGHT: MICHELLE RIED
- STAFF UPDATES & ACTIVITIES
- FOOTBALL ON BRIDWELL'S EAST LAWN
- DUANE HARBIN RETIREMENT & TRIBUTE
- BRIDWELL WINDOW FRAME REPAIRS
- BRIDWELL LIBRARY'S RENOVATION
- LA DIVINE COMÉDIE

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,

Another summer has come and gone. Early in May I had been in conversation with a number of staff, community members, faculty colleagues, and friends around SMU as I was considering projects for the remainder of the year. The pandemic was winding down and many of us were feeling as if things would be returning to normal—whatever normal meant. Of course, the delta variant began to affect our safety comforts and put many on edge again. Indeed, now in October we are hearing news of yet another Coronavirus mutation, the so-called *mu* variant.

This has made me think more recently of *change* itself. I always used to think that “there’s nothing constant in the universe but change” was a quaint saying, but only recently realized that its earliest attribution is from Heraclitus of Ephesus (d. 475 BCE) quoted in Plato. My curiosity now piqued, I explored what words were used in ancient Greek to express this idea of change and discovered more than half a dozen distinct terms. To my surprise, a word that is similar but not identical to *change* (αλλαγή) is the word for *other* (ἄλλος), which is commonly recognized as part of the root of *allegory* (lit. “other” and “speaking” or sometimes “speaking about other things” or “speaking openly about different ideas”). The interpretations vary. In any case, whether we’re speaking of “change” or “otherness” or “allegory,” the thread of our human narratives unceasingly run through these common ideas. We always change; we often define ourselves against other people and things; and we regularly portray our own stories in ways that are allegorical—that is to say, the lives we live are not always the ones we portray, or they may be interpreted by others in vastly divergent ways than from what we intend—as mysterious or having hidden or ulterior meanings.

These themes of our own lives are very much echoed in the experience of Bridwell—a place that is constantly changing; a cultural entity that is often defined against other libraries and institutions; and a representative community that is variously interpreted by stakeholders, community members, and others as something distinct by each constituency. It may be a stretch to call Bridwell itself “an allegory,” but perhaps it may not be all that uncharitable to suggest it after all, since the real meaning of allegory is to interpret in order “to reveal a hidden meaning” of something, sometimes ethical and moral, sometimes social, cultural, or political. And since Bridwell is so often variously assumed to be such-and-such a library or interpreted in multiple ways, it might just be a very good example of how we “reveal hidden meaning” from an unexpected place.

Finally, these ideas were key themes at an end-of-summer celebration here—our Dante Festival, which we celebrated with great enthusiasm, energy, and creativity. The original idea of some *septcentennial* celebration of Dante’s death in 1321 came from my colleague Brandy Alvarez. It ultimately turned into an all-out week-long celebration of all things Dante. Films, cookies, receptions, lectures, conference, banquet, concert, and pizza party—the week was packed. In the last two years we have seen many changes here; during the festival we had scholars, artists, and musicians speak about allegory and unearth a variety of interpretations that reveal some truths behind the mysteries before us. But most of all, we came together as a community in person and shared in the joy of creating together, learning together, and experiencing our humanness together. And while we will always define ourselves in contrast to others, in the final days of the hot summer, *others* became *each other*, as friends, colleagues, and community in the most unexpected ways. As we all move into autumn, I want to thank all those involved in making the activities of Bridwell possible. In this issue we feature collections, art, music, and much of the Dante Festival. We also recognize current and former staff, including Michelle Ried, who not only worked tirelessly to make the Dante Festival successful, but continues to be integral to the success of *The Bridwell Quarterly*; and Duane Harbin, who retired earlier this summer, and whose decades of service and commitment to Bridwell and Perkins are much lauded and appreciated. Please join me in thanking them for all their excellent work. I hope you enjoy this issue.

Many thanks for your continued support.

Anthony



Announcements



BRIDWELL LIBRARY IS OPEN!

Bridwell Library is open to the public and its services are now almost fully operational. Staff are available to provide circulation and access information at the front desk, writing assistance in the Theological Writing Center, and a variety of other services. Curbside pick-up is still available.



FALL EVENTS

Two years since the Bridwell's popular exhibition program closed the library will continue with the opening of *Symbiosis of Script, Font, and Form: A Selection of Artists' Books*. The exhibit is tentatively set to open later this fall. (Left): Natalie D'Arbeloff. *The Revelation of Saint John the Divine*. Llandogo, Monmouthshire, United Kingdom: Old Stile Press, 1999.



DEGOLYER BOOK BINDING COMPETITION

After a year-long postponement due to the pandemic, the acclaimed DeGolyer American Bookbinding Competition is still accepting submissions until December 1, 2021. The competition's triennial conference, exhibit, and gathering will occur in person in May 2022.



DANTE FESTIVAL EXHIBITS

DANTE'S DRESS

At the close of summer and the beginning of the academic calendar, Bridwell Library hosted a Dante Festival that included a joint special collections exhibit of Bridwell holdings related to Dante, his work, and legacy, including a newly acquired Salvador Dalí set (see back cover), along with newly created works inspired by Dante. Among the many submissions were paintings, drawings, sculptures, physical art pieces, and textiles. Below we find one of the clever and remarkable works by Perkins graduate student Karyl Patredis. The works in the exhibit are included in this issue, along with descriptions and explanations by the artists.

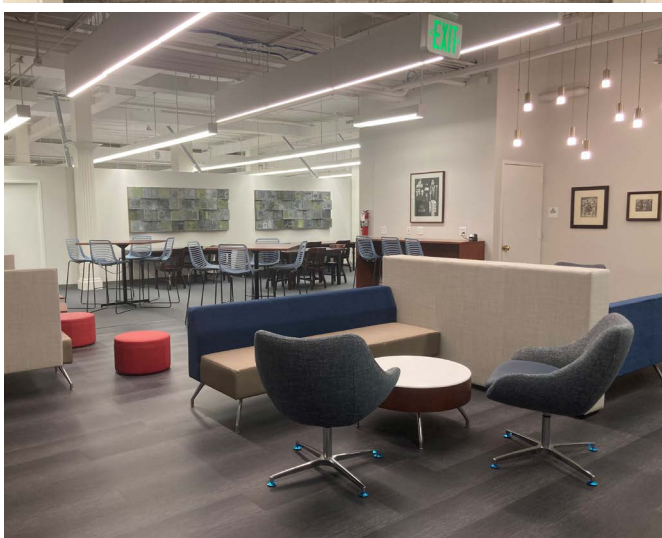


For other Bridwell news, visit the Bridwell Library News blog: <https://blog.smu.edu/bridwellnews/>
Bridwell Special Collections is open by appointment only: <https://www.smu.edu/Bridwell/About/ContactUs>

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

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

Bridwell is Open!



Bridwell Hosts Dante Festival

Anthony J. Elia

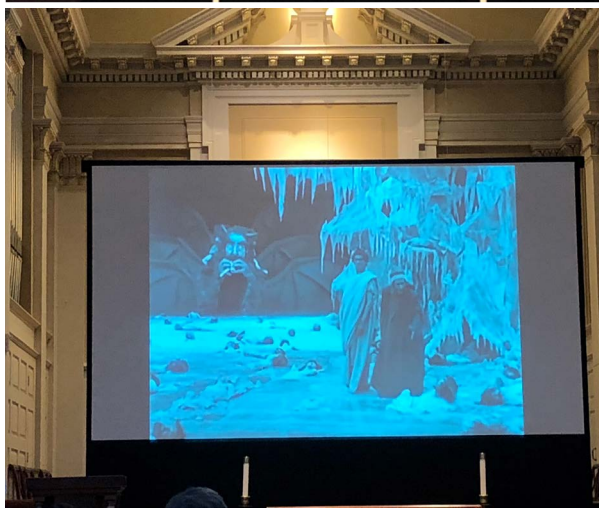
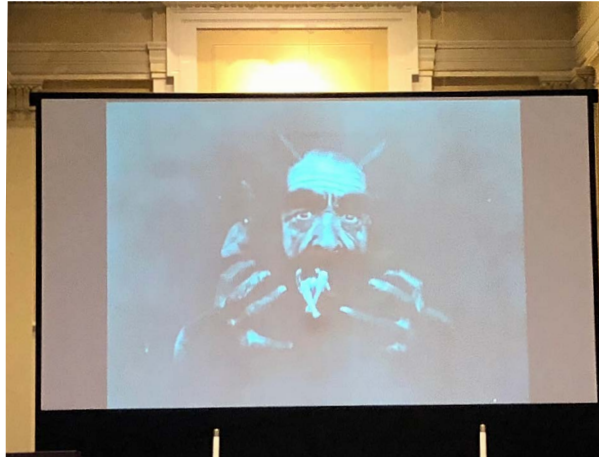
INTRODUCTION

