The Lauinger Library is an excellent example of what Ray Oldenburg, in his book *The Great Good Place* (1999), calls the “third place.” According to Oldenburg, the first place is home; the second is the workplace. The third place can be either physical or virtual, and is defined by its clientele. Communities develop in a third place because they share affinities, usually surrounding some service or commodity. The third place is neutral; everyone is welcome and no one represents a hierarchical authority. People congregate there because they value the comfort provided and the reliability of the regulars’ attendance. They also know they can find excellent conversation in a place always or almost always open.

People today expect libraries to provide ubiquitous and seamless access to cyber- and print resources, accompanying services, and virtual and physical space. Given the popularity of online social networking sites in our community, few expected Lauinger Library to be packed to the rafters daily as a social-academic center on campus, but it is. None of us who work here expected to be branded “Club Lau” by the thousands of students who spend hours here every day, but it is. And none of our students expected the Library to host Georgetown’s most talked-about event during “Welcome Week” this fall—but we did.

On Saturday night, Labor Day weekend, Lauinger’s Pierce Reading Room was transformed from a quiet study space into an exuberant party zone, celebrating students’ return to campus and providing a safe and welcoming spot for students to enjoy being at Georgetown. And oh, what a party it was! Lauinger staff thought of every detail: elegant food; colorful mood lights; a DJ who played rollicking, danceable, singable music; and special guests, including some of our favorite Jesuits, senior campus administrators, and even Jack the Bulldog. Anticipation of the party provided plenty of student “buzz” and the party-goers themselves showed off just a little bit of “bling.”

Why would we have this party in the Library? Our returning students already “own” the library, for their research needs, expert assistance, and genial location for

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Continued on page 4
Has the Pope ever visited Georgetown?

In 1936, when Pope Pius XII was still Cardinal Pacelli, he visited the U.S. and was given an honorary degree by Georgetown. The ceremony took place in Gaston Hall, with the audience limited to the senior class. After the degree had been conferred, the class honored the Cardinal with a variation of our college cheer which was normally delivered at sporting events as: Hoya, Hoya, Saxa! Hoya, Hoya, Georgetown! - Team, Team, Team! John G. Bowen (LL.B. 1921, LL.M. 1922, Ph.D. 1933), describes the Cardinal’s reaction in the 1966 compilation, “On the Hilltop: Reflections and Reminiscences on their Campus Years by Georgetown Alumni”: The Cardinal had just come from Paris and seen the turbulence of shouting students in the area of the Sorbonne ... At the instant the future pope finished his speech, up rose the President of the Yard [the College’s student government]. Waving his fist high, he shouted, “OK fellows. Hit it!” Every man jumped to his feet ... the Cardinal’s eyes bugged out as he sat terrified. The whole class thundered: “Hoya, Hoya, Saxa! Hoya, Hoya Georgetown! Hoya Pacelli, Pacelli, Pacelli!” and broke into vigorous applause. The Cardinal smiled. Afterward in the President’s office he said: “I think I will start something new. This will be the cheer of the College of Cardinals.”

Why did protesting students burn issues of The Hoya in March 1969?

In the 1950s and 1960s, The Hoya reported primarily on campus news and events—a focus motivated both by tradition and by the belief that its staff was too small to provide coverage of off-campus events. The Hoya contains no mention of the election or inauguration of John F. Kennedy (who had once lived only three blocks from campus), the Tet Offensive, or the Woodstock Festival, for example. The paper did report on the Vietnam War and associated issues but only in so far as they impacted...
Georgetown students. This editorial stance led to debate, both internal and external to the paper. A faction of students demanded more coverage of anti-war protests, accusing *Hoya* editors of being too conservative and not adequately reflecting student opinion. One result of this debate was the founding of a second student newspaper, *The Georgetown Voice*, which first appeared on March 4, 1969, promising to “present and analyze national and local issues of concern to the student, whose concern should spread beyond the campus.” Student protestors burned hundreds of *Hoya* issues on March 6, 1969, while singing *This Will Be The Last Time*. Despite this prophecy, however, *The Hoya* continued publication. [Editor’s note: You can browse, read, and search these *Hoya* issues online. Issues from 1959-1980 are available at [http://digital.georgetown.edu/hoya/index.cfm](http://digital.georgetown.edu/hoya/index.cfm).]

When was the dress code for students eliminated?

According to student handbooks, “Georgetown gentlemen” were required to wear “coats and ties and be otherwise neatly dressed in the classroom and classroom buildings” until 1968. Prior to 1966, they also had to wear coats and ties in the chapel, library, offices, and the dining hall. The late 1960s saw a discussion of permissible male hair styles, particularly in the School of Medicine. In March 1970, the Executive Faculty of the School, after conducting a survey, decided that moustaches, beards, long hair and sideburns “are not objectionable in themselves, if they match an otherwise good appearance.”

