ONE OF THE RECENT SUCCESS STORIES IN THE RARE BOOK MARKET IS the surge in the value of books relating to the Society of Jesus. When John Mellin was working in London around 1960, the same books that command impressive prices today were available for little indeed, perfect matches for a Jesuit-educated but not overly wealthy new collector. This July Mr. Mellin, at the urging of his son Dan (C'74), generously presented the library with more than 60 volumes, including some very rare titles, in honor of Father Walter J. Burghardt, S. J.

One the rarest is the anonymous Effigies et nomina quorundam e societate Iesu qui pro fide vel pietate sun iter facti ab anno 1549 ad annum 1607 (Rome, 1608), a very early if not the first Jesuit martyrology. A poignant reminder of the Spanish settlement of Florida in the 16th century is the large number of Jesuits who died for the faith there, the first being Pedro Martinez, S.J., killed and “thrown into the sea” on September 24, 1566. But Mr. Mellin also collected items which portrayed the Jesuits in a less flattering light, and one of these, the Arcana societatis Iesu publico bene vulgata cum appendicibus utilisimis (No place, 1635), ranks among the black tulips of anti-Jesuit literature.

Closer to home, the collection includes a far from pretty, but complete and usable, copy of one of the rarities of 18th century Catholic Americana, Patrick Smyth’s The Present State of the Catholic Mission, Conducted by the Ex-Jesuits in North-America (Dublin, 1788), a scathing attack on the Jesuit reliance on farms for their support and on their principal spokesman, John Carroll, in particular. In passing, Smyth (an Irish priest) provides a great deal of information about the Catholic settlers around Frederick, Maryland, in the course of a long interview with their priest, the German ex-Jesuit James Frambach.
From the University Librarian

MY NAME IS RED

This September I had the opportunity to join all our entering freshmen in reading Orhan Pamuk’s *My Name is Red*. Thanks to a grant from the Watson Foundation,* the University sponsored the First Year Student Academic Workshop in which all freshmen participated, and I was invited to lead one of the group discussions on the book.

Orhan Pamuk, award-winning fiction writer from Istanbul and an artist in his own right, was on campus to take part in the workshop. His complex and absorbing book about murder, intrigue, love, jealousies, philosophy, culture and religion is set in the world of 16th-century Turkish miniaturist painters and illustrators for the Ottoman court. Pamuk’s dense and detailed writing offers evocative “word paintings” and “parables,” which serve as a guide to the Eastern and Islamic ideals in art and culture. Written entirely in the first person, each chapter is narrated by a different character, including even a dog and a tree.

After a good discussion with “my” students, during which we explored what each of us took away from the novel, we convened in Gaston Hall to hear the author himself discuss how and why he wrote *My Name is Red*. Georgetown students, ever gifted, asked Pamuk impressive questions, one of which made the author wish that he had incorporated the student’s idea in his book.

Orhan Pamuk, trained in Western art techniques, wanted specifically to write a fictional chronicle of the lives of the incredible artists and their genuine pursuit of truth through Eastern art. But Pamuk told his audience that he, raised in a secular family, didn’t know much about Islamic art and miniaturist artists. He therefore spent many months in careful and thorough research, using the resources of art museums and libraries. The resulting richness of the book is testament to the role that libraries play even in fiction. Pamuk’s own persistence in pursuit of the truth that would enable him to write fiction renewed my appreciation for libraries as both curators of cultural heritage and as inspiration for the creation of new knowledge.

A student should be able to sate her curiosity about any topic of *My Name is Red*—or indeed of any subject, just as Pamuk did—by exploring our library’s many materials, in a variety of formats. Georgetown’s library will continue to collect broadly and deeply, so that future creators may be enlightened and encouraged in creativity. Collecting is, and will remain, an important element of our mission. You can view the archive of Orhan Pamuk’s first session talk at http://webcast.georgetown.edu/.

Artemis G. Kirk
University Librarian

*In memory of Kathleen Watson Adams (1917-1997) and Arthur Harvey Adams (1916-1999), parents of Kathy Adams Baczko (SLL ’68) and Judith Adams Halter (CAS ’80).
BUILDERS OF MONUMENTS

"Happy are the dead and their biographers who have left materials for the building of their monument." Thus observed Alexander Tremaine Wright to William John Carlton. Happily too, the Wright portion of their 1909-1915 correspondence has survived to be donated to Special Collections by Nicholas B. Scheetz C’74. Wright’s letters reveal that they shared a grand passion—the history and bibliography of shorthand. The correspondence gives a glimpse into the small English fraternity of researchers active in the field at the beginning of the century. Throughout the letters, references are made to significant figures in shorthand’s history, among them Jeremiah Rich, William Addy, Julius Ensign Rockwell, Christian Johnen, John Willis and Lawrence Steel; auctions are discussed, publications commented on, and even researches detailed.