During the week of August 31–September 2, Bridwell Library hosted the Dante Festival. The events included a variety of activities, all of which were done to commemorate the death anniversary of the most influential of Italy's poets, Dante Alighieri (ca. 1265–1321). As one scholar at the festival pointed out more accurately, this should refer to Dante's *necroversary* ("anniversary of death"). The original idea of commemorating Dante emerged late in spring, when a multitude of global partners, colleges and universities, Italian clubs and civic associations, students, professors, and Dante enthusiasts were coming together to celebrate Dante's legacy in the form of marathon readings, poetry recitations, online discussions, art exhibits, history forums, and conferences, among many other events. My colleague in Italian (World Languages) at SMU and longtime teacher of all things Dante, Brandy Alvarez, suggested several times that we should think about marking the anniversary in some way. This provided the initial impetus of thought and creativity for commemorating Dante, and the Dante Festival was soon born.



DANTE FILM SCREENINGS

The opening activity of the Dante Festival was a showing of two films in Perkins Chapel the evening of August 31. Prior to the screenings, I gave introductory statements about selecting the films and discussed their place within the rubric of Dante-inspired cinema. The first film: *L'Inferno*, was an Italian silent film based on Dante's *Inferno*, directed by Giuseppe de Liguoro, Francesco Bertolini, and Adolfo Padovan (1911), and was accompanied by a versatile and powerful contemporary musical score that enlivened and heightened the experience of viewers. In contrast, I noted in the discussion that followed the first film, if the film did not have an accompanying score of contemporary music and was truly silent, it might end up coming off as comical. But as it stood, it possessed a chaotic fierceness that made it all the more powerful, even a century and some later. The second film was *Behemoth*, a Chinese documentary film directed by Zhao Liang about environmental and public health effects of Chinese and Mongolian coal mining based on the *Divine Comedy* (2015). Surprisingly, the film—which is banned in China for being seen as critical by its government—has very little speaking or dialogue. It is in fact a documentary style film. It follows various workers around coal mines and other industrial parks, viewing them close and at a distance as they suffer the ramifications of such physical labors and toxic conditions, leading many of the film's individuals, families, co-workers, and friends toward acute sickness and even death. The background sounds of giant mechanical devices, factories, and industry were shrill and dull all at once, creating tones that were eerily reminiscent of the industrial sounding music of the first film that was “silent.” In many ways, this 2015 film was stark, colorfully vibrant, and contrasting with the environment, while also disheartening and callous. One could feel in the purposeful silence of the human actors the pain and anguish that was derived from a greater power for the purpose of ‘growth and progress.’ In addition to the film content, viewing in Perkins Chapel late in the day was extraordinarily aesthetic and enjoyable, and allowed for a greater visual experience.



DANTE COOKIES, COFFEE, AND COMMEDIA

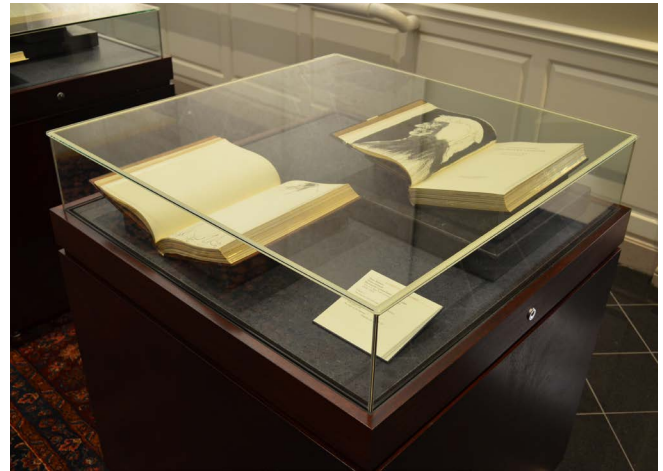
As part of the outreach and participation with the SMU community, we offered up a table for two hours on the Boulevard in front of Bridwell, replete with “Dante Cookies” (a variety of flavors made by Pokey O’s Cookies and Ice Cream) and stamped with a round sticker featuring Dante’s face and information about the festival. We decided to call it “Cookies, Coffee, and Commedia,” so the give-aways at the table also included hot and iced-coffee, and commedia re-enactments by yours truly (the director), in partial Dante regalia! After the 1-3PM event, we had given away nearly 150 cookies, or so, and several gallons of coffee. We heard a few “who’s Dante” comments, but we were happy to oblige and tell people about the poet and the Bridwell festival.



Above: members of Bridwell, Perkins, and the greater SMU community gathered to share cookies and iced-coffee, while celebrating the legacy of Dante on the East Lawn of Bridwell. Above left: Michelle Ried offers cookies to the SMU community on the Boulevard.

OPENING RECEPTION, SPECIAL COLLECTIONS EXHIBIT, AND ART SHOW

The opening reception of the Dante Festival featured a number of important activities. This included a showing of Bridwell's special collections items related to Dante, a display of two marble statues recently discovered in our collections depicting both Dante and Beatrice with appropriate backdrop of an enlarged woodcut found in one of our early Dante volumes, and a concurrent art exhibition of works created by SMU students, staff, and faculty. The extraordinary work of the artists was brought to fruition in an exemplary manner by the steady hand of Rebecca Howdeshell, who curated the space and exhibit design with the assistance of Jon Speck. On the following pages you will find images of the items along with descriptions from each of the artists.



Karyl Patredis (Perkins)

Dante's Dress

Child's dress on form

I am a seamstress and I see art in fabric and clothing design. This dress is made to fit a young girl (age 6–7). The fabric has a repeating print of a Dante Alighieri bust. The red ruffles are a nod to Dante's Inferno. It may seem a little counterintuitive for the piece to be made for a child, but the juxtaposition is meant to bring about the fuller picture of the Divine Comedy from Inferno to Paradise given that (in my opinion as a mother of two young kids) children are a perfect mix of hellion and angel!



Francesco Comito (Meadows)

The Story of Count Ugolino

Oil on canvas

The story of Count Ugolino, narrated by Dante Alighieri in his Divine Comedy, has always had a tremendous emotional impact on me. Therefore I decided to represent his figure in a painting.

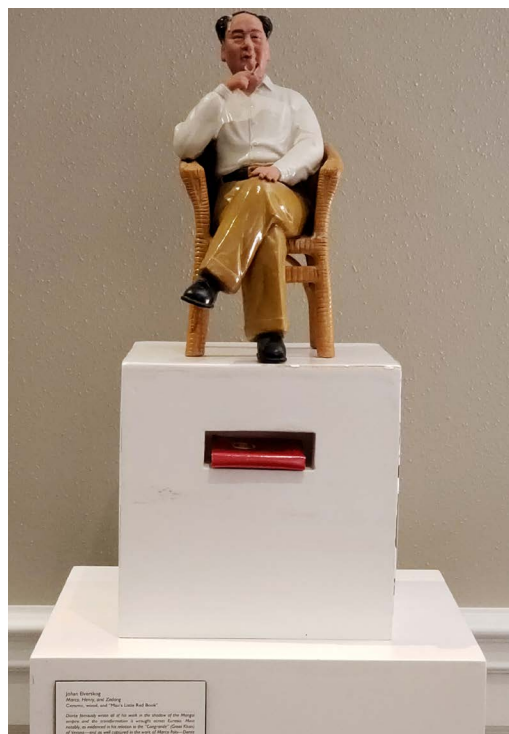
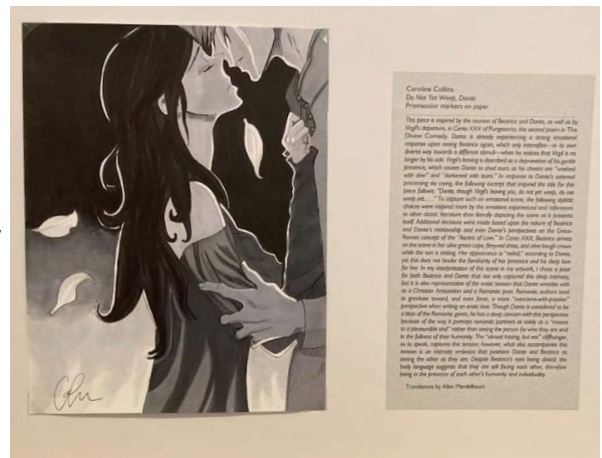
This character depicts the bestial and ferocious hatred contrasted with paternal love, tender and helpless. This impossible bond arose through the desperate pain of the death of his children. For Dante, Ugolino is a traitor of the motherland. Even if there is not much talk of his guilt, Dante clearly shows Ugolino's position as a sinner through his appearance in the frozen lake Cocytus, gnawing the skull of his enemy, Archbishop Ruggieri, who betrayed him.

