**GRAHAM GREENE AT 100**

October 2, 2004 marked the centennial of one of the twentieth century's most remarkable literary figures – Graham Greene (October 2, 1904-April 3, 1991). To celebrate the event, Georgetown University Library held a one-day symposium about the novelist on September 24. In conjunction, Special Collections opened an exhibition of selected items from their extensive Greene holdings, including rare first editions; the autograph manuscripts of *The End of the Affair* and *The Heart of the Matter*; and his 1938 Mexican travel diary which resulted in the novel, *The Power and the Glory*. The exhibition, which is in the Gunlocke Room of Lauinger Library through November, also has on display letters to Greene from the notorious British spy Kim Philby and from his close friend, author Evelyn Waugh.

The symposium featured Norman Sherry, Greene's biographer, who had just completed the third and final volume of *The Life of Graham Greene*, a work 27 years in the making; novelist Shirley Hazzard, author of the 2003 National Book Award winner, *The Great Fire*, and the highly acclaimed *Greene on Capri*; Mark Bosco, S.J., author of *Graham Greene's Catholic Imagination*; noted English sailor, Michael Richey, who had known Greene since 1939; British broadcaster Oliver Watson, whose mother had a relationship with Greene; and moderator John Pfordresher, fence at Thrilow Farm, the Walstons' working estate in Cambridgeshire.


> Graham Greene in 1948, sitting on a fence at Thrilow Farm, the Walstons' working estate in Cambridgeshire.

> Panel moderator John Pfordresher (standing); seated from left to right: panelists Oliver Walston, Shirley Hazzard and Michael Richey.

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One basic tenet of the American Library Association is that America’s libraries provide people with the freedom to read. This tenet invites library patrons to decide for themselves what’s good (and what’s not) without constraint or censure. At the same time, libraries collect resources judiciously to meet their mission, paying careful attention to scope and range to accommodate multiple interests.

We the people, however, do not often avail ourselves of the freedom to read for pleasure. Perhaps our daily occupations and preoccupations, the erosion of our leisure time, or the takeover of technology have preempted our literary pursuits. I myself admit to being tethered to a BlackBerry® handheld wireless device that enables me to be in constant communication via email, phone, or even the web. Enough people use the BlackBerry® that articles are written on the etiquette of using the device in public, and on the merits (or demerits) of “multitasking.”

Though handheld devices tend to make people feel that their work productivity increases, the ubiquitous availability of technology has changed many people’s learning habits. Columnist George Will writes: “Time was, books were the primary means of knowing things. Now most people learn most things visually...People grow accustomed to the narcotic effect of their own passive reception of today’s sensory blitzkrieg of surfaces...[R]eaders require two things that are increasingly scarce and to which increasing numbers of Americans seem allergic—solitude and silence” (Washington Post, July 23, 2004).

We do need “solitude and silence” to be able to read a book, view an e-book, or listen to a book on tape or CD. Most publishers’ statistics indicate that book production remains steady, but the report “Reading at Risk” issued by the National Endowment for the Arts this summer (see www.nea.gov/news/news04/ReadingAtRisk.html) tells us that Americans are reading less and less literature. Is lack of “solitude and silence” to blame? The alarm I take from the NEA report is that we are permitting the decline of our culture of reading, to the point that our shared literary heritage itself is at risk.

I hope that we will keep reading for pleasure; it is a freedom not to be relinquished. Haruki Murakami, the prize-winning Japanese author who spoke at Georgetown in September, taught us that authors and readers are equal. The author writes what he thinks; the reader is free to interpret his words in whatever way she wishes. We have, in short, the freedom to read without constraint or censure. We will take away different opinions on what we read, but we are unified in our collective legacy of literature—if we keep reading it.
During the spring semester the library added to its collections an important operatic manuscript by Gaetano Donizetti, as well as manuscripts in the hand of César Franck and Washington's own Duke Ellington. Doing so pointed up in memorable fashion the great benefits that endowed funds bring us: the ability, year after year, to add substantially to our holdings, and, as in this case, to increase the solid core of original research material that lends distinction to the library’s enterprise.

The splendid gift that made these acquisitions possible came in the form of a million dollars in appreciated stock, donated by alumnus Leon Robbin, L'22, to ensure the continued growth and health of his own large collection of musical manuscripts, already promised to the Library. Since that gift in early 1997 the library has been able to acquire a substantial number of items complementing those collected so assiduously by Mr. Robbin: musical manuscripts, letters by composers, and related writings by musicians about their art.

