CIRLA FELLOWS PROGRAM LAUNCHED

Georgetown University has received a $260,000 federal grant from the Institute of Museum and Library Services (IMLS) to help educate and train a new generation of librarians. In partnership with the Chesapeake Information and Research Library Alliance (CIRLA) and the Association of Research Libraries (ARL), Georgetown will launch the CIRLA Fellows Program. The three-year program will provide 13 people from diverse or underserved populations with the educational, experiential and financial means to enter the field of research librarianship. Fellows will receive full or part-time employment, extensive workplace-related training, mentorship and career development. After graduation with a Master of Library Science degree, each Fellow will be provided with a one-year full-time professional position in one of the CIRLA libraries (Georgetown University, George Washington University, Johns Hopkins, Howard University, University of Delaware, University of Maryland, Smithsonian Institute Libraries, the National Agricultural Library and the Library of Congress).

Based on recent demographic data, almost 58% of professional librarians will reach retirement age between 2005 and 2019. Minority student populations in universities are growing, but the minority representation of professional librarians in academic and research libraries is only 12%. The IMLS grant seeks to offset a critical national shortage of professionals entering library science and to expand the diversity of library staff.

The Institute of Museum and Library Services (IMLS) is an independent federal grant-making agency dedicated to creating and sustaining a nation of learners. The Institute fosters leadership, innovation, and a lifetime of learning by supporting the nation's 15,000 museums and 122,000 libraries. The Institute also encourages partnerships to expand the educational benefit of libraries and museums. You can learn more about the Institute on their website at www.imls.gov.

More about the CIRLA Fellows Program will shortly be available from the Library website at www.library.georgetown.edu.
We often refer to Georgetown as a "research library" because of the size and scope of our collections. We also tend to differentiate between the research collections and the special collections, although in truth most special collections are invaluable for research. What actually is a research library, and what if anything distinguishes it from other libraries?

Almost every library is a part of a larger entity—academic institution; government; scientific or medical organization; corporation. If the entity is a research institution, then certain expectations will be set for the library because the library's raison d'être is to support the mission of its parent. To do so requires a thorough understanding of the needs of the users of the library, as well as an ability to acquire the funding necessary to support those needs.

A small, proprietary library, such as one attached to a scientific firm, might consider itself a research library if its collections and services can support the requirements of its scientists and researchers. In this case, size and breadth of collections are less important than the depth of holdings in the subjects crucial to the work of the firm. By contrast, every academic library, regardless of size, must meet the primary objective of supporting the curriculum of its educational institution, most especially for its undergraduates. But an additional objective for many academic libraries is to support the research needs of its graduate students, faculty and researchers. Providing research support can be challenging to libraries, not only because of finite financial resources, but also because of the growing specializations within fields that represent innovations in scholarship.

Georgetown University is a "Catholic and Jesuit, student-centered research university" with doctoral programs in 20 fields. Because of the research mission of our parent, the library's resources and services necessarily extend beyond curriculum support, and so we consider ourselves a research library. The Association of Research Libraries (ARL), of which Georgetown has been a member since 1962, articulates qualifying principles that validate our library's research status. The ARL's mission is "to shape and influence forces affecting the future of research libraries in the process of scholarly communication," so its 124 members share both common values and goals as well as measurable characteristics, such as size of collections (at least one million volumes) and amount of expenditures and resource support for staffing, materials and services. Each year the libraries provide statistics to the Association, which then calculates an index rating comparing its members in

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Masters in Mezzotint: Color Prints by S. Arlent Edwards, which was on view in the Fairchild Gallery this winter, highlighted both an artistic method and an artist too little recognized today. Samuel Arlent Edwards, born in 1862 in Somerset, England, reinvented the complex and time-consuming process of single-print mezzotint engraving in color, an art dormant since late in the eighteenth century. The process is unforgiving of error or impatience, but allows unsurpassed delicacy of line, color shading, and texture.

The "mezzotint" process shows tonal shading—"mezzo" or half-tints between black and white. To create a mezzotint, a copper plate is uniformly roughened to the texture of fine sandpaper with a tool called a "rocker," a chisel with a curved serrated blade. This roughened surface—the "burr"—will hold ink for transfer to paper. The artist then smooths the plate for light areas, using scrapers of various sizes and a burnisher to make delicate final adjustments and gradations of shading. The slightest error can ruin the image because there is no way to restore the burr that is removed.

Edwards achieved early success in making mezzotint reproductions of well-known paintings, a path he was to follow all his life. In 1887, he enjoyed the distinction of having an engraving exhibited at the Royal Academy in London. Edwards came to New York in 1890, and established a well-deserved reputation for his meticulous copies of old master paintings by such artists as Sandro Botticelli, Leonardo da Vinci, Johannes Vermeer, François Boucher, Thomas Gainsborough, and George Romney. His attention to detail resulted in creative reinterpretations that are far more than mere reproductions. He abhorred the traditional practice of touching up imperfect prints by hand, and he routinely penciled in this statement just above his signature: "Engraved and printed in color at one printing without retouching." Edwards himself inked and printed each plate for every copy, and therefore no two prints were exactly alike.

