This spring, the Fairchild Gallery in Lauinger Library features Screening Prints: Fifty Years of Cuban Cinema Posters, 1959 - 2009, a retrospective of Cuban movie posters. The exhibition coincides with the Cuban Institute of Art and Film Industry's (ICAIC) 50th anniversary.

Over the past 50 years, the ICAIC has commissioned Cuban artists to produce posters for every movie shown on the island, both Cuban-made and international. Using a unique style of silk screening, these artists have produced posters that serve not only as promotional materials but as strikingly beautiful and highly original works of art. This exhibition highlights over two dozen Cuban movie posters from Georgetown University's collection of over 300 original works. The posters, designed by such noteworthy Cuban artists as Eduardo Muñoz Bachs, Antonio "Ñiko" Perez, and Antonio Fernández Reboiro, represent a variety of genres including national films and documentaries, foreign films, film festivals and industry, and characters and propaganda in film.

The retrospective was organized by guest curators Patricia A. Soler, Álvaro Baquero-Pecino, and Pedro Cruz, all doctoral candidates in Georgetown's Department of Spanish and Portuguese. A gallery talk and tour, a lecture by Professor Ana Serra of the Language and Foreign Studies Department at American University, and a reception celebrated the opening of the exhibition in March. The exhibition can be viewed through June in the Fairchild Gallery, and an online version of the exhibit with an introductory video can be visited at http://www.library.georgetown.edu/dept/speccoll/guac/screeningprints_09/.

—LLW and CER
Few who know anything about Georgetown University’s population would describe us as underachievers; quite the contrary. Our faculty are among the most impressive and prolific among research universities in the U.S. Our admission rankings are among the most competitive in the country. Our students increasingly win accolades and fellowships of high distinction in the world. The deans of our respective schools enjoy superior reputations as scholars and leaders, with some recruited to direct national and international initiatives (and some recruited from Georgetown for even more advanced posts). Our staff are smart, hard-working and high performers. In short, we are high achievers nearly everywhere.

Except for our endowments.

Only two years ago Georgetown was very pleased that its endowment capital reached the milestone of one billion dollars. As in the rest of the world, income from our endowment has underperformed and the original value of the capital has dropped accordingly. Though we continue to generate income from the Library’s approximately 100 endowments, we understand that it will take time (and world attention) to recoup our losses and to grow again. We remain very grateful to our many donors for their continued generosity, even as we understand that individual accounts have diminished at least as much as the Library’s. And we appreciate the consideration of new donors who wish to assist us during these hard times, so that the Library may continue to thrive today and begin to meet our ambitions for tomorrow.

But to answer a question we get when we recommend that sizeable gifts be earmarked as endowments: “Endow? Even now?”

If permitted to prevaricate, I would answer both “yes” and “no.” If a large gift supports a particular program, then no—we would designate the fund to be expended in full and as necessary. An example might be a purchase for an experimental program such as handheld e-book readers that could

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**Smile Pinki**, directed by Megan Mylan (F’92), won an Academy Award in the Documentary Short category in February 2009. Has any other Georgetown graduate even been nominated for an Academy Award?

Yes, at least three have been nominated, although none were in the Acting category. William Peter Blatty (C’50) won in 1973 in the category of Writing (Screenplay Based on Material from another Medium) for *The Exorcist*. The movie was based on his best-selling novel of the same name. Mr. Blatty also produced the movie, which was nominated for Best Picture but lost to *The Sting*. Parts of the movie were shot on the Georgetown campus in 1972. Several Jesuits and faculty members and scores of students served as extras, mainly in crowd scenes. Filming was done in and around Healy Hall, Old North, the Quadrangle, the track, Dahlgren Chapel and on the steps leading from Lauinger Library to 37th Street. Many interior scenes were shot in a wing added to the house at 3600 Prospect Street.

In addition to Mr. Blatty, John Guare (C’60) was nominated in 1981 in the category of Writing (Screenplay Written Directly for the Screen) for *Atlantic City* and Jonathan (Jonah) Nolan (C’99) was nominated in the same category in 2001 for *Memento*.