Two acquisitions made possible by the Robbin endowment—the collection of letters and photographs of Proust’s musician friend Reynaldo Hahn and the autograph lead sheets of American composer-songwriter Lew Pollack—have been reported in previous issues of the Newsletter. The following will give some idea of what it has been possible to do over the past half-dozen years, remembering always that not all kinds of things are always available, and that the intent here is to list only the more important items in each category.

- *In vocal music* — In opera, the surviving sketches and libretto for the unfinished opera *Olga* by Amilcare Ponchielli; a good series of letters to Giacomo Puccini by one of his first librettists; full score and piano/voice reduction of an opera by the American composer Reginald Sweet; and the Donizetti draft of an overture to his opera *Fausta* mentioned above. In sacred music, liturgical settings by Sir John Stainer and Sir Charles Villiers Stanford; an early hymn setting by Sir Arthur Sullivan; Earl Robinson’s "Ballad for Americans;” and smaller pieces by Charles Gounod and César Franck. And these are complemented by a number of secular concerted pieces from the 1780s by Charles Wesley and John Worgan; folk-song settings by Sir Ralph Vaughan Williams; and individual songs by Cécile Chaminade and Ernest Chausson, among many others.

- *In instrumental music* — Orchestral acquisitions include the first-draft manuscript of the “Brautlied,” the slow movement of Karl Goldmark’s *Rustic Wedding Symphony*; a concert waltz sequence by Emil Waldteufel; what amounts to the “lead sheet” for a symphony by the American Alan Hovhaness; and a suite by British composer Eric Coates. Pieces for solo keyboard include items by, among others, Carlos Chávez; Franz Liszt; Ignaz Moscheles; and Hans von Bülow (based on a rondo by C. P. E. Bach). And one cannot omit the sketch for a piece for violin and piano in the hand of Frédéric Chopin.

- *In letters and essays by composers* — Writings about music include essays by Étienne-Nicolas Méhul; Albert Roussel; and Camille Saint-Saëns. Good series of letters by a number of composers were acquired including, besides Reynaldo Hahn mentioned above, Benjamin Britten; Sir Arnold Bax; Gustave Charpentier; Cécile Chaminade; Samuel Coleridge-Taylor; Jules Massenet; Darius Milhaud; Ignaz Moscheles; Henri Vieuxtemps; and Sir Ralph Vaughan Williams.

What can an endowment do? In half a dozen years it can create a collection that demands scholarly and intellectual respect; after that, it’s there to create another one. After that, another. Endowments do a library good!
In July, the Office of the President inquired about hanging paintings on the upper walls in Healy Hall's historic Philodemic Conference Room, used for more than a century for meetings of the venerable, 174-year-old Philodemic Debate Society. A few weeks later, the likenesses of eleven prominent people from Georgetown's past graced its interior.

Curatorial staff were able to confirm that paintings had been hung there in the past. Undated photographs in the University Archives, probably from the late nineteenth or early twentieth century, reveal which paintings were hung on the south and west walls; the north wall is faced with windows, and no photographs of the east wall were found. Anecdotal evidence suggests that the paintings remained in the room until at least the 1960s.

All eight paintings from the archival photographs were located. Some had since been re-hung in the President’s office, and were removed during summer renovations; others were in the Vault. Fortunately, all but one were in suitable condition to be installed. For practical and aesthetic reasons, the orders of some were switched from how they appeared in the archival photographs, and others were added to the selection. It was decided to place three portraits of members of the Harrison family on the east wall: Major Thomas Harrison, combat hero in the War of 1812; midshipman George W. Harrison, who attended Georgetown and who died at age 19 aboard a U.S. Navy ship near Macau; and Ann Mattingly Harrison, wife and mother, respectively, of the other two, and a direct descendant of Mattinglys who arrived with the Jesuit mission to Maryland on the Ark and the Dove in 1634.

Hanging the paintings entailed some logistical challenges. Most were in heavy, ornate frames, and were to be placed at least seven feet from the floor, on plaster walls that turned out to be weak at several points. University Facilities generously provided movable scaffolding and assigned two of their experienced technicians, George Hammer and James Wilmot, who have assisted the Art Collection on previous occasions.

In addition to the three Harrisons, the portraits are (as seen from left to right in the accompanying photograph): prominent physician James Ethelbert Morgan, a professor in the School of Medicine from 1852 to 1876; Philadelphia writer, editor, and publisher, and U.S. consul to Paris, Robert Walsh, who attended Georgetown,

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How many Olympic medals have Georgetown athletes won?

