HIGHLY DECORATED

In honor of Georgetown University's sixth annual Jesuit Heritage Week (January 29 - February 5, 2006), the Library presented the exhibit *Highly Decorated: The Work of Brother Francis C. Schroen, S.J.* in the Kerbs Exhibit Area in Lauinger Library. Celebrating the artwork of Brother Francis C. Schroen, S.J. (1857-1924), the exhibit featured photographs and documents from the University Archives and the Virginia M. Keeler Papers, and illustrated Brother Schroen's decorative artwork in Healy Hall. Photographs, old and new, of Gaston Hall, Carroll Parlor, and Hirst Reading Room were included.

In the illustration photograph (above) included in the exhibit, an expert artisan works to restore the original paintings of Brother Schroen. In addition to the ceiling and borders of the entrance hall, Brother Schroen decorated adjacent rooms, including Carroll Parlor and the offices now used for Campus Ministry. According to Virginia M. Keeler, whose thesis topic was an in-depth study of Brother Schoen's work, he carved the leaves freehand into the plaster. In her thesis she quotes Father Patrick Cormican, S.J., who explains that the decoration of the hall was an "introduction of the foliage of the most predominant species of trees which are the pride of the renowned college walks — the beech, the oak, the sycamore, the chestnut." The walls of the hallway are now painted white, a change from the original blue, but the decorative paintings have all been preserved and restored.

Born in Bavaria, Francis C. Schroen, S.J. was brought to Baltimore as an infant by his parents. His father was a tailor and wished Francis to enter the same field. However, after Francis left school, he worked as a house painter, earning a reputation as a skilled decorator who specialized in the use of plastics. After a series of tragedies — the death of two of his children and then of his wife in childbirth — and financial setbacks, he applied for admission as a Jesuit lay-brother. Continuing his decorating work as a member of the Jesuit order, he became one of the most noted church decorators and painters of his time.

*Continued on page 7*
Currently on display in the Lauinger Library’s Gunlocke Room is the exhibit, *Radicalism: A Work in Progress,* featuring books, pamphlets, broadsides and other items collected by Professor Maurice Jackson and generously donated to Georgetown. With an emphasis on American workers’ movements, human rights, and labor organizations, the materials are a dazzling display of philosophy, politics, propaganda and prose, comprehensively but carefully amassed over many years by someone whose understanding of history grew as his collection did. The exhibit does dazzle; in addition to the content, the items represent fascinating graphics and typography, startling colors and provocative titles. It takes a collector’s mind to acquire items that form an intellectual corpus, and a curator’s eye to assemble them into a visually appealing presentation.

The impact on the viewer is also profound and, just as books open people’s minds to new thoughts agreeable or disagreeable, an exhibit can expand one’s appreciation of a subject when carefully represented by a collection. President John J. DeGioia spoke to the collection’s impact at the exhibit opening: “The title of this exhibition, *Radicalism: A Work in Progress,* is one in which someone in my role would have a little bit of trepidation in offering comment in a moment like this. But I take encouragement from the words of John F. Kennedy who said, ‘We are not afraid to entrust the American people with unpleasant facts, foreign ideas, alien philosophies, and competitive values. For a nation that is afraid to let its people judge the truth and falsehood in an open market is a nation that is afraid of its people.’ The materials that Maurice has given us, that he has collected over the course of his lifetime, will remind us of some unpleasant facts, and will present some foreign ideals, different types of philosophies, and competing values for how we should be ordering our public lives. But in knowing Maurice over the course of these last many years, I know that what he has always sought here has been an open forum, where all of us can judge the truth and falsehood of our beliefs.”

An alumnus visitor from California, and former chair of the San Francisco Republican Party, similarly wrote to me with his reactions: “I thought the exhibit highly worthwhile. Tracts such as those on display edged, if not defined, the major

*Continued on back page*
The Art Collection received a visually stunning donation in February: *Georgetown from the Virginia Shore*, by Bradley Stevens (b. 1954), a gift of James Hayes, C'56.