Dante is indignant because innocent people suffered in the political and personal rivalry between the two characters. In my painting, I have decided to eliminate the loving part of Count Ugolino by depicting him totally immersed in his eternal condemnation of gnawing the skull of his archenemy. I decided to depict the protagonist in the process of telling his story to the observer "Tu vuoi ch'io renovelli disperato dolor. . . . poscia più che l' dolor poté il digiuno." "Thou wilt that I renew desperate grief. . . . then fasting had more power than grief," removing all human semblance from him, as hatred is a feeling that consumes the human being, leading him to a terrible fate in the last circle of hell.

I decided to use the coldest color, black, and some minimal hints of blue to represent the total lack of warmth given by the most extreme distance from God.

Caroline Collins (Perkins)
Do Not Yet Weep, Dante
 Prismacolor markers on paper

This piece is inspired by Beatrice and Dante's reunion, as well as Virgil's departure, in Canto XXX of Purgatorio, the second poem in The Divine Comedy. Dante is already experiencing a strong emotional response upon seeing Beatrice again, which only intensifies—in its own diverse way towards a different stimuli—when he notices that Virgil is no longer by his side. Virgil's leaving is described as a depravation of his gentle presence, which causes Dante to shed tears as his cheeks are “washed with dew” and “darkened with tears.” In response to Dante's external processing via crying, the following excerpt that inspired the title for this piece follows: “Dante, though Virgil's leaving you, do not yet weep, do not weep yet. . . .” To capture such an emotional scene, the following stylistic choices were inspired more by the emotions experienced and references to other classic literature than literally depicting the scene as it presents itself. Additional decisions were made based upon the nature of Beatrice and Dante's relationship and even Dante's perspectives on the Greco-Roman concept of the “Ascent of Love.” In Canto XXX, Beatrice arrives on the scene in her olive green cape, fiery-red dress, and olive bough crown while the sun is setting. Her appearance is “veiled,” according to Dante, yet this does not hinder the familiarity of her presence and his deep love for her. In my interpretation of this scene in my artwork, I chose a pose for both Beatrice and Dante that not only captured this deep intimacy, but is also representative of the erotic tension that Dante wrestles with as a Christian Aristotelian and a Romantic poet. Romantic authors tend to gravitate toward, and even favor, a more “overcome-with-passion” perspective when writing on erotic love. Though Dante is considered to be a titan of the Romantic genre, he has a deep concern with this perspective because of the way it portrays romantic partners as solely a “means to a pleasurable end” rather than seeing the person for who they are and in the fullness of their humanity. The “almost kissing, but not” cliffhanger, so to speak, captures this tension; however, what also accompanies this tension is an intimate embrace that positions Dante and Beatrice as seeing the other as they are. Despite Beatrice's eyes being closed, the body language suggests that they are still facing each other, therefore being in the presence of each other's humanity and individuality. Translations by Allen Mandelbaum.



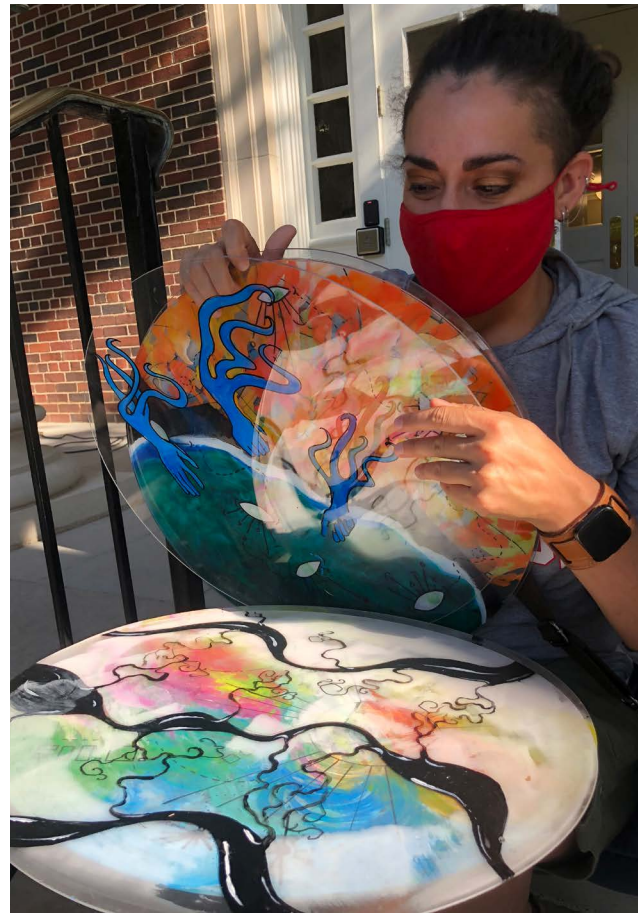
Johan Elverskog (Religious Studies)
Marco, Henry, and Zedong
 Ceramic, wood, and book

Dante famously wrote all of his work in the shadow of the Mongol empire and the transformation it wrought across Eurasia. Most notably, as evidenced in his relation to the “Cangrande” (Great Khan) of Verona—and as well captured in the work of Marco Polo—Dante recognized that his civilization was not only woefully backward compared to the oriental despots of the East, but it was also one facing great trials and tribulations; a premonition that invariably took on prophetic power when the Black Death arrived in Italy a quarter-century after his death.

Six hundred years later, however, when the next most famous envoy from the West arrived in the Middle Kingdom—Henry Kissinger—the tables had turned. Yet, as well evidenced in the case of both Christopher Columbus and Mark Zuckerberg, the Western desire and its quest for the riches of China has never abated. Rather, as Dante may have pondered, and as this work symbolically queries: where and how does the China fantasy begin and end?

Gabrielle Cerberville
"the sky is falling"
 Acrylic paint on plexiglass

While I am no Dante scholar, I believe that part of why his Inferno has struck so many individuals over the centuries is the passionate descriptions of not only the wages of sin, but the active recognition of it. As an environmentalist, outdoor educator, and interdisciplinary artist, I wanted to create a work that took this concept and thrust it into a more pressing modern situation: climate desecration at the hands of humans in power. Each "page" of the score is painted in acrylic on plexiglass and evokes a different "circle of hell," with each of Dante's nine descriptions reimagined to reflect some aspect of the climate crisis. As the score is built over the duration of the work, each subsequent layer provides new information to the player and complicates the situation.



Hunter Cheadle (Meadows)
Totality of Comedic Divinity
 Ink on paper

Totality of Comedic Divinity is how I visually interpreted Dante Alighieri's Divine Comedy. I started this piece by listing each location that made an appearance in the Totality. These locations being: Hell, Purgatory, and Heaven. The aspect of this piece I struggled with was following the rules and adapting the set of poems correctly or expressing my vision of the locations of the story. With Hell, I wanted to divulge the dangerous aspects of it by drawing creatures that appeared in Inferno like the Cheetah, Lion, and the She-Wolf that relentlessly attacked Dante. I also wanted to create more creatures that would show that this place was uncomfortable.

Purgatory was interpreted as this transitional period to where the soul is absolved of sin. Once complete the soul is taken to heaven. I wanted to show that the setting will differ as the artwork is viewed from the bottom to the top. Heaven or Paradiso was the third act of Divine Comedy. Initially, I had no idea how to interpret an "ideal" setting for heaven. I wanted to include the element of the heavenly spheres and make it noticeable that the spheres are a part of the structures of Paradiso. Lastly, I wanted to talk about the circle/sphere in the middle. I interpreted that as the tenth and final sphere that is both God and the place he resides. The artwork starts from the moment the person makes eye contact with the individual (Dante) in the bottom middle of the piece. The goal was for the audience to experience the journey that Dante goes through while also perceiving how I illustrated the journey to the afterlife.

