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Special Collections & Archives Detail George Mason's Early Years

The year 2004 marks an important milestone in the history of George Mason University. Forty years ago, the Fairfax Campus of George Mason College, as it was then known, opened in September 1964 to approximately 350 students. The event will be commemorated this fall with a 40th anniversary exhibit in the Johnson Center Gallery from September 16 to October 13.



Fairfax Campus circa 1964, showing the original four buildings: North [now Finley], South [now Krug], East, and West (photograph source: George Mason University Archives)

George Mason's Early History

In 1949, the University of Virginia (UVA) started the Northern Virginia Center in response to the growing need for higher education in the area. It offered evening classes at Washington–Lee High School in Arlington. At the same time, Northern Virginia delegates representing Arlington, Alexandria, Fairfax, and Falls Church petitioned UVA and the Virginia legislature to establish an institution of higher learning for the growing number of high school graduates in the region.

In 1956, Virginia House Resolution 5, sponsored by Del. Charles Harrison Mann of Arlington, authorized a branch college of UVA in Northern Virginia. The newly christened University College temporarily operated from 1957 until the summer of 1964 out of the former Bailey's Crossroads Elementary School, located at 5836 Columbia Pike. The college, renamed George Mason College, grew steadily.

During the 1950s, the search for a permanent home for the branch campus in Northern Virginia began. A number of possibilities existed. A. Smith Bowman, distiller of Virginia Gentleman Bourbon, offered up to 150 acres in the Sunset Hills section of Herndon and \$25,000 cash; a group in Prince William County wished to sell 150 acres near the Manassas Battlefield; hotelier John Willard offered to sell his 119-acre estate in Fairfax City; the 150-acre Ravensworth tract located at Braddock Road next to the future Capital Beltway was offered; the Brenizer tract near Merrifield, and the Chiles tract across from today's Fairfax Hospital also were considered.

In response to a feared delay in site selection, the Fairfax town council voted in 1958 to purchase the 150-acre Farr site for \$300,000. The site, owned by Wilson M. Farr and his daughter Viola Orr, was located just south of the Town of Fairfax. The Farr family owned the property since the 1790s. After the purchase, Fairfax offered the Farr tract to UVA, and it was officially deeded on February 10, 1959. George Mason College had acquired a home.

The 1960 master plan called for "simplicity, permanence, and economy" in the building design. Construction of the new college campus began in 1962 with the clearing of 40 wooded acres. The formal groundbreaking ceremonies took place on a warm August day in 1963. The four buildings, originally named North, South, East, and West, were completed by August 1964 and boasted the same brick pattern as UVA's, "Old Virginia No. 14."

Message from John G. Zenelis

University Librarian and Associate Vice President for Information Technology



As the spring arrives, here at George Mason we are experiencing this time of seasonal rebirth with a flurry of creativity, accomplishment, and a measure of pride. This year is important to our academic community as we mark the 40th anniversary of the University's Fairfax campus. An exhibit commemorating this event is planned for the fall, with the Libraries' Special Collections and Archives (SC&A) staff taking the lead in featuring the university's early history.

Indicative of our increasing research library status, we are now able to use our growing collections as the basis for the many special activities we plan. SC&A, collaborating with Professor Roger Lathbury of the Department of English, has mounted an exhibit of James Joyce's works to celebrate "Bloomsday" on June 16. In addition to celebrating literary classics, Mason alumnus and author Liam Callanan reflects on how Fenwick Library contributed to his writing of contemporary fiction.

Meanwhile SC&A is painstakingly preserving the Joel E. Foreman Collection of nationally broadcast audio and video tapes covering a variety of literary and historical topics, thus ensuring the availability of this important research material into the future.

The Libraries' academic mission is strongly reflected in the bonds and collaborations we establish with the university's faculty. Professor Roy Rosenzweig, a distinguished historian, is highlighted in this issue. Likewise, we applaud the work of our Fenwick Fellow: Dr. Kristin Johnsen-Neshati, Theater Department, presented a fascinating lecture that explored the bharata natyan, the celebrated classical Indian dance.

The talents of Mason's emerging artists, graduate-level students, were creatively displayed as part of the Interventions 2003 artistic project. By participating for the first time in this College of Visual and Performing Arts program, the Johnson Center Library was able to provide exhibition space that resulted in wonderfully received works of color and imagination.

As the George Mason campuses continue to expand, the Prince William Campus Library has likewise experienced rapid growth. It was recently announced that this library would be renamed Mercer Library to honor John Mercer, the university namesake's uncle and guardian, who had an extensive library famed as one of the best in the colony of Virginia—this library reputedly contributing greatly to Mason's early education.