Edwards lived in Belgium from 1910 to 1934, where he continued to issue mezzotints. He returned to the U.S., settling in Westport, Connecticut, where he died in 1938. Masters in Mezzotint was the first museum or gallery exhibit devoted exclusively to S. Arlent Edwards.

The prints in Masters in Mezzotint were generously donated by the artist's son, Sam A. Edwards, of Washington. Mr. Edwards also lent a "Botticelli Madonna" in the original frame, and two portraits of his father: a pencil drawing by Hungarian artist Angelo Zeyer, and an oil on panel by Knoxville painter Charles F. Naegle. Additionally, the exhibit was augmented by a loan of S. Arlent Edwards' tools, from the Smithsonian Institution's National Museum of American History, Behring Center.

Readers can learn more about S. Arlent Edwards and see the items on exhibit online at www.library.georgetown.edu/dept/speccoll/guac/edwards_03.
REPORTING CONFLICT

The Library Associates sponsored their first event in Paris on October 9 at the offices of Bloomberg L.P. and with the considerable help of the Georgetown University Club of France. A media panel discussed The Role of the Media in Recent Conflicts. Panelists compared their experiences reporting on conflicts in Baghdad, Basra, Nasiriya, Israel, Palestine and other hot spots around the world. The panelists who kindly took time out to talk to our Paris friends and alumni were moderator Ulysse Gosset, former Bureau Chief and foreign correspondent in Washington and Moscow for the French television channel TFI; Jon Henley, Paris Bureau Chief for The Guardian; Jacques Tarnero, author of the documentary film Decryptage; Keith Richburg, Paris Bureau Chief for The Washington Post; and Vivienne Walt, foreign correspondent for TIME magazine and The Boston Globe in Baghdad.

Our thanks go to Mary A. Kelly, C'86, President of the Georgetown University Club of France, for her generous help in organizing this event, to Paul Tori, C'89, for donating wine from his winery Chateau Saint-Jean d'Aumieres, and to Bloomberg L.P. for donating the venue.

EVELYN WAUGH AT 100: A CENTENNIAL SYMPOSIUM

Evelyn Waugh would have celebrated his 100th birthday last October, and on October 24 in recognition of that milestone the Library hosted Evelyn Waugh at 100: A Centennial Symposium. The celebration was shared by panelists Joseph Crowley, former American intelligence officer who became acquainted with Evelyn Waugh while serving at the American Embassy in London; Teresa Waugh D'Arms, eldest daughter of Evelyn Waugh; John Glavin, Professor of English, Georgetown University; Selina Hastings, Waugh biographer; Patrick R. O'Malley, Assistant Professor of English, Georgetown University; and Douglas Lane Patey, Sophia Smith Professor of English, Smith College.

This program was made possible by the generosity of Sam Radin P'06, Charles A. Severs, III, C'64, L'67, and their firm, National Madison Group, Inc., a National Financial Partners company; and by Nicholas Scheetz C'74, Manuscripts Librarian.
A CONVERSATION WITH SHIRLEY HAZZARD

The National Book Award for Fiction went this year to Shirley Hazzard's acclaimed book, The Great Fire. Associates were fortunate to hear her speak on November 13, the week before the award was announced. Her luminous talk ranged through subjects such as the inspiration for her book, her childhood memories about beloved books and reading, the nature of love in storytelling, and the power of libraries.

Shirley Hazzard previously spoke to the Associates three years ago after the publication of her book Greene on Capri.

FIFTEEN YEARS TO BECOME AN OVERNIGHT SUCCESS

Roger Hall, New Zealand's most successful playwright, spent the fall semester teaching at Georgetown, and spoke to the Associates in November about his rocky but humorous road to success. Hall’s first play, Glide Time, was an overnight hit and since its debut he has written stage plays, musicals and some 60 TV sitcom episodes for New Zealand television.

HOLIDAY PARTY

Holiday Party speaker David Gewanter, Associate Professor of English at Georgetown, and his new book of poetry, Sleep of Reason.

The Georgetown Chimes sing, with Santa (Fr. Jim Walsh).
In October, “From the Vault” saw the annual Halloween presentation of The Exorcist in Gaston Hall. Why is this relevant to the Art Collection? During Act 2, when Father Damien Karras (Jason Miller) walks up the north stairway in Healy Hall to his meeting for seeking apostolic approval to perform the exorcism, we noticed a painting on the wall near the stairs where none hangs today.