Years later, William John Carlton (1886-1960) gained renown for his extensive collection of some 15,000 works in shorthand, which rivaled in breadth and depth the New York Public Library’s collection and that of the Stenographisches Landesamt in Dresden. A long article in the Times Literary Supplement describes its generous donation to the University of London in 1960. Carlton was also a noted Dickensian. His research and writings, particularly on Charles Dickens’ youth and early career as a shorthand reporter in the courts of London, illuminate the least known phases of that author’s life. Both Carlton’s Charles Dickens, Shorthand Writer: The Prentice Days of a Master Craftsman (1926) and Links with Dickens in the Isle of Man (1958) are found in the library’s famed Ziegler-Dickens Collection. Moreover, the correspondence is a happy complement to the large collection of shorthand books formed by the late Adolph Gerstenzang, donated to Special Collections by his nephew, Doug Gersten.

PAMUK SPEAKS AT GEORGETOWN

“A novel is something like a food, or a dish, that I can say that I cooked it; I put in some onions, some tomatoes, some olive oil, this or that. And I can tell you what my intentions were when I was cooking this dish, but I cannot tell you how it tastes. I can tell you how I want you to taste it and enjoy it. These are my intentions; these are the things that I made the book with. But the enjoyment, the real taste of the book, is something else.”

—author Orhan Pamuk, speaking at the First Year Academic Workshop in Gaston Hall on September 14
IN MEMORIAM

The Library has lost a good friend in Library Advisory Council member Joseph Sussen, C'49, who passed away last month after a short illness. He is survived by his wife Betty Ann, his son Joseph Sussen, III and his daughters Mary Patricia Carroll, Kathleen Thompson and Sarah Sussen.

Joe served on various boards at Georgetown in addition to the Library's. In 1989 he received the John Carroll Award, which is the highest award given to a volunteer. He also received the Alumni Association Presidential Citation Award, which was presented to him in 1996.

"Joe will be greatly missed," said Sue Martin, former University Librarian. "He always had a smile, and usually a joke or two for those around him. His love of Georgetown translated into an active and constant effort to help the University, and particularly the Library. Wherever Joe and Betty were, there was fun and laughter, but also a seriousness of purpose."

THE PHENOMENON OF TEILHARD

The Schmitz-Moorman Teilhard Collection, containing numerous photocopies of correspondence and manuscripts by the Jesuit philosopher and paleontologist, Pierre Teilhard de Chardin, was recently cataloged in Special Collections. A gift from scholar Nicole Schmitz-Moorman, it was painstakingly formed over many years by her and her late husband, Dr. Karl Schmitz-Moorman, editors of the monumental ten-volume edition of Teilhard’s scientific work. The files open up new areas of inquiry and cover almost the entirety of his life. Documents date from 1912 when Teilhard completed his theological examinations and continue through his move to Paris and studies under the renowned prehistorian Abbe Henri Breuil, the creative decisive years of World War I, his explorations and discoveries in China in the 1930’s, and finally to his death in New York City in 1955. Much of Teilhard’s widely dispersed correspondence was recovered and copied by the Schmitz-Moormans, and the collection is a wonderful addition to the extensive holdings in Special Collections of this remarkable man, priest and scientist.

Among the library’s other related collections are the Lucile Swan Papers, the Pierre Leroy S.J. Papers, the Lukas-Teilhard de Chardin Collection, the Granger-Teilhard Collections, the Teilhard Houdin Collection and the Leroy-Warre Collection.

THE LIBRARY GOES WIRELESS

The University’s new wireless network is up and running throughout the Lauinger Library and the Blommer Science Library, 302 Reiss. A supplement to the wired network, the system allows laptop users with the appropriate hardware and software to go online without “plugging in.”

The wireless network transmits data through the air in radio waves and eliminates the need for cables and data jacks. “The advantage is that online resources now can be used anywhere in the libraries. There is no need to relocate or find a free computer to check a call number in GEORGE, collaborate with colleagues in a group study room, or do intensive individual research in a carrel,” said Mark Jacobs, AUL for Access and Public Services.