Taylor Knight (SMU)
Phlegethon
 Watercolor and ink on paper

My interpretation references the Phlegethon in Dante's Inferno. The Phlegethon is the river of boiling blood in the seventh circle of hell, which is the punishment for "those who committed violent crimes against their fellow men". I actually completed this work while on an SMU Abroad summer term in Italy, where some students were taking a literature course exploring Dante's Inferno. So much of Inferno conjures vivid imagery of the landscapes of the underworld, and this work visualizes my interpretation of Dante's description of the Phlegethon.



Rebecca Howdeshell (Bridwell)
Voyage through the Labyrinth
 Drawing and collage on paper

As Dante begins his journey, he bemoans the state of his life; that his day-to-day living has contributed to him veering off the path of strict adherence to morality. He encounters Virgil at the beginning of his journey, and hails him as his master and the voice of human reason and virtue. Virgil advises that there are many obstacles and challenges to the straight path that Dante must face and overcome.

The labyrinth has its origins in Greek mythology as a holding structure. Rather than consider the labyrinth as a complex, confusing structure, consider that the path isn't straight-forward but can be found with guidance through complex obstacles like a labyrinth. Virgil advises Dante that the path will not be without said challenges, perhaps even having to walk the same path, again, yet it is attainable. One will find their way.

Rebecca Howdeshell (Bridwell)
Child's Play
 Children's blocks

In the opening lines of the poem, Dante promises to share all in his journey, even though the path forward makes him uncomfortable, for the betterment of others and the discovery of his path to salvation. This unselfish act, and the admittance that life will not always be easy, is a simple but important life lesson.

*"But of the good to treat, which there I found,
 Speak will I of the other things I saw there."*

From the translation by Henry Wadsworth Longfellow, 1867. The first American translation.





Above: the re-opening ribbon cutting of Bridwell at the Dante reception on September 1st honoring the festival and the completion of the 2-year Bridwell renovation. SMU Libraries Dean Jeffcoat (left) and Bridwell Director Elia (right) welcome attendees before cutting the ribbon; Middle: refreshments (l.) UNT Early Music professor and lute performer Arash Noori playing at the reception (r.); Bottom: attendees at the reception.



Above: SMU Italian Language student Kyra Rozanitis read one of Dante's sonnets "Tanto gentile e tanto onesta pare," along with an English translation by Dante Gabriel Rossetti in front of John Wesley's traveling pulpit; middle and below: attendees enjoying the reception.

DANTE INTERDISCIPLINARY CONFERENCE

At Harvard University earlier this year there was an academic conference on Dante that was cosponsored by the Dante Society of America. The notion of having a large, in-person, and multidimensional conference as part of the Dante Festival was both intriguing and very attractive, but the logistics around it also posed some significant issues and concerns—*since there were other conferences on Dante already, who would participate? Should it be a “Dante specialist” conference only? How should it be structured? And was it safe with the pandemic?* In the end, the goal was to focus on not just Dante, but the legacy of Dante in the sense that those who participated would turn toward their own specialties and expertise and then engage with Dante’s works and historical legacies. With this in mind, we considered as wide a range of individuals who might have something to say about Dante through their own specific lenses. We included participants from both local SMU faculty and scholars and those from around the country, who might bring fresh, innovative, and provocative voices into the Dante debates. We had such a variety of participants, on four different panels throughout the day, each of them bringing such nuance and engagement, that the conference panelists and attendees came away fresh with ideas and discussions that lingered well into the halls and grounds after the event was over. Crossing the boundaries of traditional Dante studies, we found some curious commonalities among early 20th century German organ composers, gender and immigrant identity in the 21st century, Burmese feminist Bible scholarship, Buddhist concepts related to heaven and hell, rare European art books, and pedagogy and mission at Catholic institutions where Dante is part of the core curriculum. The surprises that all emerged were each beneficial and illuminating to the community that came together and learned from one another.



Throughout the day on September 2nd, from 8:30am till 4pm, the Dante Festival Conference saw four different panels with nearly two dozen scholars discussing the work and legacy of Dante.

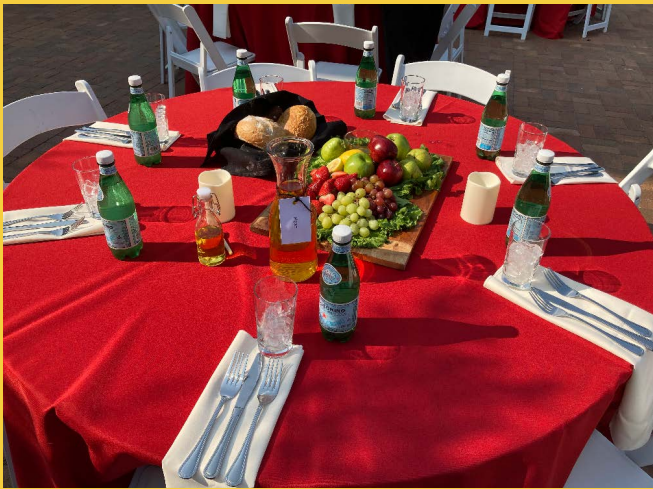
13TH CENTURY TUSCAN BANQUET

In the process of considering something that would make the Dante Festival truly memorable, I thought back to the idea that makes much of Italian culture and society important: food and family. The concept of a banquet, which originally meant a “small snack” that you could eat on “a bench,” from the French and early English meanings, today signifies a sumptuous and elegant meal that is shared with the community. Back in Dante’s time, food in Italy, much like today, was a central component of society and socializing, and brought people together to talk, share stories, learn from one another, and enjoy through pause and refreshment the real moments of life worth reflecting on. In order to bring some authenticity to the meal, we tried to come up with food that would have been available in Tuscany, especially Florence, during Dante’s time. Of course, we could not get everything exactly perfect! But we tried to give it a sense of local, regional, and period style. For instance, there were no foods that had not yet been introduced to Europe—such as tomatoes or potatoes; with the exception of coffee, which we got around by calling it “Dante’s Interpreters’ Table.” Of course, what is a good Italian meal without coffee!? The dishes were selected based on commonality in the Florentine diet, as well as the availability of simple ingredients in

a farmer’s garden or local city-dweller’s market, like seasonal purple carrots, wild chard, and rustic beef pies, as well as elderflower cheese cakes. There were platters of fruits and honey, as well, on each table. Though, we certainly know there was no Spotify in the 13th century, and the play list did include some “medieval” Italian music, we did have a few pieces of music that pushed the limits of tonality into the 16th century. There’ll always be a few exceptions when organizing such events. In the end, it was a successful affair, where our most important goal of getting all sorts of people to come together and enjoy new company was achieved. The main entertainment of the event was a fabulous presentation and performance by the first-rate actress Vivian Allvin, who flew in from Washington, DC, and recited and talked about Dante and his works, in Italian with immediate translations. She was a superb entertainer and interlocutor with the crowd and was praised highly by all in attendance. She was briefly introduced by a Dante impersonator, who slipped out quietly, and apparently from nowhere...but soon yielded the stage to a more capable and laudable actress in Vivian.