Curious, we borrowed the DVD from the Gelardin New Media Center, but even in a frame-by-frame examination of the scene, the painting was too dark to discern on the small screen. However, Archivist Lynn Conway remembered seeing a still from the film, revealing that the mysterious painting was The Birth of the Flag by Henry Mosler (1841-1920), now hanging in the Grand Reception Room in Old North.

The Birth of the Flag (1912) is one of three Mosler scenes from the War for Independence in the Art Collection. Mosler, a Jewish artist from Cincinnati, was highly regarded for his portraits, historical scenes, domestic and genre scenes, and works of spiritual significance. Mosler’s father was a lithographer in Germany. As with many U.S. artists of the time, Henry Mosler studied in Düsseldorf and Paris, and painted in the “academic” style of refined figural compositions. He won prizes from the Salon and the Paris Exhibition, the Royal Academy in Munich, and the National Academy of Design in New York. One historian writes that “Henry Mosler was a consummate professional as an artist.... His success was in large part due to his keen understanding of contemporary tastes.”

The Birth of the Flag depicts the legendary event of Betsy Ross and her assistants sewing the original Stars-and-Stripes in her Philadelphia seamstress shop. The Mentor, a popular early-twentieth-century weekly magazine of art and culture, reproduced The Birth of the Flag in a 1913 issue on the founding of the nation, exhorting that “[o]ur readers will surely feel the grace and charm as well as the vital interest of this picture.” The Birth of the Flag was included in the catalog for “Henry Mosler Rediscovered” at the Skirball Museum in Los Angeles in 1995.

The other two Mosler works from that Mentor issue, Washington Crossing the Delaware and Victory of the Bonhomme Richard, hang in the grand stairway of Old North in the McDonough School of Business. (A fourth Mosler painting, Ring, for Liberty, was destroyed during a student riot in the 1960s.)

While The Birth of the Flag is not central to the classic Exorcist tale of good-versus-evil, we are nonetheless pleased to see that a landmark work from the Art Collection had a “cameo” in one of the great cinematic masterpieces of the late twentieth century—and that Henry Mosler and this painting have received deserved recognition in several important publications.

1 Warner Bros., 1973; William Friedkin, director; screenplay by William Peter Blatty (C’50).
CASTRO'S CUBA TODAY

Brian Latell, adjunct faculty member of Georgetown's School of Foreign Service since 1978 and a Senior Associate in the Americas Program at the Center for Strategic and International Studies, spoke on Castro's Cuba Today in October as part of the Government Documents Speaker Series.

Professor Latell called Fidel Castro's rule a "Faustian bargain with the devil." He focused on changes in Cuba since the fall of the Soviet Union in 1991 which allowed Castro to remain in power without Soviet support. New strategies, according to Latell, included succumbing to the military's material desires, which made it necessary to open Cuba to foreign tourists in order to bring in money to maintain their lifestyle. Cuba has in consequence seen an increasing dividing line between rich and poor. "Whatever utopian principles Castro espoused in the 1960s and 1970s, all had pretty much been compromised by the 1990s," said Latell.

Simultaneously, the number of dissidents opposing Castro's regime has grown. This group is characterized by peaceful opposition, and encouraged by the fact that Castro is getting older. Latell sees changes in Cuba's future, but is hesitant to predict exactly how those changes might take shape. He did, however, suggest that if Castro's reign ended today, his brother Raul would likely be his successor.

A videotape of Dr. Latell's presentation is in the New Media Center at the Library, and further Library resources on the subject have been put together in an online brochure at www.library.georgetown.edu/dept/govdocs/latell_bib.htm.

VISUAL ARTS OF JAPAN


The exhibit will also be available for viewing online at www.library.georgetown.edu/dept/speccoll/guac/japan_04/.

> Fujiyama from Kawaibashi, at Tokaido, by Kimbei Kusakabe; hand-colored albumen photograph, late 1800s; 12.9 x 22.1 cm.
The online tutorial, *Joining the Conversation: Scholarly Research and Academic Integrity*, is new this academic year and a required assignment for all incoming freshmen and transfer students. The tutorial, which covers not only research skills but research ethics, can now be taken by "guests." Associates interested in the choices that face today's students can take an hour or two and go through the online tutorial. You won't be graded.

As part of the Library's Millennium Newsroom project, two media screens in the Lauinger lobby are now featuring close-captioned news, financial, and C-SPAN channels and will broadcast select campus events as they occur. A screening room off the lobby is also close to completion. With seating and sound, it will screen special programming from the campus and news and events of special note. A web-enabled form is planned for the campus community to request specific news and information programming.

The Lauinger Library now has a new way for students and faculty to check out library books. A self-checkout machine, now located in the third floor foyer, is available during all hours the library is open, and is especially convenient for those hours the Circulation Desk is closed but the library's book stacks are accessible. Students and faculty will be able to check out books in the wee hours instead of waiting until the Circulation Desk opens.

More Irving Amen works can be seen on his website at: www.irvingamen.com.