Dr. Robert C. Wilburn, President of the Gettysburg National Battlefield Museum Foundation, opened his mid-September lecture to friends of the Library with a quote from historian and author David McCullough, who said that "our story... is the most important resource we have." The title of Dr. Wilburn's lecture was "Historic Preservation: Telling Our Story," and as illustration Dr. Wilburn shared not only plans for Gettysburg, where he has been since 2000, but also his own story of working on historic preservation both personally and professionally over the last 30 years. This event marked the Fourth Annual Casey-McIlvane Lecture, a series co-founded by Roseanne McIlvane Casey, S’79 and her niece, Nancy McIlvane Del Genio, F’82.

Dr. Wilburn's first experience in historic preservation was as a protestor, when he and his wife and young son staged a "live-in" to prevent the demolition of John Sutton Hall at Indiana University of Pennsylvania, where Dr. Wilburn was President from 1975-1979. The building was saved, and today the school's website describes it as the "heart of the university." Dr. Wilburn also gave examples of his work at the Andy Warhol Museum in Pittsburgh and the Colonial Williamsburg Foundation to illustrate the importance of historic preservation.

The majority of Dr. Wilburn's talk focused on plans for the renovation of Gettysburg National Military Park. Currently, nearly 2 million people visit the Gettysburg museum and visitor center each year, despite the fact that the building is only designed to handle 400,000 annually. The Foundation is working on plans for a new museum and visitor center, which will allow for new programs and greater exhibit space to display the park's collection of more than 700,000 archives and artifacts. Plans are also underway to restore portions of the battlefield and the Cyclorama painting, a giant circular oil painting depicting General George Pickett's Confederate infantry in battle.

Questions after the talk focused mainly on the plans for Gettysburg and the historical importance of the park. As Dr. Wilburn noted, "it's important, today more than ever before, that we do all we can to find ways to help our citizens connect with their past, and draw lessons for the future." More about Gettysburg can be found online at www.gettysburgfoundation.org.
On October 1, 2003 the Georgetown University Library achieved a long-anticipated goal. We opened the restricted portion of the Graham Greene archive to the public. The selected date was one year before the centennial of Greene's birth; expecting that scholars will need to prepare for the anniversary, we are pleased that the entire collection is now available to researchers after many years of restriction. (The opening of the archive also coincides with our forthcoming symposium on Evelyn Waugh on October 24th, during Waugh's centennial year.)

Georgetown University holds one of the world's most significant repositories of Graham Greene's work. One of the missions of a university is to advance the creation of new knowledge. University libraries naturally become partners in that mission by acquiring, preserving, organizing and providing access to materials that represent the best scholarship, on which new scholarship will be built. Our obligation to our students, faculty and researchers is to facilitate their use of the materials that we own, or can make accessible, freely and openly.

With such an obligation, how then could we have restricted a portion of the Graham Greene archive?

The answer, paradoxically, lies in obligation; this time, to the provider of the materials—Graham Greene himself—and to the biographer to whom Greene gave carte blanche access. Over the years that the library was acquiring items from Greene, his biography was in the process of being written. While we knew that the biographer was to have full access to everything Georgetown owned, we didn't know who else could have access. We wrote to ask this of Greene, and in direct response, Greene replied:

"I would prefer that you confined material for the time being to [the biographer] as he is doing the authorised biography. Of course after that has appeared — if it ever does! — other researchers could be allowed access."

[Letter from Greene to Joseph E. Jeffs, University Librarian, December 14, 1981.]

Greene's response, however, is ambiguous: What weight does "prefer" have? What does "for the time being" indicate? When does the biography "appear"—when the first volume (of three planned) is published, or when all volumes are available? Finally, what if the biographer never had produced the biography ("...if it ever does")? Would we have been obligated to keep this portion of the archive closed in
Readers may recall the exhibit Religious Drawings by John Watson Davis, shown in the Fairchild Gallery last fall and winter. Recently Margaret Williams of Ventura, California donated to Special Collections some items that she had purchased at an estate sale in New York pertaining to John Watson Davis and his family. Ms. Williams’ research had led her to the Art Collection’s web site on the artist (http://www.library.georgetown.edu/dept/speccoll/guac/davis_02/).

We are grateful to Ms. Williams for choosing Lauinger Library as the repository for these interesting items. Included are family papers and photographs, including the first photograph we had seen of the artist; black-and-white proof reproductions of illustrations by J. Watson Davis; a fifty-part Pictorial History of the World’s Great Nations published in 1882, which the artist’s granddaughter says he would have used for reference; the typewritten synopsis of a story Mr. Davis had written for a contest; a French geography book from his childhood in Paris; and rare books, military medals, and jewelry.

This year’s First Year Student Academic Workshop featured the novel The Feast of the Goat by acclaimed Peruvian writer-in-residence Mario Vargas Llosa. The Workshop, a requirement for all first-year students, includes a presentation by the featured author and small discussion groups led by members of the University community. Artemis G. Kirk, Louis J. Reith, and Michael Neuman from the Library each led a discussion this year.