Painted in 1987, the impressive four-by-six-foot *Georgetown from the Virginia Shore* joins the Library's distinguished collection of views of Georgetown from the 1830s to the present. The artist has been, in fact, an adjunct professor at Georgetown; most of his academic career was spent as a professor of drawing and painting at his alma mater, George Washington University. A follower of the prominent local "realist" landscape painter William Woodward, Stevens reflects his mentor's care in capturing the varieties of delicate light in his paintings. *Georgetown from the Virginia Shore* depicts a distant "hilltop" at dawn framed by towering trees on the Virginia side of the Potomac River, soft sunlight dappling the trunks as a double-sculler is rowed against the current in the foreground. The artist has said of his paintings, "It is simply the beauty of nature that humbles, sustains, and reminds us just how good it is to be alive."

*Georgetown from the Virginia Shore* was donated to the University on the occasion of Mr. Hayes' fiftieth reunion year. The painting now hangs across from the entrance to Riggs Library; the previous occupant of that wall, *The Boar Hunt* by Roelant Saverij (see Summer 2003 *Newsletter*), was returned to The Vault.

> An important but rarely seen painting from the Art Collection will be on view at the Smithsonian American Art Museum from July 4 through September 17: Eastman Johnson's *Hannah Amidst The Vines* (1859) is part of the exhibition *American ABC: Childhood in 19th-Century America*, which began in February at the Cantor Arts Center at Stanford University, and will conclude at the Portland Museum of Art in Maine.

CURRENT AND UPCOMING EXHIBITS

**Gunlocke Room:**

*February - July*
Professor and Collector: Items from the Collections of Professor Maurice Jackson

*July - October*
Ord Family Exhibit

**Fairchild Gallery:**

*July - September*
Summertime Selections from Historic Harper's Weekly

*October - December*
John DePol (1913-2004): A Memorial Exhibition

**Kerbs Exhibit Area:**

*May - June*
British Council Books
The Spring 2006 Government Document and Microforms Speaker Series featured Professor Michael J. Hanmer speaking on *The Not So Simple Act of Voting*. Professor Hanmer, assistant professor in the Department of Government at Georgetown, discussed the results of an interdisciplinary study aimed at answering questions on how voters react to the new voting technologies put in place after the 2000 presidential election, and how well voters are able to cast their votes as intended.

A video of the lecture is available for viewing in Lauinger Library.

**INTELLIGENCE REFORM**

Drawing on his career in the Central Intelligence Agency and other government agencies, Frederick P. Hitz spoke to Associates in February about *The Deceptive Allure of Intelligence Reform*.

Hitz entered the CIA as an operations officer in 1967, before serving in various capacities at the Departments of State, Defense, and Energy and finally returning to the CIA as legislative counsel to the Director of Central Intelligence and Deputy Chief of Operations for Europe; for his efforts he received medals for distinguished service both from the Department of Defense and the Defense Intelligence Agency. Hitz served as the first statutory inspector general for the CIA from 1990-1998, when he retired to begin a teaching career at the Woodrow Wilson School at Princeton University.

The event was co-sponsored by Georgetown’s Center for Peace and Security Studies. A book-signing of Hitz’s *The Great Game: The Myth and Reality of Espionage* followed the event.

**RADICALISM**

Lauinger Library was pleased to present the exhibit opening of *Radicalism, A Work in Progress: Items from the Collection of Professor Maurice Jackson* in March (see *From the University Librarian: Collect Calling* on p. 2). The collection of pamphlets, broadsides and journals, generously donated to the Library by Professor Jackson, encompass in his words “the American Revolution, the Civil War, the Bonus March, support for Republican Spain and a free Ethiopia. They are about the fight against Hitlerism, Jim Crow, racism and male supremacy. Many are about Marxist economics, philosophy and socialism. They tell about the struggles for democracy in America and campaigns to free the Schottsboro Boys and Angela Davis. They are about the struggles of everyday working people of all races for jobs, equality and justice.” An illustrated catalog of the collection is available while copies last.
INVESTMENT GURUS REVISITED