13th Century Tuscan Banquet Menu

- » *Ribollita* (Bread Soup)
- » *Pane Artigianale* (Artisanal Bread)
- » *Frutta con Miele* (Pomegranates, Grapes, Pears, Strawberries, Lemons, Apples with Honey)
- » *Bietole di Bosco con Aglio e Burro* (Forest Chard with Garlic and Butter)
- » *Bocconcini di Salviata con Parmigiano* (Salviata Bites with Parmigiano)
- » *Pasticcio alla Fiorentina* (Savory Beef Pie)
- » *Pollo al Forno con Aglio e Mele Cotogne; Carote Viola del Contadino* (Baked Chicken Stuffed with Garlic and Quinces, with Farmer’s Purple carrots)
- » *Merluzzo Arrosto Salsa di Vino con Insalata di Fave Toscane e Orecchiette* (Roasted Cod in Wine Sauce with Fava Bean and Orecchiette Pasta)
- » *Torta Mandorle e Frutti di Bosco* (Almond Cake with Wild Berries)
- » *Torta Sambocade* (Traditional Elderflower Cheesecake)
- » *Succo di Melograno, Sidro di Mele, San Pellegrino* (Pomegranate Juice, Apple Cider, San Pellegrino Water)
- » **Dante’s Interpreters’ Table: Coffee, Cream, and Sugar*







DANTE FESTIVAL CONCERT IN PERKINS CHAPEL

The final event of the Dante Festival was the Dante Festival Concert, which was attended by approximately forty people. More than a dozen poets, composers, and musicians wrote and performed works by traditional composers like Bach, Liszt, and Dalza (fl. 1508), as well as contemporary works by Recinos, Steuernagel, and Cerberville. These new works were written especially for the festival and provided a fine balance and counterpoint to how the old and new can come together in virtuosic and contemplative forms to build and enhance the oeuvre of Dante-inspired art, poetry, and music. The program for the concert titled “Dante & the Imagination” describes a bit of the music, creators, and performers involved in the evening. It follows on page 21.



Top: Poet Prof. Harold J. Recinos (l.) and pianist Raúl Canosa (r.) Middle: Organist Julian Petrallia (l.) and the Meadows Ensemble Prof. Aaron Boyd, Dr. Pierre Lapointe, Tim Tyler, Mengmeng Huang, and HoTin Chan with Tenors Nicholas Garza and Keith Lathrom (r.) Bottom: Pianist Kory Reeder (l.) and Renaissance Lutenist Arash Noori (r.)



DANTE & THE IMAGINATION

The idea for this event was to bring together disparate and creative artists to compose, write, and perform music and poetry inspired by Dante Alighieri and the seven-century legacy of his works. Whether by directly utilizing Dante's works or engaging with the imaginative traditions of hell, purgatory, paradise, and their associated human experiences, struggles, and ecstasies, these works convey the staying power of an ancient human voice. The poetry of Prof. Harold J. Recinos is a modern-day evocation of the *Divine Comedy* in our contemporary setting, at the borders and in our societies—a *Nueva Divina Comedia* of sorts, for the trans-border pan-American experiences. One of the newly commissioned musical works is by SMU faculty Prof. Marcell Silva Steuernagel, based on Bartholus de Florentia's (fl. 1530-1560) *Credo*, which has roots in the Florentine musical traditions, which were developing around the time of Dante's later life and death—the work is performed by an ensemble of professionally trained musicians, led by Prof. Aaron Boyd; while Gabrielle Cerberville's work brings us squarely into postmodernity with a brand-new piece written for solo piano, performed by local composer and musician Kory Reeder. Cerberville's handcrafted score, on display in Bridwell, is a work of art, bridging the historic idea of a manuscript with the modern sculptural representation of contemporary interpretation and music. Julian Petrallia performs the haunting *Fantasia* (BWV 537) by J.S. Bach evoking the ambiguities of the *Inferno's* sense of dread and foreboding. Arash Noori takes us into the world of Renaissance lute and guitar music, performing later Venetian works that have connections to early Florentine composers like Francesco Landini (d. 1397). The concert ends with a performance of Franz Liszt's famous Dante Sonata (*Après une lecture du Dante: Fantasia quasi Sonata*, from 1849) performed by the pianist Raúl Canosa. The eclectic collection of works presented this evening will hopefully inspire and connect you all with the centuries of creative dialogue that have brought us to this very day and bring us together into further moments of creative discovery.

DANTE'S PIZZA PARTY

After a busy week of Dante inspired festivities and fellowship, Bridwell Library, Perkins School of Theology, and SMU Libraries faculty and staff gathered for a pizza party on Bridwell's front lawn. Dante's Pizza delivered, of course!



New Major Collections Arrive at Bridwell

Earlier this year Bridwell Library acquired several new major collections, most notably the World Methodist Museum from Lake Junaluska, NC, featured in the last *Bridwell Quarterly* and the United Methodist Publishing House (UMPH) Collections from Nashville. After several weeks of packing and temporary storage, the final transfers were made to Dallas in mid-July under the thoughtful care and stewardship of both Bonsai and Bolt Movers. Below are images from the arrivals on campus this summer.





Staff Spotlight: Michelle Ried

The Bridwell Quarterly regularly interviews Bridwell staff to get to know each one a little better, but also to let the public know what great talent and hardworking colleagues we all have. Since the start of our publications in 2018, and especially *The Bridwell Quarterly*, Michelle Ried has been behind the scenes working diligently to make sure it all comes together *just right!* This issue we are especially grateful, because she was centrally instrumental in the success of the Dante Festival, including the handling of hundreds of little details that made it run as well as it did. In celebration of a busy, hectic, but rewarding summer, we thank her for her contributions to Bridwell and the SMU Community.



How long have you been at Bridwell Library?

I began working at Bridwell Library five years ago, in August of 2016.

What do you like most about working at Bridwell Library?

Teamwork is an important part of everything we do at Bridwell Library, Perkins School of Theology, SMU Libraries, and really all of SMU. We accomplish more when we are open to learning from one another and leverage the power of our combined perspectives, skills, and knowledge. Whenever a project I am working on is successful, I am well aware of, and thankful for, the team that I work with who help make it all possible.

Additionally, the personal and professional growth opportunities at Bridwell Library are abundant. It is a wonderful thing to be immersed in an environment that promotes growth and encourages lifelong learning. Bridwell Library has some very exciting things in its collections. It seems as though every day I learn something new and have the opportunity to see something that I didn't even know we had!

What did you do before coming to Bridwell?

Before Bridwell Library, I served in the US Navy, worked in Operations Management, co-owned a business technology consulting company, and completed a Bachelor's in Legal Studies, a Graduate Certification in Business, as well as a few graduate level courses in behavioral science, web design, and graphic design. I've also kept busy with my three children Alexander (ten years old), Joshua (fifteen years old), and Zoey (seventeen years old).

What do you enjoy working on most? Any hobbies outside of Bridwell?

Projects in service to the SMU community and the greater Dallas community occupy a good amount of my time. I was elected and served as the Vice President of Marketing and Communications for the SMU Staff Association (SMUSA) for two years and now serve in an advisory role as a Member-at-Large. This year I led SMUSA's Homecoming Committee and drove the float for the Homecoming Parade!

Outside of SMU, I often engage in volunteer work and efforts that promote social justice. My family frequently volunteers with the McQueen Foundation and a few local churches. Additionally, my children and I run a small group called, "I Have a Voice, Too!" We work together to learn more about anti-racism and to teach children that they have a voice in the fight for diversity, equity, and the inclusion of all people. We hold free events in the South Dallas area every few months, and we are always looking for new ways to learn more and do better. I enjoy reading, writing, spoken-word poetry, painting, learning new crafts, and spending time at the gym with my family. And coffee. I love coffee.

Staff Updates & Activities

Anthony Elia was invited to give a keynote address to the *Legacies III Lettering Arts Conference*, held online on July 3rd to an audience of more than two-hundred people from as far away as Australia. The theme was on the typographic legacies and future of printing at Bridwell Library. In August, Elia met Perkins Professor Emerita of New Testament **Jouette Bassler**, who upon her retirement in 2007 moved to Saugerties, NY—the hometown of the Bridwell director. The coincidence was only discovered this summer and the two met at Elia's father's house—only a block from Prof. Bassler's home! Elia also visited the Hessel Museum of Art at Bard College in New York, where he viewed Kara Walker's installation *Look Away! Look Away! Look Away!!*—Ms. Walker is the illustrator and image designer to this year's DeGolyer Bookbinding Competition selection by Toni Morisson.

Former Bridwell Director **Roberta Schaafsma** visited campus on Thursday, September 30th to see the newly renovated library spaces and meet with staff.

Several of Bridwell Library's staff members completed summer courses in the University of Virginia's Rare Book School. **Arvid Nelsen** took Rare Book School course *H-155a: The History of Artists' Books Since 1950*; **Jane Elder** took *Introduction to the History of Bookbinding* and also *Indigenous Book History in Virtual Space*; and **Rebecca Howdeshell** took *Introduction to the Schomburg Center for Research in Black Culture*. The Schomburg Center is part of the New York Public Library's research libraries and is an historic institution devoted to the research, preservation, and exhibition of materials focused on African American, African Diaspora, and African experiences.