By the archivist’s count, at least 33 Olympic athletes have had a Georgetown affiliation. These athletes have competed in track and field, rowing, basketball, equestrian, and kayaking events and have won 15 medals – five gold, five silver, five bronze. Our initial venture into Olympic competition came in 1900, when the games were held in Paris, France. A trio of Georgetown sprinters, Arthur Duffy, William Holland, and Edmund Minahan, competed and won four medals: one gold, two silver and one bronze. This still stands as the highest medal total by Georgetown athletes at any single Games. According to the Georgetown College Journal of December 1900, of the nine American colleges represented at the Paris Games, only the University of Pennsylvania, with a squad of thirteen, placed in more events than Georgetown.

Is it true that the statue of John Carroll, which sits in Healy Circle, arrived on campus too late for its own unveiling ceremony?

Fund raising for the bronze statue of John Carroll began in 1909. A grand unveiling ceremony was planned for May 4, 1912. Chief Justice Edward Douglass White, who had been a student here from 1857 to 1860, was to make the presentation speech and Cardinal Gibbons, Attorney General George F. Wickersham who was representing President Taft, Speaker of the House Champ Clark, and Baron Hengelmuller, Ambassador from Austria-Hungary and Dean of the Diplomatic Corps, were also slated to speak. However, after invitations had been sent out, the foundry notified the university that the statue would not be ready in time. Not wanting to postpone the ceremony, Georgetown officials ordered a plaster cast of the statue, which was painted brown and duly unveiled in front of thousands. In 1940, Brother James Harrington, who was in charge of workmen on the campus in 1912, recalled that: “Weeks later, in the dead of night, today’s bronze statue was substituted for the spurious one and no one was the wiser.”

Did a decorated war hero once serve as our mascot?

After World War I, many veterans came to Georgetown, among them a dog named Stubby who was said to represent the breed of Boston bull terrier in a general way. Stubby had been adopted by the 102nd Infantry while it was training at Yale and, when his unit was deployed to France, Stubby went along, smuggled on a troop ship. He arrived at Georgetown in 1922 with J. Robert Conroy, veteran turned Law student, and became the mascot for the football team. Between halves, Stubby would nudge a football around the field, much to the delight of the crowd. When he died in 1926, The Hoya ran an obituary which reads in part: “While [in France] he went through the four big drives with his regiment, and acquired a throbbing hatred for the enemy, and a penchant for collecting medals. It is related of him that, not content with merely helping the boys out in rounding up the enemy, he went out on his own one day, picked up the first German in sight, clamped eager teeth into the calf of the gentleman’s leg, and held him there until his buddies relieved him of his prisoner. For his bravery and devotion to the Americans, he was awarded medals by both the French and American governments. He was wounded once by shrapnel, but otherwise came through unharmed.” Stubby’s final resting place is in the Smithsonian Institution. Several pictures of Stubby can be seen at the “History Wired” Smithsonian website: http://historywired.si.edu/detail.cfm?ID=519.
CIRLA Fellows Named

The Chesapeake Information and Research Library Alliance (CIRLA), in association with the Association of Research Libraries, has announced the 10 recipients of its 2004 Fellowships. The program offers these new Fellows the opportunity to attend library school while working at a CIRLA member library; receive on-the-job mentoring and coaching and financial support; and follow up their MLS training with paid one-year professional positions at CIRLA libraries. (See the Winter 2003 issue of this Newsletter for a story on the launch of the program.)

The Fellows for 2004-2005 are:

Jovanna Frazier
Alliah Humber
Julius Jefferson Jr
Sandra Marroquin
Anne-Marie Elizabeth Meegan
Hector Morey
Zhongjie Sun
Takako Suzuki
Nedelina Tchangalova
Amber Thiele

More information about the Fellows and the program is available at the CIRLA Fellows website at http://cirlafellows.georgetown.edu.

College in 1797-1798; Charles B. Kenny, Class of 1858, L.L.D. 1910, a prominent attorney and generous benefactor to the University; Thomas Antisell, a professor of chemistry in the School of Medicine’s first faculty, beginning in 1858; Thomas M. Herran, Class of 1863, A.M. 1868, who was to become a diplomat from Colombia to the United States, and who negotiated the treaty for U.S. rights to the Panama Canal; James B. Ord, Class of 1806, the first of several generations of Ords to attend Georgetown; William Gaston, the first student enrolled at Georgetown College (in 1791) and later a senator from North Carolina; and Commodore Stephen Decatur, naval hero in the War with Tripoli and the War of 1812.