Peter Tanous C’60, author of the 1997 book *Investment Gurus: A Road Map to Wealth from the World’s Best Money Managers*, gave a lecture for Associates in New York in late March entitled *Investment Gurus Ten Years Later: Does Talent Persist?* Mr. Tanous revisited the recent history of some of the investment pros he had interviewed for his book. He also discussed the contention of the Nobel Prize-winning economists whom he interviewed that the market can only be beaten through luck. Tanous is also author of the 2003 *Investment Visionaries: A Roadmap to Wealth from the World’s Greatest Money Managers*.

LEAVE ME ALONE, I’M READING

Maureen Corrigan gave a lecture entitled *Leave Me Alone, I’m Reading* at Lauinger Library in April. She teaches literature at Georgetown University, is associate editor and a contributor to *Mystery & Suspense Writers*, and regularly appears as a commentator and book critic on National Public Radio’s *Fresh Air*. She is also a reviewer and columnist for *The Washington Post*’s Book World, serves on the advisory panel of *The American Heritage Dictionary*, and has chaired the Mystery & Suspense judges’ panel of the *Los Angeles Times* Book Prize.


HAPPENING AROUND THE LIBRARY

Property Rights:
In April, the Georgetown Libraries presented their Third Scholarly Communications Symposium, entitled *Preserving Your Intellectual Property Rights as a Scholar*. The aim of the presentation and discussion on author retention rights was to give Georgetown faculty and scholars practical knowledge and skills to use when negotiating with publishers on retention of intellectual property rights.

Food For Fines:
For three weeks in April Lauinger and Blommer Science Libraries exchanged Food For Fines. For every canned good or non-perishable food item brought in, $1.00 in library fines was removed from patron records. All items were donated to Bread for the City (www.breadforthecity.org).

LibQual™ Survey:
The Georgetown University Library joined the 28 members of the Association of Jesuit Colleges and Universities to participate in the LibQual™ service quality survey. Survey results will be distributed to the AJCU libraries at the American Library Association annual meeting in New Orleans in late June. Information on the survey is available on the Library website (www.library.georgetown.edu/libqual).

Digital Scholarly Books:
A new partnership between Georgetown University Press and Digital Georgetown will offer free access to scholarly books in digital format. The first collection consists of several volumes of the Georgetown University Roundtable on Languages and Linguistics (GURT) series. These annual volumes include essays from top scholars in the field of linguistics and will be made available in their entirety, free of charge to Georgetown faculty, staff, and students.
John DePol: A Memorial Exhibition will be on view in the Fairchild Gallery beginning in October.

John DePol (1913–2004) is regarded as one of the most renowned wood engravers of the twentieth century. He began his career as an artist in 1935 by teaching himself about engraving processes from books in the library; later he enrolled in evening art classes to improve his skills in drawing, etching, lithography, and wood engraving. While serving in the U.S. Army Air Force in Belfast during World War II, DePol continued his studies in a number of media, and recorded memories that would inspire some of his most distinguished later works, such as County Derry, which was the 1958–59 presentation print for the prestigious Print Club of Albany.

From 1947, wood engravings occupied DePol’s attention. He worked for the commercial printing firm L. F. White Company, during which he started the “Benjamin Franklin Keepsakes”, which for thirty years commemorated Franklin’s birthday. He also had a long and prolific career designing annual reports, souvenir keepsakes, and other documents for the financial printing industry, such as for the U.S. Banknote Corporation (1955–1975) and the Pandick Press (1976–1978).

DePol was elected to the National Academy of Design in 1954. His work was the subject of exhibitions at the State University of New York at Binghamton, Fairleigh Dickinson University, the South Street Seaport Museum in New York City, and the University of Delaware.

The Georgetown University Library has one of the finest collections of John DePol’s prints and archival materials — perhaps second only to the rich holdings from his bequest to the University of Delaware. Most of the materials at Georgetown came from the artist, and from his longtime business partner, Don Wesely.