Football on Bridwell's East Lawn

During the season opener of collegiate football, SMU squared off against Abilene Christian University in a game that ended with a home victory for the Mustangs at 56 to 9! Before the kickoff, though, hundreds of fans and SMU families crowded the Boulevard for picnics and parties. While passing through campus, Bridwell's director saw a group of young men tossing a football around on the library's front lawns and asked the sports enthusiasts if he could take a few photos for the newsletter. The image below captures the revelers in action, ball in mid-flight, with the old Italian Dante looking over them stoically. If you look closely, the photo appears like some medieval staging of a Caravaggio painting!



Duane Harbin Retirement & Tribute

Jane Lenz Elder, Head of Reference, Research, and the Bridwell Writing Center

After nearly three decades at SMU, Duane Harbin retired earlier this summer. Bridwell Library honors Duane for his many years of service, not just at Perkins, where he held his last position, but at Bridwell where he served with distinction as Associate Director. Duane has been a stalwart supporter of the library, and has always provided good counsel and support, which is much appreciated. As we wish him well in his retirement and already miss his good humor and steadfast guidance, we share this detailed interview that Jane Elder conducted before his departure. Many thanks to you, Duane.

Jane: *What were the circumstances that brought you to Bridwell, and when?*

Duane: Valerie Hotchkiss, who was Director of Bridwell at the time, had done some work at Yale Divinity School Library while she was working on her Ph.D. and I had gotten to know her then. In the summer of 1995, Valerie came to New Haven for a meeting and asked me why I hadn't applied for the posting for Associate Director at Bridwell Library. As I recall, I hemmed and hawed unconvincingly. Valerie told me rather insistently to apply. It was difficult to resist when Valerie insisted, so I did. Shortly thereafter, I got a call to come to Dallas for an interview. The Bridwell staff were extremely gracious, and it felt more like a collegial visit than an interview. Frankly though, I think it was the vault that hooked me. Though I had been at Bridwell once before during an ATLA conference, I had never really gotten to see the scope of the rare book collections. I was really astonished at the breadth of the collections and beauty of so many of the items. I returned home, fairly certain I wouldn't make the cut, but within a few days, I was offered the job. I accepted. My colleagues at Yale were a bit surprised; people don't normally leave Yale to go to Texas.

Jane: *What were your biggest challenges in adjusting to Dallas?*

Duane: My family is from the south and my parents lived in Oklahoma City for a number of years. We visited Dallas often, so I knew more or less what I was getting into. For the first several years, people would ask if it was hot enough for me and I would laugh and say I was still thawing out from 17 years in New England. In those days (before GPS), everyone relied on Mapsco to figure out where things were and how to get there, so for about a year, I drove everywhere with a Mapsco open in my lap. In January of 1996, Dallas had about a quarter inch of snow. I heard all the weather reports but I thought nothing of them until I was in my car on my way to work and realized there was almost no one else on the road and I saw a bus sliding sideways down a short hill. Then I realized that a quarter inch of snow might be nothing in Connecticut but it was something in Dallas.

Jane: *And how did you find the adjustment to SMU?*

Duane: It took me a while to understand that "The Hill" meant Dallas Hall, regardless of the degree of incline from the intersection of Mockingbird and Bishop Boulevard. I think the most frustrating thing for me in adjusting to SMU was what I thought of as SMU's "inferiority complex." It felt like every time I turned around, I would encounter some unsung gem, like the Jones Film Collection or the Meadows art collections (pre-Meadows Museum) and I would think, "Why aren't these better known and why is SMU not bragging all over itself about them?" SMU's technology



Above: Duane Harbin, Assistant Dean for Instructional Technology & Institutional Research, Perkins School of Theology (Retired)

environment was much more conservative than the one I came from at Yale and ITS (as it was then known) was not as front and center in the life of the university as I was accustomed to. The Pegasus Project had just gotten some legs the previous year and Bridwell and Perkins were trying to figure out what to do with the technology. The university had a web presence but it was pretty primitive, even allowing for the fact that the Mosaic browser had only made the worldwide web “real” in 1993 and we were only at HTML 2.0. As it turned out, ITS appreciated having a relatively small academic unit of the university that was willing to pilot some things, so Perkins got to be at the front of the line for some innovations in those days.

Jane: *Did you know Bridwell's founding director, Decherd Turner? Do you have any particular memories of him you can share?*

Duane: In my opinion, one of the wisest things Valerie Hotchkiss did as Director of Bridwell, was to cultivate a strong relationship with Decherd Turner. I cannot claim to have known Decherd well. By the time I met him, he was a courtly, retired gentleman whose soft-spoken demeanor belied the wild stories told about him (many of them by Decherd himself) in his heyday. That he knew as much or more about early printed books and books as an art form as anyone in the world is undeniable. I was perfectly willing just to listen to him talk about the books he collected for Bridwell and the Ransom Center. They were his friends and he knew them as well as he knew his many human friends. If I recall correctly (Jon Speck can corroborate), honoring Decherd was an integral part of the “Bridwell at Fifty” exhibit and celebration in 2000 and it included celebrating many of the benefactors and donors who had supported the library over the years. When we were first planning for it, Decherd did not have email. Valerie eventually browbeat him into getting an account and I helped set it up for him. I think he hated it but he put up with it because he liked Valerie and he appreciated what she was doing for the library. At the 2003 ATLA annual conference, I had the honor of doing the memorial for Decherd. After I did the “official” review of Decherd's career and accomplishments, I told this Decherd Turner story: Possibly the original Decherd Turner story goes that when she discovered she was pregnant with Decherd, his mother went to see a fortuneteller. She asked the woman about her child's future. The fortuneteller did whatever she was inclined to do to part the mists of time and as matters progressed her expression became quite confounded. Decherd's mother, somewhat disturbed, asked if there was something wrong with what the woman was seeing. The fortuneteller said, “No, no, you will have a boy and he will be healthy. Other than that, I can see only books. Rooms full of books. BUILDINGS full of BOOKS!” That fortuneteller knew her business.

Jane: *Wasn't there a crazy story about the early days of Bridwell when Decherd exchanged a mink coat for a rare book?*

Duane: Yes, I told this version of that story at the ATLA memorial too. To be honest, I don't really believe this one though there may be other Bridwellians who can testify to its veracity: The quintessential Decherd Turner story involves his pursuit of the Triple Crown. He made the acquaintance of a lady who owned a copy of the Doves Press Bible on vellum. Decherd then proceeded to exercise his considerable powers of persuasion to entice her to sell him the books. The lady indicated that she was not averse to parting with the Bible, but showed no enthusiasm for any of Decherd's offers. Finally, Decherd managed to learn that what the lady truly desired in exchange was a mink coat. Well, in short order, the lady had her mink, Decherd had the Doves Press Bible on vellum ... and the financial officer at SMU had a heart attack within hours of receiving the bill of the coat. Fortunately, the poor man recovered from the heart attack but even Decherd admitted he never recovered from the bill for that mink.

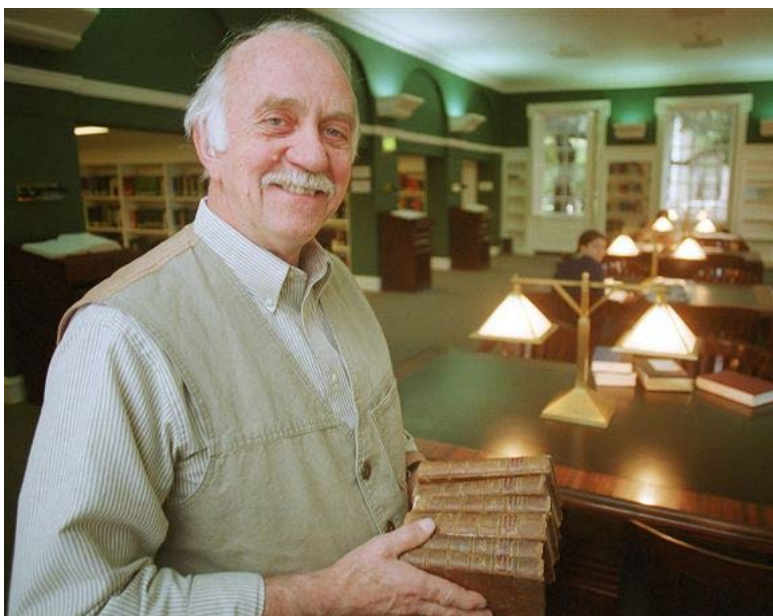
Jane: *Who were some of the people on staff when you worked here? Who among them do you think about most frequently?*

Duane: Ellen Frost, Page Thomas, Eric White, Jon Speck, Wanda Smith, and Jorge Cruz were all here then. I still talk to Ellen and Jon from time to time, of course. Ellen knows the secrets of accounts payable and Jon knows how to get facilities projects done. I think about Wanda Smith and Page Thomas often. Wanda was not technically a member of the staff though she might as well have been. She had been Albert Outler's assistant for years and was something of a self-taught Wesleyan scholar. She volunteered at Bridwell and was Page's right hand, though they were often arguing about

one thing or another. Page was also largely self-taught. Decherd Turner shanghaied him for the library while he was still a seminarian and he spent his entire career at Bridwell. Between them, they were incredibly knowledgeable about Methodist history generally and the Bridwell collections specifically. I miss them both very much.