The book is a novel about the effects of the regime of the Dominican Republic’s longtime dictator, Rafael Trujillo, but one of the book’s many fascinating aspects is the interweaving of historical fact with invention. Vargas Llosa’s compelling lecture to his audience explained that after he wrote the novel it was difficult for him to state what was real and what was fictional. This is because Vargas Llosa, who has lived under brutal totalitarian regimes, knew from his own memory as well as from his research into the Trujillo years that everything described could and did happen. Trujillo’s regime, to Vargas Llosa, was emblematic of dictatorships replete with cruelty, corruption, destruction of liberties and the collective moral consciousness, and terror. The author concluded his remarks by saying that it was important to know about dictatorships in order to try to prevent them from recurring.

More information about the Workshop and the book can be seen online at http://www.georgetown.edu/main/provost/workshop/.
LIBRARY DEBUTS NEW WEB SITE

This summer the Library unveiled its newly redesigned web site. The new homepage makes key resources more readily available and provides added gateways to information. Notable changes include:

- A search box for GEORGE, the online catalog, allowing direct searching of the catalog.
- The Research Advisor, which points users to the most appropriate databases and indexes by broad subject categories or narrower topics.
- Tabs across the top of each page to facilitate navigation by broad categories of the site content.
- Contact information, including the link to our Live Help online reference service, prominently located in the upper left corner of most pages.
- Navigation links on the left side of all the pages, providing quick access to information using roll-over listings, reducing the number of links (clicks) that must be followed to get to the site content. You can also just click on the desired navigation link headings. You’ll find the same topics from the roll-over list but on a separate page, arrayed more traditionally.
- “How to...” links, which anticipate some of the most frequently asked questions about using the library and provide easy-to-follow instructions on efficiently accomplishing that task.
- “More information for...” pages, which offer handy links to information addressing the needs of specific audiences (e.g., faculty, undergraduate students).
- The former Library website had been in use with only minor changes since the Fall of 2000. In addition to offering the many new features mentioned above, the new design incorporates technologies that will simplify maintaining and adding information to the Library site.

CURRENT AND UPCOMING EXHIBITS

October - November
Evelyn Waugh at 100: A Centennial Exhibition
Gunlocke Room and Kerbs Exhibit Area

November - December
Shirley Hazzard: A Life in Literature
Kerbs Exhibit Area

November - February
Singular Impressions: The Color Mezzotints of S. Arlent Edwards
Fairchild Gallery

September - December
Musical Autographs from the Library of Paul Hume
Leon Rubbin Gallery

OBLIGATION, continued

perpetuity? Who would ever be able to decide?

The Lauinger Library has abided by what we believe to be the intent of Greene’s wish because we are unambiguously committed to good stewardship. We would lose credibility, as well as potential future collections, if we were to disregard an obligation.

Through the intelligent intercession of our staff with the Greene biographer, we reached a mutually satisfactory date to open the archive. We thus may continue to fulfill our mission to advance the cause of scholarship, even as we resolve to clarify future agreements with donors so that our obligations will always be unambiguous.
Did John Barrymore graduate from Georgetown?

John Barrymore did not graduate, although he was a student here from 1895-1897. He went on to find fame as a stage and film actor and is perhaps best remembered for his Shakespearean roles. A Georgetown College Journal article from February 1933 quotes an interview with Barrymore in which he says that when he first arrived at Georgetown, “a priest took me through the buildings. I paused in the gymnasium to swing on the parallel bars and as I turned over there fell out of my pockets a razor, a dime novel, and half a pint of whiskey. The mishap gave the priest more information than I could have supplied in 80 confessions. They were very kind to me at Georgetown and although they eventually expelled me, they did it in a nice way.”

When were our first female students admitted?

Different schools on campus admitted women at different times. The university became fully coed in 1969, when women were at last admitted to the College of Arts and Sciences. The first record of female students at Georgetown is in the 1881-1882 catalog of the Medical Department, as our Medical School was then called. The catalog contains a list of students enrolled in the previous academic year. Included in that list are Annie E. Rice from Maine and Jeannette J. Sumner from Michigan. We know that, after a year, the two transferred to the Women’s Medical College of Philadelphia and completed their medical education there, but the Medical Department records provide no clues as to how they came to be admitted or why they transferred. The two pioneering women subsequently returned to Washington and established the first dispensary here for poor women and children.

Is it true that one of our presidents did construction work on campus?