In John DePol: A Catalogue Raisonné of his Graphic Work 1935–1998, Catherine Tyler Brody said in her biographical essay that “DePol disputes the belief that wood engraving is a dying art . . . To many, in this era of computerized type design, desktop publishing and general technological advances in digital representation, the methods of the wood engraver must seem an anachronism. The discerning know otherwise, realizing that this art has qualities that place it beyond time, technology, and fashion.”

Research for John DePol: A Memorial Exhibition was compiled by Art Collection intern Jennifer Taylor Louchheim C’06.
Congratulations to this year’s winners of the Second Annual Lauinger Library Staff Excellence Awards.

*Shown back row (left to right):* Scott Taylor, Gene D’Andrea, Steve Fernie, Jill Hollingsworth, Daunett Hemmings, Gwen Owens, Deborah Cook

*Shown front row (left to right):* Jason Brock, Claudette Villaverde, Deborah Critzer, Sandra Hussey, Sandra Houston, Sandra Marroquin, Lourdes Valle

*Not shown:* Timothy Cash, Susan Karp, John Steitz

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**HIGHLY DECORATED, continued**

He lent his talents to Georgetown, Fordham, and Boston College, in the Cathedral of Kingston, Jamaica, and in the Church of the Holy Name of Jesus on the Loyola campus in New Orleans, among other places. Brother Schroen is buried in the Jesuit Community Cemetery on campus.

Virginia “Ginny” Mary Keeler (1932–2004) began working for Georgetown in 1953. She advanced to the position of Secretary of the University, the post which she held until her retirement in 1997. Seven years before she retired, she earned her master’s degree in liberal studies. Her chosen topic for her thesis was Brother Francis C. Schroen, S.J., the artist who decorated the building in which she worked. In her project proposal she stated, “It would be the focus of my project to endeavor to collect on slides what survives of his work, and to explore his life.” After her death, her research papers, including 150 slides of Schroen’s work, were donated to the Special Collections of Georgetown University Library where they now reside as part of the Manuscripts Collection.

The exhibit was on display in Lauinger Library from January 30th – March 31st, 2006. A complete online version of the exhibit can be seen at: [www.library.georgetown.edu/dept/speccoll/kerbs/schroen_06/](http://www.library.georgetown.edu/dept/speccoll/kerbs/schroen_06/).
The Georgetown University Library Board welcomed four new members at its spring meeting on March 28 at the Princeton Club in New York:

- Ambassador Timothy A. Chorba C'68
- Nicholas H. J. Hall
- Kristin M. McCants C'04
- Robert V. Mendelsohn C'68

COLLECT CALLING, continued

political debates of the Fifties. And socialist thought still has relevance. It contains, undeniably, insights that must be reckoned with.” Keeping a collection to oneself has its own rewards, but letting others see what you have treasured creates opportunities to appreciate the art of collecting and the art of presentation — itself a new form of art.

The Radicalism... exhibit is the second in the “Professor and Collector” series at Georgetown. (The first was an exhibition from the collection of Professor Paul Betz which opened in March 2004.) That people collect is a given and is how great special libraries are created. Why people collect is not always obvious. According to the introduction of the Betz exhibit catalog, Professor Betz began collecting “since, as a Cornell graduate student in 1963, I found an Alan Thomas catalogue in the Olin Library stacks.” From his remarks at the opening of the Radicalism... exhibit, Professor Jackson began collecting “as I got involved in student politics in Tennessee at Fisk and then in DC.”

Collectors vary in their motivations and methodology but most have a need, a passion, a compulsion, even a calling, that drives them to search avidly for the next item and to preserve it for posterity. Professor Jackson’s interest in collecting came from his profound hunger to learn, and a library and its librarian fed that hunger. Georgetown University is now the repository of materials that we expect will feed generations of future hungry students and scholars, not only to learn deeply and create new knowledge, but perhaps also to receive the calling to collect.