In the 1940s and 1950s, by which time women were enrolled in all schools except the College, women students were forbidden to wear shorts, slacks, or jeans on campus unless they were worn for “school or class picnics or by special permission for individual or group activities.” *Miss G*, the handbook for women students, had a section on dress standards as late as 1970 when it advised: “It should be remembered that Georgetown is located in a metropolitan area and women’s attire, should at all times, be in good taste. The personal preference of your professors should be considered in selecting your classroom attire.”

> Appropriately dressed for registration, 1960. From the Georgetown University Archives

**Scholarly Communication and the Web**

The Georgetown University Libraries Scholarly Communication Team presented its Fifth Scholarly Communication Symposium in October, on the subject Scholarly Communication and the Web: Creation and Collaboration.

The symposium discussed the scholarly use of the Internet in academic collaboration, writing, research, and publishing. The symposium series is designed to build a foundation for continuing university dialogue surrounding initiatives in scholarly communication.

The panel of speakers included:

- David Germano, Associate Professor, Department of Religious Studies, University of Virginia
- Susan Schreibman, Assistant Dean, Office of Digital Collections and Research, University of Maryland Libraries
- Maximilian Riesenhuber, Assistant Professor, Department of Neuroscience, Georgetown University Medical Center
Five years ago, Lauinger Library began reserving one month in the Kerbs Exhibit Area's schedule to recognize the First-Year Student Academic Workshop, a Provost’s Office annual event. The selected novels, by international (non-U.S.) authors, provide a unique opportunity to highlight the Library's specialized and general collections as they relate to the novels' overall themes, major characters, geographic locations, etc. This year, first-year students discussed *Knots* by Somali author Nuruddin Farah, and the Kerbs Exhibit Area featured the complementary exhibit, *Knots by Nuruddin Farah: First-Year Academic Workshop 2007*, through the month of September.

Many of the Workshop novels have dealt with journeys. Cambara, *Knots*‘ main character, journeys to Mogadishu after losing her son. She has spent most of her life in Toronto and must adjust to life in Somalia. But the novel is also about Cambara’s life voyage, her process of grieving, and her personal journey to understand her home. The Library’s Russell J. Bowen collection of rare books provides examples of titles about Somalia’s own journey, its turbulent history, and its struggle for identity. In addition, the exhibit displays items from the Library’s Lisa Sergio Papers. Author and radio commentator Lisa Sergio visited Somalia in 1977, and she intended to publish a book, *Somalia—Self-Reliant People in a Barren Land*. Although the book was never published, it is a testament to how much the journey impressed her. The Sergio Papers include the entire manuscript, and page one was on display.

*Knots* is the second novel in a trilogy by Farah. Lauinger Library has a number of Farah’s novels in its general collections and many were on view in the exhibit. The First-Year Student Academic Workshop and its accompanying exhibit always offer opportunities for discovery—and rediscovery—within the Library’s rich collections.

social interaction and scholarly communication. But for our new students, often daunted by their first-time collegiate experience, the library can be intimidating. We wanted to engage them early on, welcoming them in their first week with a festive, alcohol-free social activity on campus. As a “third place” we exhibited a characteristic not often thought of for libraries: playfulness. Who expected a stylish party in an otherwise plain, unpretentious building? We invited anyone and everyone to participate to the extent they wished, with equality of access and encouragement to stop by.

Our students already know that we are a reliable source of quality information. Staff provide the same care and attention to academic needs as they delivered at The Party at Club Lau. Now students also know that they can expect the unexpected, too. We received numerous compliments from students and campus leaders alike, but perhaps this one comment summarizes everything the best:

"Thanks for the party; I had a great time! A lot of my friends went too and everyone was saying how much fun they had and how much safer they felt than in any of the clubs they've been to in the city. See you around Lauinger!"
The vibrant reds, yellows, and greens that create the foliage in more than one painting by American artist Jasper Francis Cropsey (1823-1900) caused quite a stir during a 19th-century exhibition in England. Viewers at the exhibition would not believe that leaves could change to such brilliant colors. Cropsey had actual leaves shipped overseas to prove that the colors were realistic.