Jane: *Yes. Page taught me how to catalog rare books during my library school internship at Bridwell. I could never have predicted that I would learn descriptive bibliography from a guy wearing cowboy boots. What about Jan Sabota?*

Duane: Jan Sobota was a brilliant artist and craftsman and a big, friendly eccentric. I found him somewhat intimidating but he was never anything but kind, though he did sometimes get impatient when people didn't catch up with his plans quickly enough. I think he always felt a bit the stranger in Texas and he was very happy to be able to go home to the Czech Republic.



Above: the late Reverend Page A. Thomas, Bridwell Library

Jane: *Among the Perkins faculty of the time, who were the most regular library users?*

Duane: Billy Abraham, Jouette Bassler, Marjorie Procter Smith, and Charles Wood were Bridwell regulars and great supporters. Just about all the members of the faculty were in and out of the library on a regular basis. Theo Walker would drift in and out. Victor Furnish would be in checking references for his latest manuscript.

Jane: *What aspects of Bridwell's daily life 25 years ago do you think about now as being "quaint"?*

Duane: Using "dumb" NOTIS terminals to search the public catalog and perform other library functions.

Jane: *Those NOTIS terminals were a big deal in the old days. I was here then and remember the "Online by '89" campaign. Except it wasn't "online" in the sense we know it now; "online" simply meant computerized. What else?*

Duane: Practically anything to do with Acquisitions, including, going through reams of redundant citations/catalogs/reviews/publisher slips/LC proof slips to make sure we didn't miss an important work. And printing and mailing paper purchase orders. And manually processing invoices, especially serial invoices. Also maintaining a "Want List" for lost, missing, and damaged items that needed to be replaced.

Jane: *Do you mean maintaining a paper "want list"? Because I think Ellen keeps a computerized want list.*

Duane: Possibly Ellen has a relatively limited list, but, in the days before being able to search ABEbooks and similar consolidated sites, we used to have many outstanding "search" orders with vendors like Blackwell and Harrasowitz for items that were out of print and unobtainable, plus a list that we couldn't even identify a vendor to take a search order. Many of these orders were outstanding for many, many years. Nowadays, a large percentage of that type of order is satisfied by identifying a suitable copy in the hands of an existing dealer through a consolidated website. This is also one reason why Bridwell accepts fewer gift collections. We used to fill many of our lost and missing item needs from gifts but that's now less necessary. Then there was trudging through the National Union Catalog and serial indexes to identify and verify citations and locations, and reference databases on CD-ROM.

Jane: *Oh yes. I remember the National Union Catalog well. I don't think Bridwell got rid of theirs until about 2007 or so. What aspects of your work here are you most proud of?*

Duane: When I arrived at Bridwell, the library was in a transitional phase. Robert Maloy had masterminded a renovation that, though beautiful, was based more on the concept of a museum than a library. Valerie Hotchkiss wanted a greater emphasis on service to the Perkins School of Theology and to public services generally while maintaining a high profile for the Special Collections. In some ways, the building itself worked against public services. I feel we did a lot to overcome that during my tenure. We inaugurated support for the then-new Houston/Galveston Program. We created Bridwell's initial web presence and laid the groundwork for the current collections of digital exhibits and online service presence. We managed the first, tentative steps in digital conversion through the ATLA Cooperative Digital Resource Initiative (CDRI) Wesley Letters project. We transitioned from "dumb terminals" to multifunction public computers and the first generation of digital reference tools on CD-ROM. At this distance, much of that seems primitive but it was state-of-the-art at the time.

Jane: *What were some of Bridwell's most notable acquisitions while you were here?*

Duane: The items I remember most were the Wycliffite New Testament and the Paris Vulgate donated by Elizabeth Prothro in 1996. There was also a very nice incunabula folio of the *City of God* printed in Venice acquired that year. The Sellers Collection (which technically isn't an acquisition, of course), including at least two manuscript books of hours, arrived in 2001.

Jane: *What is the most unusual reference question you have ever fielded?*

Duane: I suppose you mean serious reference questions. I did get a call once from someone who wanted to read the original edition of the Bible. Has every theological librarian gotten this one?

Jane: *I've had a variation of that one, where they wanted a Bible with original photographs of Jesus.*

Duane: After a couple of false starts, I realized that the person asking didn't know anything about the origins and age of Biblical texts and thought she could read the original text. I remember wondering, "Where do I even begin to explain why this is just not possible?" There was a serious question once that I was not able to answer, "Does Jesus have any living relatives?" On the basis of the sources and depending upon your understanding of the Incarnation, it is not possible to confirm or deny but certainly impossible to trace.

Jane: *What was the craziest thing that ever happened at Bridwell during your tenure here?*

Duane: The thing that nearly drove me crazy was the week the summer heat caused the electronic locks to fail and set off the building alarms in the middle of the night several days in a row before they could be replaced. Meeting the campus police at 2:00 am was not my favorite experience. There was the time at Savonarolafest (the name of the Bridwell staff picnic during Valerie's directorship) when someone—probably Page—thought it would be fun to play horseshoes. Knowing my own limitations, I refused. Some of the rest of the staff, including students, played and there were some pretty wild throws. Failing to learn our lesson, we attempted to play softball in a subsequent year. (Ellen probably remembers this more explicitly). I vaguely remember someone suggesting archery one year. Surely we didn't do that. If we did, I was hiding in the basement. Later on, Valerie wisely banned all pastimes that might endanger innocent bystanders. I also remember that Laura Randall, the reference librarian at the time, was deeply concerned about chiggers. That is not an irrational concern in Arden Forest or on the Bridwell lawn. As I recall we set her up with a chair on a blanket and sprayed a lot of insect repellent around. Unfortunately, it did set her up for a certain amount of teasing.



Celebrating Duane Harbin's retirement earlier this year at the Armstrong Field House along with other Perkins community retirees Profs. Billy Abraham and Evelyn Parker. Pictured left to right are members of the Bridwell contingent—or as Duane conditioned many of us to say “Bridwellians”: Jane Elder, Duane Harbin, Ellen Frost, and Leslie Fuller.

Jane: *What is something about Bridwell Library that is not widely known but should be?*

Duane: My first thought is how knowledgeable and creative the staff are. Several members of the staff could be making presentations to promote Bridwell, including Jon Speck and Ellen Frost, though they would probably hide if the idea was suggested. My second thought is how accessible the Special Collections are (at least when the building isn't under construction). Bridwell follows very reasonable security precautions but in my experience, is more open to allowing students to follow their curiosity than other special collections. My third thought is what a marvelous place Bridwell is to get work (especially writing) done. It's been my habit for years to retreat to one of the reading rooms when I have a writing project, turn off the phone and email, and get down to it. The quiet, comfort, and light of the place are perfect for focused concentration.

Jane: *What is something about Perkins School of Theology that is not widely known, but should be?*

Duane: In my opinion, Perkins is a wonderful place for someone who wants to explore. There is a broad spectrum and expertise and interest among the faculty and it is fully supported in the library collections. You don't have to pursue a degree program, though doing so may give you more options.