Reaction to the installation of these significant portraits has been wholly positive—consistent with each occasion that artwork has been retrieved “from the Vault.”

Graham Greene, Continued

Georgetown Professor of English and a frequent lecturer on Greene. A screening of the rarely seen Greene film Doctor Fischer of Geneva, or the Bomb Party, was also held at the Embassy of Switzerland on September 22.

The Library would like to thank Joe (C’49) and Jeannine Jeffs, Peter (C’60) and Ann Tanous, Nicholas Scheetz C’74, the Embassy of Switzerland, and Viking Penguin publishers for sponsoring various portions of the symposium.
In celebration of the fortieth anniversary of The Washington Print Club, an exhibit in the Fairchild Gallery has on display a twenty-year retrospective of fine prints by Washington-area artists, published on the covers of *The Washington Print Club Quarterly*. A non-profit membership organization of artists, collectors, professionals, and print enthusiasts, The Washington Print Club was established in 1964 to "bring collectors together and provide opportunities for learning more about the field through exhibitions, demonstrations and lectures," as founding member Mary Hewes told *The Sunday Star* in 1965. With this vision, energy, and enthusiasm, a handful of young Washingtonians established a dynamic new forum for the study and appreciation of fine prints and other works on paper.

The Washington Print Club pursued a creative agenda, commissioning posters and prints from emerging local artists, arranging printmaking demonstrations and symposia, sponsoring tours of public and private collections, and mounting regular exhibitions. Its first exhibition, in 1965, was held in the gallery of Washington's 16th Street Jewish Community Center.

Among the club's memorable past undertakings were a series of biennial "High School Graphics" exhibitions. Some of those judging the exhibitions, such as Sam Gilliam and Percy Martin, are featured in our current exhibition.

To celebrate its twentieth anniversary, the The Washington Print Club began reproducing original prints by local artists on the cover of its quarterly publication. The cover illustrations emphasize the importance of hand-pulled prints (i.e., prints created from an original matrix, such as an etching plate, lithographic stone or carved wood block), and the selected artist should have a strong body of work in this medium. Once selected for the *Quarterly*, the artist provides a statement about his or her work, and an informative article on the artist is included in each issue.

We are fortunate to have several master printmakers represented among the first decade of *Quarterly* covers, including Un'ichi Hiratsuka, Jacob Kainen, Lynd Ward, and Prentiss Taylor. Artists and printmakers such as these made a significant contribution in establishing Washington as an active and vibrant fine arts community in the late twentieth century and in inspiring—as teachers and mentors—a new generation of printmakers, several of whom appear in this exhibition.

Ranging in subject and style from autobiographical content to abstraction, the prints exhibited here demonstrate their artists' commitment to the graphic arts, as well as the technical mastery required to achieve such vivid and striking personal expressions.

In the 1990s, the print club transferred its cover art prints to Georgetown's Special Collections Division under the supervision of Curator of Prints Joseph A. Haller, s.j., one of the Club's advisors. The collection of Washington Print Club cover prints was acquired through the generosity of the artists, either as outright gifts or for a fraction of the retail price, thus making it possible to assemble an impressive array of extraordinary works produced in and around Washington during the last two decades.
IN MEMORIAM:
GEORGE H. O'CONNOR JR.

The Library will greatly miss George H. O'Connor Jr., C'40. Mr. O'Connor passed away on October 2 at the age of 85.

A Washington DC native and resident, Mr. O'Connor had a distinguished career in government and business. He was a long-time member of the Library Advisory Council. He will be remembered as a loyal and generous friend to the Library and to Georgetown University.

A new endowment, the Language and Culture Resource Fund, has been established at the Library in honor of Dona Clea Rameh, professor of Portuguese at Georgetown from 1969-2004. The fund's purpose is to acquire language and cultural resources for the Main Campus Libraries, with particular emphasis on Portuguese-related needs.

Lisa Gentil, I'74 has given a leadership gift to establish the fund. The Library gratefully appreciates Lisa's generosity and spirit in making this project a reality. Anyone interested in participating in this endowment is asked to contact Aurilla Fusco, Director of Development for the Main Campus Libraries, at 202-687-5666 or via email at amf49@georgetown.edu.

BOOKS BY ALUMNI*

Ronnie and Nancy: Their Path to the White House—1911 to 1980.
By Bob Colacello, F'69, September 2004

Mexicans and Americans: Cracking the Cultural Code.
By Ned Crouch, F'64, June 2004

*If you are a Georgetown alum with a recently published book or know of such a work, please let us know!

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