Those implausible fall colors can be seen in one of the University Art Collection's gems, Jasper Cropsey's \textit{Palisades, on the Hudson}, which hangs in Carroll Parlor in Healy Hall. The painting, a 1983 gift from Mary L. McEvitt, features dark palisades overlooking the Hudson River, their brilliant depth given by their dense and colorful foliage. \textit{Palisades, on the Hudson} sparkles with Cropsey's use of light and reflection. The painting showcases the Luminist style, with light and atmosphere transforming nature as the sun sets behind the bold palisades and its reflection shimmers in the water below. Cropsey uses sailboats, scattered across the river and reflecting on the water in the center of the painting, to reveal man and nature in peaceful coexistence. Typically, “man” is depicted as smaller than nature, reflecting Cropsey's belief that nature is a direct representation of God's glory.

Cropsey painted his landscapes true to nature, with an emphasis on precise details—key characteristics of the Hudson River School painting movement with which he is associated. Throughout his life, Cropsey traveled through Europe but lived along the Hudson River, where he found much of his inspiration and the theme for the majority of his paintings. He died in 1900, his popularity as a painter having diminished a number of years before, not to be revived again until the mid-twentieth century.

\textit{Palisades, on the Hudson} can be appreciated in color online at http://www.library.georgetown.edu/dept/speccoll/guac/selections.htm or in person in Carroll Parlor, Room 107 on the first floor of Healy Hall. For current Carroll Parlor hours, please visit http://www.library.georgetown.edu/dept/speccoll/guac/carroll_parlor.htm
FRIDAY AFTERNOON JAZZ

The Library Associates cosponsored, with the Program in Performing Arts, the first in the Fall Friday Music Series programs in September. Vocalist Sunny Wilkinson performed music of George and Ira Gershwin, Cole Porter, and Antonio Carlos Jobim. The concert was followed by a screening of Georgetown University’s Jazz Film Series feature: Lady Day: The Many Faces of Billie Holiday.

Sunny Wilkinson performs at jazz festivals and clubs across the country, and teaches jazz voice at Western Michigan University and Michigan State University. More about her and about her music can be found at www.sunnywilkinson.com. The Program in Performing Arts Friday Music Series continues through December and a calendar of upcoming programs can be found at http://performingarts.georgetown.edu/MUSIC/friday.html.

EXTRAORDINARY JOURNEYS EXHIBIT OPENING

The Library Associates celebrated the opening of the Fairchild Gallery/Woodstock Theological Center Library exhibit, Extraordinary Journeys: Portuguese Rare Books at Georgetown University (1580-1710), with a panel discussion and reception in September. A detailed online version of the exhibit can be seen at http://www.library.georgetown.edu/dept/speccoll/guac/portugal_07/text.htm. The exhibit, featured in an article in the Summer issue of this Newsletter, was organized by Professor Michael Ferreira of the Department of Spanish and Portuguese; Visiting Professor Ana Maria Dos Santos Silvia Delgado of Spanish and Portuguese and the Camões Institute; and graduate student of Spanish and Portuguese Patricia A. Soler.

> Panelists (left to right): John Witek, S.J., Professor, Department of History, Georgetown University; J. Leon Hooper, S.J., Director, Woodstock Theological Center Library; Michael J. Ferreira, Guest Curator, Department of Spanish and Portuguese, Georgetown University; Thomas M. Cohen, Curator, Oliveira Lima Library, The Catholic University of America. Photos by David Hagen.
For one night only, on September 1 as part of Welcome Week, Lauinger Library transformed its Pierce Reading Room from the quietest room on campus to Georgetown’s most music- and dance-filled night spot, packed to capacity.

> Food, music and dancing.

> Filled to capacity; students wait to get in.

> The sign on the wall reads: QUIET-Study Area.

> Party planners (from left to right): Advancement Coordinator Lindsay Clark, Program Coordinator Shari Thomas, Associate University Librarian Mark Jacobs, and Executive Assistant Jessica Billian at the event.

> Jack made a special appearance at the event, here accompanied by University Librarian Artemis G. Kirk.
Welcome to John E. Buschman, who joined the Library in September as the new Associate University Librarian for Collections Development, Preservation, and Scholarly Communication. John will bring his leadership and vision to the intellectual oversight, development, and preservation of the Library’s multiple collections, and will actively contribute to our ongoing discussions of emerging issues in scholarly communication. John comes to us from Rider University, where he was Department Chair, Collection Development and Professor-Librarian at Moore Library.


He is co-editor of the journal *Progressive Librarian*, serves on the Progressive Librarians Guild Coordinating Committee, served for three years on the National Council of the American Association of University Professors, and is a member of ALA, ACRL, & SRRT.

He holds a B.S. in History and Sociology and a Master of Library Science from Ball State University and a Master of Arts in American Studies from Saint Joseph’s University.