Jane: *What will you miss the most about Bridwell and Perkins?*

Duane: The obvious answer is the people. The staff are overwhelmingly dedicated, helpful, and friendly. The faculty are curious, creative, and consumed with the crafts of teaching and research. The students are fresh and committed. It's a lively brew! However, I think the thing that unites us is the challenge of discerning and preparing for the future. In my tenure, we have seen a lot of change. Our recent conversations about mission have demonstrated that the central purpose doesn't really change much but the context in which we carry it out can change constantly. There are so many unknowns at any given time and it is impossible to predict the challenges our students will face in their careers. It takes a lot of discernment to decide what will serve them best. It can be a daunting prospect but it can also be vibrantly alive.

I think I will miss the sense of being part of something that is so alive and reaching so intentionally to building a future that is positive and fulfilling for everyone it touches.

Jane: *Can you share some of your plans for the future? Do academic folk ever really retire?*

Duane: We'll see. I certainly don't plan to watch television all day. As you know, I have some writing ambitions, though not the academic kind. I want to finish a couple of short stories I have notes for. If I get really ambitious, I may try for a full-length whodunit. And I want to spend more time on my two hobbies, Pembroke Welsh Corgis and classic automobiles. In terms of Bridwell Library's future, I have some thoughts: Decherd Turner had a unique vision for Bridwell Library as a combination of an excellent academic theology collection serving the specific needs of Perkins School of Theology and a first-rate special collection devoted to the art and science of textual works. This makes sense because of the deep historical and cultural connection between religious institutions and movements and the creation, preservation, and development of the means of transmitting texts, but it is not a common combination. Theological libraries do often have special collections but they tend to be more topical and focused than Bridwell's. Collections devoted to the history and art of the book tend to be freestanding and not attached to any specific religious or theological concern. Because of its uniqueness, preserving the vision of Bridwell Library will require continual advocacy and education efforts to ensure that new generations of scholars, administrators, students, and benefactors will "get it" and continue to support it into the future. The acquisition of the Methodist Museum collections continues this vision and pushes it into new territory in some ways. The acquisition ties Bridwell even closer to the historical mission of Perkins School of Theology, it raises Bridwell's profile both nationally and internationally as a repository for the Wesleyan and Methodist movements, and it creates and even more unique synergy. However, it pushes Bridwell beyond its expertise in books and manuscripts and into the care and keeping of other cultural artifacts to a far greater degree than has been the case, so it will present a number of challenges. I personally feel that it is something the Library is ready for and that will help it develop even further as a source for scholarship, research, and education. This is occurring even as SMU is consciously developing into an R1 institution. (The inferiority complex I bemoaned in the past is no more.) In the context of this effort, the university is modernizing its processes, clarifying its objectives, and generally reassessing every aspect of its operations. It isn't unusual for an institution in this state of development to seek more centralized control of its diverse units and that is certainly happening at SMU. I suspect this is a cyclical process of discovering an optimal, balanced model that suits the institution overall. My one concern for Bridwell is that to maintain its unique identity and to thrive, I believe it needs to be firmly anchored in Perkins School of Theology. Without that anchor, both in mission and primary constituency, the purpose of Bridwell Library could become obscured and that would render its future uncertain. Fortunately, the current stewards of the Library appear to have this clearly in mind, so I harbor optimistic hopes for Bridwell Library's future and no shortage of ambition for its greater fame.



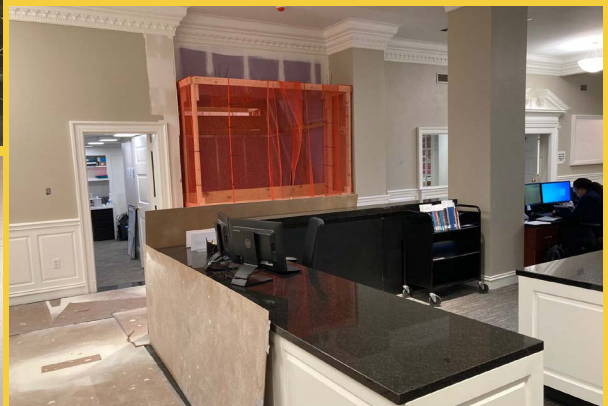
Bridwell Window Frame Repairs



Bridwell Library's window frames were repaired and repainted by SMU's Facilities department. Workers were lifted high into the air as they treated windows around the library, often appearing in office windows as staff members worked in their offices. The window frames are now restored and prepared for many more years of sun and rain.

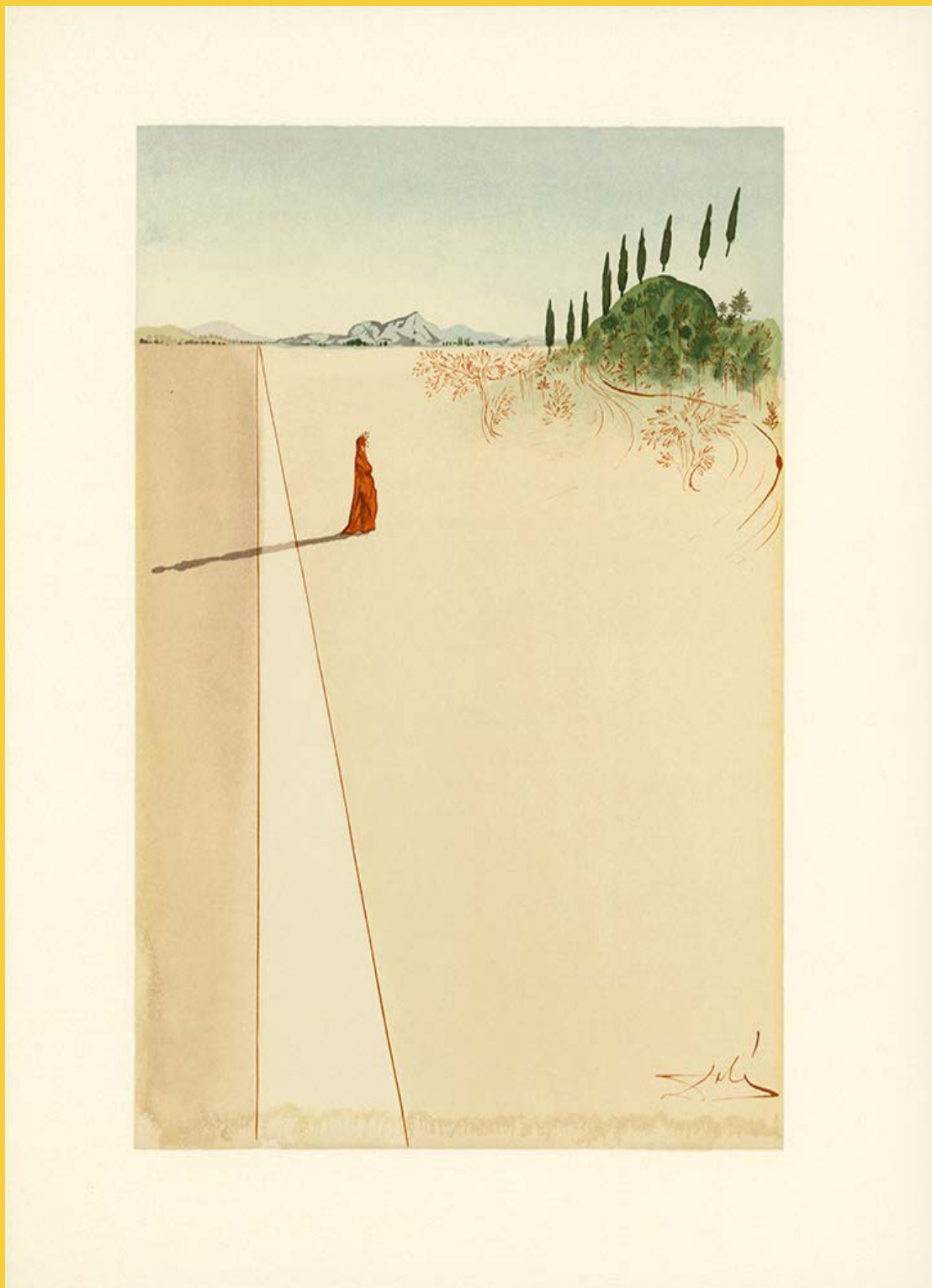


Bridwell Library's Renovations



La Divine Comédie

Rebecca Howdeshell, Digital Projects Librarian



Dante Alighieri and Salvador Dalí. *La divine comédie*. Paris: Editions d'art les heures claires, 1960.
French version here acquired by Bridwell for the Dante Festival exhibition.