As unlikely as it seems, yes. The interior of Old North was completed with the assistance of President William Matthews in 1809. The land on which Old North sits was purchased in 1793, and work on the building’s exterior was completed by 1795. But finding money to pay for that work had been a constant problem. Records in the University Archives show that, at one point, building expenses were paid in beef rather than cash. In light of this, it is perhaps not surprising that there was no money available to fund significant work on the building’s interior. By 1809, when Fr. Matthews became president, only the third floor had been completed and was in regular use. When an anonymous gift of $400 to help finish the interior was received, Fr. Matthews, who was known for his concern over the appearance of the campus, went to work on the building, mixing mortar at the side of the hired plasterer.
Do you know how the Library chooses its books? In an ideal world, an academic library might collect every book in every language published in every country. There would be space for them all, and enough people to keep track of them and find them for anyone who needed them. In our real world, though, choices must be made.

How are the choices defined?

The Library buys books that support Georgetown University’s curriculum and faculty research. In areas where the University has extensive programs, the Library will buy resources equally extensively and in depth. In subjects such as engineering or architecture, for which the University doesn’t have a program, only the more basic reference sources will be purchased.

Where do the books come from?

The books come in from all over the world. The Library deals with over 500 vendors worldwide.

Who chooses the books?

Each university department has a liaison at the library. These liaisons, over 20 with expertise in their assigned fields, have various resources at their command to make choices for the library, not just for books but also for serials, nonprint materials and e-resources. Many vendors, having a profile of the Library’s needs, send approval forms for their new books that fit that profile, to be accepted or rejected, or may even send the actual book on approval. Their catalogs may come in on paper, or be available online. Topical articles that include lists of bibliographies run in library publications, including Library Journal (http://libraryjournal.reviewsnews.com/). The Association of College and Research Libraries publishes Choice: Current Reviews for Academic Libraries (www.ala.org/acrl/choice). Faculty may also make recommendations.

Where does the money come from?

The money to buy these books comes from the collections budget given to the Library by the University, from endowment and current use funds from donor gifts, and from grants received by various University departments that include a component for Library support.

The Art Collection is pleased to announce that two scholars have made an important attribution for one of our valued paintings: *The Annunciation*, a late medieval–early Renaissance work from Italy that has been at Georgetown since 1893, and once hung in Carroll Parlor.

For many years, *The Annunciation* had been attributed to "a follower of" Fra Angelico ("Angelic Friar") (1387-1455), the celebrated Tuscan painter and member of the Order of Teaching Priests. In fact, attribution of art from early Renaissance Italy is difficult for a number of reasons, including that painters rarely signed their works.

This past summer, Everett Fahy, Chairman of the Department of European Paintings at the Metropolitan Museum of Art in New York, visited the Art Collection to study *The Annunciation* for research. Mr. Fahy was impressed by the painting's size (50 x 63 inches) and overall good condition. He recommended that some minor paint chipping be addressed by expert local conservators. Mr. Fahy concurred with the judgment of art historian Miklós Boskovits, who in 1971 and 2002 had identified *The Annunciation* as the work of Giovanni Toscani (c. 1370-1430), a painter from Arezzo whom the renowned biographer Giorgio Vasari said excelled among all of the pupils of Giotto, a highly praised master of the time. (According to Vasari, Toscani painted an *Annunciation* on the wall of a chapel of the Vescovado of Arezzo.)

Works by Toscani, who predeceased the innovative master Masaccio, are quite rare: perhaps as many as thirty paintings, including murals in Italian churches, are extant. A handful of works, reasonably attributed are in the United States, including those at museums in Cleveland, Memphis, and Coral Gables. Also, the *Griggs Crucifixion* at the Metropolitan Museum of Art has sometimes been ascribed to Toscani, among several artists. (One scholar surmises that Toscani and Fra Angelico, as young painters in Florence, "must have kept an eye on each other's work.")

*The Annunciation* was given to Georgetown by Maria Coleman, a benefactress of the museum that occupied part of Healy Hall in the late nineteenth century. It currently hangs in Campus Ministry offices.

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1 Correspondence from Miklós Boskovits, January 1971; Luciano Bellosi, et al., *Masaccio e le origini del Rinascimento* (Geneva-Milano: Skira, 2002); *The Annunciation* is illustrated on page 56.


We thank all those friends of the library who have donated books, manuscripts, or other library materials in recent months. Among them are:

Jean R. Warnke
The papers of former chief U.S. arms control negotiator Ambassador Paul C. Warnke. Mrs. Warnke died shortly after giving us this gift, and our thoughts are with her family.

The Hon. Selwa S. Roosevelt
White House Chief of Protocol albums and rare books.

Mrs. Laura Joost
Rare books, journals, pamphlets and correspondence.

Mrs. Edward J. Pope
A collection of objects belonging to the Ottoman Princess Niloufer.

> Evelyn Waugh at Georgetown the night of February 10th, 1949. Left to right are Rev. Gerard F. Yates, S.J., Waugh, Rev. J. Hunter Guthrie, S.J. (who was shortly to become President of Georgetown), and Rev. Edmund A. Walsh, S.J. Waugh lectured twice in a crowded Gaston Hall. Evelyn Waugh at 100: A Centennial Symposium, will be held on October 24, 2003 in ICC Auditorium. From the Georgetown University Archives.