**What is the history of the statue of Our Lady of Fatima on Copley lawn?**

The Class of 1950 presented the University with the statue of Our Lady of Fatima as their class gift. The Class felt that a statue of Our Lady should have a prominent place on campus to increase devotion and so that May devotions, a daily event in that month for the College, could be held in a suitable place.

Made of carrara marble and carved in Italy, the original statue was broken as it was loaded on board ship for its journey to the U.S., so a second, identical statue had to be made. The second statue arrived on campus in time to be blessed and dedicated at the 1950 commencement exercises. The statue is situated facing Copley Hall. Its base is inscribed with the words: “Our Lady of Fatima, P A X, Class of 1950.” The Senior Gift Committee estimated that $2000 would be needed to pay for the statue. Over $3000 was actually raised and the Committee was also able to buy trees to plant behind the statue.

**Is it true that the original version of the Alma Mater sung today is not the original version?**

Yes. The original words to the Alma Mater were written by Robert Collier (C’1894), who was later known as the publisher of *Collier’s, the National Weekly*, a magazine founded by his father. Robert Collier’s version of the Alma Mater included, in its first and fifth lines, the phrase, *Sons of Georgetown*. Of course, at the time the words were written, there were no “Daughters” of Georgetown. From 1904, however, with the establishment of the Nursing School, women formed part of the Georgetown student body. In 1981, after a campaign led by Carol Hession Powers (N’1941), the words to the Alma Mater were updated. The phrase *Sons of Georgetown* was replaced: *Hail, Oh Georgetown* was used as the opening phrase, and *May Georgetown Live* substituted later in the verse.—LC
REMEMBERING FATHER HALLER

The Georgetown University Library lost its beloved and revered Emeritus Curator of Fine Prints, Joseph A. Haller, S.J., on December 14, 2008. He was 89. As many readers may recall, Fr. Haller was the pioneering curator of the Library’s remarkable collection of over 12,000 fine prints, drawings and original print matrices. With substantial holdings in American 20th century printmakers, Georgetown maintains one of the finest teaching and research print collections at a U.S. institution of higher education.

Fr. Haller’s friend Rod Quiroz, a long-time donor to the art collection, wrote in his article on “The Extraordinary Graphic Arts Collection at Georgetown University” for The Washington Print Club Quarterly in 1999:

“It all started in 1976 with the acquisition of a single print, Voodoo Dancers, a 1957 color lithograph by Marion Greenwood. The purchaser was Reverend Joseph Haller, former treasurer of the University and after retirement, the force behind its print collecting effort”.

The print was acquired from the Bethesda Art Gallery, whose owners Douglas and the late Betty Duffy were influential dealers to a number of Washington print collectors. They guided and mentored Father Haller in the early phases of his print “education” and were responsible for a number of important collections coming to Georgetown. In those early years, the collection grew through modest purchases (never more than $100), exchanges with other institutions, and through the generosity of donors attracted by Haller’s vision to build a preeminent teaching collection. Over the course of some 15 years, Fr. Haller amassed a nucleus of some 1,800 prints which he referred to as The Jesuit Collection, concentrating on the first half of the 20th century. Broadly inclusive and aimed toward a representative sampling of prints from a pivotal period in American printmaking, the collection includes significant holdings by such masters as John Taylor Arms, Peggy Bacon, J.J. Lankes, Kenneth Hayes Miller, Joseph Pennell and Grant Wood, to name only a few.

During the 1980s, several major donations initiated a phase of accelerated growth. The works of the Latvian-born immigrant Isac Friedlander, which Fr. Haller had begun purchasing from the Duffys, were augmented with a major donation of over 100 prints from the artist’s widow. A Friedlander exhibition entitled “My People, Their Suffering, Their Sustaining Faith” was organized in the Gunlocke reading room in 1984. This was soon followed by another prominent collection, from Philadelphia James P.J. Murphy, with substantial holdings of American Regionalists Thomas Hart Benton, John Steuart Curry and Grant Wood. Selections of these were exhibited in a 1985 show entitled “Rural America.” Another important group came from the estate of James W. Elder, a collector of artists’ self-portraits. He had amassed over 450 images by 330 artists in various media including drawings and oil paintings, and a major exhibition...
of these was presented at Alexandria’s Athenaeum in 1984.