I hope you will enjoy this issue of *Full Text*, and trust that you will share in our excitement of the multifaceted activities and accomplishments of our faculty and the library staff.

Spring 2004 Fenwick Fellow Lecture Explores Classical Indian Dance

Kristin Johnsen-Neshati Discusses the Bharata Natyam



In March, Kristin Johnsen-Neshati, Fenwick Fellow for 2002–03, presented a lecture titled "Female, Male and Divine: An Exploration of Character in Bharata Natyam Dance." Johnsen-Neshati's lecture explored the origin and history of the bharata natyam, a classical Indian dance that depends on a single dancer, usually female, to enact all of the roles, such as male, lover, child, and deity, in the devotional poems the dancer interprets. The sole dancer must also express several emotions, such as love, humor, wonderment, and terror. The bharata natyam features a visual language of highly precise eye and hand movements in combination with intricate footwork.

According to Johnsen-Neshati, the bharata natyam was originally performed exclusively in Hindu temples by "devadasis," or servants of the gods. However, in 1947 British and Indian reformers banned devadasis dancing in the temples, which led to the dance being brought out of the temple and into public view. Despite its near

extinction, the bharata natyam has experienced a major revival, and it is now one of the most celebrated of India's classical performing arts.

Johnsen-Neshati is resident dramaturg/artistic associate for Theater of the First Amendment, where she has worked on more than 25 productions and workshops. She also teaches theater history, dramatic literature, theater criticism, and production dramaturgy for George Mason's Theater Department, where she served as director for four years.



The bharata natyam. From, Indian Dance: The Ultimate Metaphor © 2000 Ravi Kumar and Art Media Resources.

—Miriam Bridges

Roy Rosenzweig Selected Publications

"Scarcity or Abundance: Preserving the Past in a Digital Era," *American Historical Review* (June 2003).

Who Built America? Working People & the Nation's Economy, Politics, Culture & Society (New York: Worth Publishers, 2000), coauthor of volume two of two-volume text; supervising editor of both volumes.

Who Built America? From the Great War of 1914 to the Dawn of the Atomic Age in 1946, a multimedia CD-ROM (New York: Worth Publishers, 2000).

The Presence of the Past: Popular Uses of History in American Life (New York: Columbia University Press, 1998), coauthor with D. Thelen.

Who Built America? From the Centennial of 1876 to the Great War of 1914, a multimedia CD-ROM (New York: Voyager, 1993), coauthor with S. Brier and J. Brown (vis. ed.).

The Park and the People: A History of Central Park (Ithaca: Cornell Univ. Press, 1992), coauthor with E. Blackmar.

Eight Hours for What We Will: Workers and Leisure in an Industrial City, 1870-1920 (New York: Cambridge University Press, 1983).

Water and the Dream of the Engineers (Boston: Cine Research Associates, 1983), coauthor and researcher for this 80-minute historical documentary film, produced by R. Broadman and J. Grady.

Faculty Profile — Roy Rosenzweig



The typical image of history professors poring over ancient papers and dusty artifacts is clearly dispelled by the work of Roy Rosenzweig, George Mason University's Mark and Barbara Fried Professor of History and New Media, and the director of Mason's Center for History and New Media. Rosenzweig has a long career of service to the university, having been here since 1981, and is a leading thinker in the creation and use of new technologies to teach and promote historical scholarship.

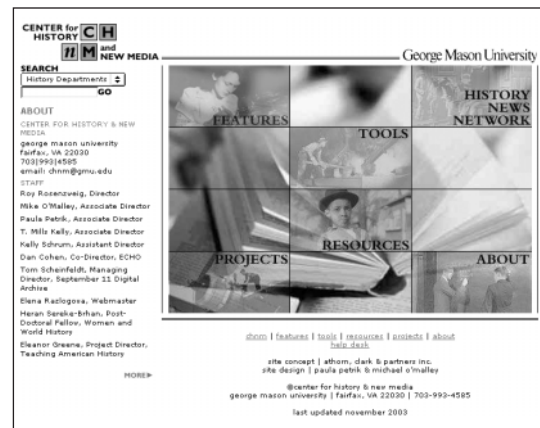
"Roy is a master teacher at every level," says Jack Censer, former chair of the Department of History and Art History. "As the Center [for History and New Media] evolved and became the locus for significant graduate work, Roy increasingly played a large role in our master's and doctoral programs. His classes on history and new media were surely among the first in the country. He has given countless individualized readings classes, as students elect to work with him to complete their advanced degrees. In short, the students constitute a Roy Rosenzweig fan club." This high praise was echoed by the State Council for Higher Education in Virginia in 1999 when it presented Rosenzweig with its Outstanding Faculty Award.