As you take advantage of our new technology, keep in mind that the wireless system is a shared resource; the more it’s being used, the slower it will be. It is not meant for data-intensive operations (like uploading large files or streaming video). Also, there is a possibility that someone could intercept information as it passes over the wireless network. Always use applications that provide encryption while transferring sensitive data. Go to http://www.georgetown.edu/uis/wireless/ for detailed instructions on using the new wireless network.
> What did early students have to bring with them to campus?

According to our first prospectus, printed in 1798, "Every boarder upon his entrance into the College is to bring with him six shirts, six pair of stockings, six pocket-handkerchiefs, four cravats, four towels, one hat, and three pairs of shoes—all quite new." Also "the uniform for the season in which he comes consisting in a complete suit for Sundays and another for week days, a silver tumbler and spoon, two knives and forks, a matrass (sic) and a pillow, two pair of sheets and two pillow-cases, three blankets and a counterpane or rug. These items will be furnished by the College, on demand, and paying immediately their amount in advance."

> Which was the first campus building to be named after someone who was not a Jesuit?

That would be Dahlgren Chapel, the ninth building on campus, dedicated in 1893. Elizabeth Drexel and John Vinton Dahlgren (A.B. 1889, LL.B. 1891) had originally proposed that a small mortuary chapel be built as a memorial to their infant son, Joseph Drexel Dahlgren, who died in 1891. However, then Georgetown President J. Havens Richards, S.J. had a grander vision, suggesting a larger chapel capable of serving the whole university community which the Dahlgrens agreed to fund. In addition to being the first building named after a non-Jesuit, the Chapel was also the first to be funded exclusively by outside gifts.

> When and why were Blue and Gray adopted as Georgetown's colors?

In 1876, the Georgetown College Boat Club (the original crew team) was founded and one of its first actions was to appoint a Committee on Colors. Georgetown did not have any colors at the time and it was felt that they were needed so supporters on shore could identify the team during races. The Committee, desiring colors to both honor Georgetown students and alumni who had fought in the Civil War and to express "the feeling of unity that exists between the Northern and Southern boys of the College," recommended the adoption of Blue and Gray. The young ladies from the neighboring Visitation Academy immediately sewed a half blue, half gray banner, bearing the inscription Ociur Euro ("Swifter than the Wind"), and presented it to the College. The banner, now lost, was prominently displayed at commencements and other school events and its colors quickly became part of our tradition.

*Editor's Note: Preprinted catalog cards from the Library of Congress to which a library would add its own call numbers, subject headings, etc.
FROM THE VAULT

In September, an important part of the Georgetown University Art Collection truly did emerge “From The Vault,” as three presidential portraits were added to the reception room outside of Riggs Library.

Readers may be familiar with this area, known either as the “Blue Room” (from its décor) or the “Presidents’ Gallery” (from the paintings)—the holiday party, and other receptions, have been held there for many years. Following recent decorative renovations, the portraits of W. Coleman Nevils, S.J.; Lawrence C. Gorman, S.J.; and Hunter Guthrie, S.J., joined those already on view of Gerard J. Campbell, S.J.; Robert J. Henle, S.J.; and Timothy S. Healy, S.J. Signs for the portraits will be added in the near future.

The portrait of Father Nevils (1878-1955; served 1928-35) was painted by Madame Ferdinand Veverka, wife of the Minister of Czechoslovakia. Madame Veverka studied with the well-known Czech artist Vojzeck Hymais; her painting of Father Nevils was reported by The Hoya to be “a superb work in delineation and character” when it was displayed at a University luncheon honoring her husband in 1932.

Father Gorman (1898-1952; served 1942-49) was painted by Boleslaw Jan Czedekowski (1885-1969), a Polish artist whose other distinguished subjects include the painting of General George S. Patton, Jr., in the National Portrait Gallery.

Margaret Lewis, who completed the mural of John Carroll on the intermediate landing of the north stairs in Healy Hall, painted the portrait of Father Guthrie (1901-74; served 1949-52). We are especially pleased to display this work. Missing for nearly two decades after a senior-prank theft, Hunter Guthrie, S.J was defaced by a vandal; a professional restoration and cleaning last year left the painting in excellent condition and ready to be admired.