The defining moment for the graphic arts collection came in 1985 with a generous endowment from Elizabeth Fairchild in memory of her late husband Charles Marvin Fairchild, a close friend of Fr. Haller and a Georgetown alumnus. These funds substantially contributed to the growth of the collection and enabled Fr. Haller to acquire significant signature pieces missing from his holdings, such as Grant Woods’ 1940 lithograph, Approaching Storm, which sells for over $6,000 in today’s market. The Fairchild endowment also enabled Fr. Haller to build the Fairchild Gallery in Lauinger Library to display and highlight his rapidly growing collection. It was completed in 1997 in time for a spring exhibition of color woodcuts by Werner Drewes (1899-1985), the German-born D.C. artist whose son Wolfram contributed significantly to Lauinger’s holdings of more than 70 works.

Later acquisitions included The Washington Print Club collection, consisting of the original prints by local area printmakers featured on the cover of The Washington Print Club Quarterly since its inception in 1964. Fr. Haller had a close relationship with the print club; he organized several print tours and events for its members, and for many years served as a distinguished advisor to the club. An anniversary exhibition of the Washington Print Club was mounted in the Fairchild Gallery in 2004.

Another outstanding gift came from the German scholar Eric Menke, including several hundred prints dating from approximately 1650 to 1950. The collection includes valuable European maps, topographical and city views, as well as caricature prints by Daumier and the Vanity Fair artists, and important single images by M.C. Escher and Hiroshige.

In recent years, Father Haller became more involved with on-campus teaching and collaborated with G.U. Professor Elizabeth Prelinger on her American 20th Century Prints seminar in the fall of 2001, culminating in the Winter 2001-2002 Fairchild exhibition “Visions of America,” selected and curated by the undergraduate students with the guidance and support of Fr. Haller and Prof. Prelinger. His final celebratory exhibition, Printmakers A to Z, was held in the fall of 2000. It was an opportunity for Fr. Haller to showcase some of the finest pieces in the collection while exhibiting a wide array of artists and fine print media.

With failing health, Father Haller’s presence in the Library gradually decreased, but he remained actively engaged in print collecting and connoisseurship. His successor, the present writer, was hired in 2000 and benefited immeasurably from his mentorship and from working with this remarkable, humorous and sagacious devote of the world of art and fine prints. We have continued to pursue Father Haller’s program of collecting, teaching and exhibiting, with three Fairchild exhibitions each year, all archived on the Library’s Web site. Owing to Father Haller’s insight and dedication to the teaching mission of Georgetown University Library, his rich legacy will continue to thrive and grow as successive generations of scholars visit and use this vast and valuable research collection, in person and online. A special memorial exhibition in honor of Father Haller is planned for the fall of 2009.—LLW
WHY THE ROMAN EMPIRE WAS FLAT

Library Associates, faculty, staff and students braved typically treacherous Washington wintry weather in January to hear Provost and Professor of Classics, James J. O’Donnell speak about his new book, The Ruin of the Roman Empire: A New History. The book proposes that the Roman Empire was not overthrown by barbarians in 476 A.D., but that the “barbarians” actually respected and envied Roman civilization and were, if anything, trying to maintain it.

Prof. O’Donnell chooses three key figures to recount the history leading to the ruin of the Roman Empire: Theodoric, a 5th-century Ostrogothic ruler of Rome who created a relatively stable and peaceful period in the western territory of the Empire; Justinian, Byzantine emperor from 527 to his death in 565 A.D., who attempted a failed effort to restore the empire; and Pope Gregory, who established papal rule over both secular and spiritual power matters. He suggests that the Roman Empire truly ended with the capture of Constantinople, capital of the Byzantine Empire, by the Ottoman Turks in 1453.

Prof. O’Donnell is the author of seven books, including a highly acclaimed three-volume critical edition of Augustine’s Confessions and Avatars of the Word: From Papyrus to Cyberspace.—MJ

IONESCO À CENT ANS

Nearly 150 Georgetown University Library Associates, alumni, faculty and students came to La Maison Française at the Embassy of France in February to attend a theatrical retrospective of five plays by Eugene Ionesco. The program was made possible by longtime Library Associate Geneviève Brunet Smith and HISTRIO, the French theater for which she is artistic director.

The audience enjoyed selections from five Ionesco plays, presented sometimes in French and sometimes in English: Improvisation or The Shepherd’s Chameleon; Rhinocéros; Scène à quatre; La Cantatrice chauve; and La Leçon. While the majority of attendees were not native French speakers, the audience reaction to the dialogue made it clear that most were able to follow the action in both languages, even grasping the jokes. The program was conceived to honor the centennial of the playwright’s birth. Dr. Smith knew Ionesco and his works were the subject of her doctoral dissertation. An Embassy reception for the attendees followed the performance, featuring pastries, a crêpe station, and specially selected champagne and other wines.

The Library would like to thank Dr. Geneviève Brunet Smith for her consideration and generosity in including the Georgetown University community and the Library Associates in this event.—LM
WILLIAM HAZLITT: THE FIRST MODERN MAN

It was standing room only in Lauinger Library for a lecture by Georgetown English Professor Duncan Wu in March. A noted critic and biographer, Prof. Wu discussed his recently released book about the essayist, artist, philosopher and literary critic William Hazlitt. Published in the U.S. in January, William Hazlitt: The First Modern Man has been favorably reviewed by The Washington Post, The Wall Street Journal, and Harper's Magazine. Prof. Wu read a number of compelling excerpts from the book, reflecting on Hazlitt’s colorful intellectual life and contributions to art and literary criticisms, as well as his interactions with other notable characters from the era, including Coleridge, Shelley and Wordsworth.—LM

SAN FRANCISCO

Georgetown alumni, Library Associates, and other friends gathered at the Olympic Club in San Francisco in early February to celebrate Georgetown University and its Library. What a wonderful evening we had! The evening looked to build Library Associates membership in the Bay Area as part of an overall effort to expand Associates membership globally.

Tony Kerbs (C’73), chairman of the GU Library Board, talked about the Library as a critical and essential element in the success of the University, its faculty and students. Georgetown professor and National Public Radio’s book critic, Dr. Maureen Corrigan, shared her thoughts on Why I’d Rather Join a Convent than a Book Club. (The reason: reading is a solitary activity between the reader and the author, and convents provide a better environment for solitary reading.) Bay Area members of the Georgetown Chimes, the oldest a cappella singing group at Georgetown whose members are long-time supporters of the Library, added a unique Georgetown musical touch to the evening.

The evening owes everything to the outstanding efforts of the Organizing Committee, a group of San Francisco-based alumni and friends, led by Michael B’74 and Frances Wilson, and the Library is grateful for their hard work and support. We look forward to collaborating with Library Associates and Georgetown alumni to bridge continents and bring thought-provoking programming to our friends around the globe.—MJ
circulate to our students. If a larger gift supports an annual Library event, then yes—we would expect the income to support that program in perpetuity. If a very large gift is for a capital project such as renovation of space, then no—the expenses would be one-time and the gift should cover the project. But if a very large gift is for collections, then yes—the income from endowment will ensure that the Library may continue to make necessary purchases, in the prevailing format, forever. On occasion a very large gift may be applied to the one-time acquisition of something special—a rare book or manuscript, or a retrospective set of materials to augment holdings in a discipline. But we prefer to recommend endowment income for collections because materials such as e-journals must be subscribed to annually. Therefore, to retain the value of those e-journals, the Library must maintain its subscriptions year after year. If we used one-time gift funds for a year’s worth of e-journals, we would then have nothing left to sustain the resource.

Of course, we value, welcome, and use all gifts, in all amounts and for all purposes. Despite the economic downturn, the Library and the University remain ambitious. We will continue with our strategic initiatives to make certain that the library of tomorrow is as vital and forward-looking as the library of today. We also remain optimistic that over time, our financial heads will be above water, and our underachieving endowments will be a thing of the past.—AGK