Father Campbell (b. 1919; served 1964-69) had his portrait done by Vienna native Greta Kempton (1903-91). A New York artist who was a friend of several Georgetown presidents, Kempton painted President Truman’s official portrait, and was praised by the

(continues on page 7)
FROM THE VAULT (continued from page 6)

precursor to the Smithsonian American Art Museum in 1967 as the “world’s greatest living portrait artist.” The Art Collection has several other Kempton paintings in addition to Gerard J. Campbell, S.J.

Noted Washington portraitist Robert Bruce Williams (b. 1930) painted Father Henle (1909-2000; served 1969-1976). Williams has painted many government officials, dignitaries, and celebrities. His work has been honored by the New York Art Students League.

Father Healy (1923-92; served 1976-89) was captured on canvas by Alfred Leslie (b. 1927), an internationally renowned, New York portraitist whose work was described in a Hirshorn Museum exhibit as “marked by a passionate belief in the importance of recording things seen in the grand and ambitious context of old-master painting and by recent abstract art.”

The Georgetown University Art Collection is proud that these fine depictions of six University leaders from the last century can now be shown together in one of the most prestigious rooms on campus. In the future, we hope to hang more of the presidential portraits from the Vault, if restoration funds can be made available.

VISIONS IN COPPER AND WOOD

This summer the exhibit in the Fairchild Gallery featured Visions in Copper and Wood, a selection of works by Charles Quest (1904-1993). Quest, a successful artist and fine art instructor, worked in a diverse array of media including mosaic, stained glass, mural painting and sculpture, but is perhaps best known as a printmaker.

In 1990 Georgetown University Library’s Special Collections Division became the grateful recipient of a large body of Quest’s work, including prints, drawings, paintings, sculpture and stained glass, as well as his archive of correspondence and professional memorabilia. These extensive holdings, including some 260 of his fine prints from which the exhibition was mounted, provide a rich opportunity for further study.

The exhibition can be virtually viewed at http://www.library.georgetown.edu/dept/speccoll/guac/quest_02.

GEORGETOWN JOINS THE WRLC

Georgetown University has joined the Washington Research Library Consortium (WRLC), a regional organization that allows member institutions to share library resources across university bounds.

As a WRLC member, Georgetown teams up with American University, The Catholic University of America, Gallaudet University, George Mason University, The George Washington University, Marymount University, and the University of the District of Columbia.

WRLC membership will include the following library services:

- Access to a shared or virtual combined catalog of library holdings
- Reciprocal access and borrowing privileges for students and faculty (excluding law and medical libraries)
- Off-site storage
- Inter-campus delivery service for borrowed items
- Information technology services
- Support and training opportunities
- Use of the WRLC Digital Collections Production Center

"In making a painting, I am putting the figure on stage. I am not trying to tell the viewer that this is a real person. I purposely use a hyperdramatic form. I create a stage, and I stand the person on it."

-Alfred Leslie in a 1991 interview
WHAT IF I WOULD LIKE TO CONTRIBUTE?

We'll try to make it easy! If you have books, manuscripts, prints or other items the library might be able to use, contact Marty Barringer, head of Special Collections, at (202)687-7475, or Betty Smith, head of the Gifts unit, at (202)687-7458. If you are considering a contribution in the form of cash, appreciated securities, or a bequest or planned gift, please call Mari Bayers, Library Director of Development at (202)687-5666, or the Library Associates' Coordinator at (202)687-7446. You can also give a gift to the Library on-line at Georgetown's Third Century Campaign website: http://www.georgetown.edu/oaur/index.html.

NOTE OF APPRECIATION

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

- A. Grima Johnson
  Rare books, chiefly of French historical interest

- Martha Lamphere
  Papers of FBI agent and spycatcher Robert J. Lamphere

- John A. Mellin
  A small collection of rare Jesuit and anti-Jesuit books

- John C. Hirsh
  A collection of books and journals, chiefly of literary interest

- Edward W. and Judith L. Hutchinson
  Further papers of the Ord family, with much on California history

- Paul F. Betz
  Rare books and letters, chiefly of literary interest

GOCARD AND PHOTOCOPYING

Associates who use the Library's copiers are reminded that old copy cards are being phased out, replaced by the new GOCard. Guest GOCards can be purchased from the vending machines located in Lauinger Library on the third floor and in the Gelardin New Media Center located on the first floor. The closest GOCard vending machine to the Blommer Science Library is located in the Leavey Center.

One photocopier on each floor also has a card reader for the former Library copy card enabling you to use up any value you may have on these old cards.

EDWARD OTTO CREASAP ORD II, 1883.