Rosenzweig was also recognized on a national level in May 2003 when the National Humanities Center acknowledged him as a "Digital Democratizer of History" by awarding him the second Richard W. Lyman Award. The award noted his achievements in "innovative use of information technology in humanistic scholarship and teaching."

Rosenzweig is also deeply interested in the work of libraries, which he identifies as central to his career as a historian. In his position as vice president for research of the American Historical Association, Rosenzweig has focused on encouraging partnerships and dialog between libraries and scholars. For example, in his recent article in the *American Historical Review*, Rosenzweig expresses concern over the mounting costs of journal subscriptions and other escalating risks to library budgets. Although solutions to these growing pressures are difficult, Rosenzweig sees a strong need for libraries and scholars to move toward building partnerships that are based on mutual and symbiotic goals.

Scholarship and Innovation

The Center for History and New Media (CHNM) seeks to promote a rich understanding of the past through the use of the latest technology. The first major project CHNM completed was the award-winning *Who Built America?* The multimedia product is a derivative of a two-volume textbook of the same name. It contains narrative hypertext, digital images, and sound and video clips—a true digital textbook. The result demonstrates the powerful opportunities for student learning through the convergence of technology and scholarship.



More recently CHNM created the *September 11 Digital Archive*. This project uses electronic media to collect, preserve, and present the history and memories of the September 11, 2001, attacks in New York, Virginia, and Pennsylvania. The archive collects first-hand accounts of the attacks and the aftermath, archives e-mails and digital images growing out of these events, organizes and annotates the most important web-based resources on the subject, and develops materials to contextualize and teach about these events.

CHNM's work has been nationally recognized by a number of organizations, such as the American Historical Association, and has received grants from the Sloan, Rockefeller, Gould, Delmas, and Kellogg Foundations as well as the National Endowment for the Humanities. The University Libraries are pleased to partner with CHNM and serve as the future archival repository for a number of the center's ground-breaking projects.

Rosenzweig's dedication to scholarship and to teaching provides a clear example of the George Mason faculty's commitment to strengthening student learning through the use of technology. The University Libraries are pleased to have such an important partner and colleague in Roy Rosenzweig and are pleased to recognize his valuable contributions to the scholarly mission of George Mason University.

—George Oberle



Photograph of James Joyce as a young man

James Joyce Exhibit to Mark the Centennial of Bloomsday

The entirety of James Joyce's epic 1922 novel *Ulysses*, a metaphoric canvassing of the world as seen through the lens of Dublin, takes place on a single day, June 16, 1904. Leopold Bloom is the protagonist of *Ulysses*, so Joyce aficionados annually celebrate June 16 as Bloomsday. To commemorate the centennial of Bloomsday, Special Collections & Archives has prepared an exhibit on James Joyce in collaboration with Professor Roger Lathbury, Department of English.

The exhibit will display many of Joyce's celebrated books, including copies of *Dubliners*, *Portrait of the Artist as a Young Man*, and *Finnegans Wake*, as well as photographs of Joyce. A number of editions of *Ulysses* will also be exhibited. *Ulysses* was originally published in Paris by Shakespeare and Company, the publishing company set up by Sylvia Beach, who was the proprietor of the famous Paris bookstore also named Shakespeare and Company.



Cover of James Joyce's *Ulysses* 1986 "Corrected Text" edition by Random House

The radically new writing style in *Ulysses*, and also its frank vocabulary and treatment of sex, precluded its publication by British and American publishers. Joyce was a tireless reviser and added many passages and corrections to *Ulysses* even as the book was being set in print; also the French compositors had trouble following Joyce's complex emendations. Hence, despite many subsequent attempts, the goal of producing an authoritative text, free of typographical error and embodying Joyce's myriad corrections, has proven elusive. One *Ulysses* edition of particular interest is published by Orchises Press, a facsimile of copy #784 of the Shakespeare and Company first edition: the facsimile allows you to experience Joyce's masterpiece exactly as did its first readers.

The James Joyce exhibit is on display in Fenwick Library on the second floor, Wing A, this spring. For additional information, contact the University Libraries' Special Collections & Archives.

—Anne Hakes

Interventions 2003

Libraries and Arts Students Collaborate on Innovative Exhibit



Natalie Guerrieri "At the Gate"
Oil, graphite, ink on canvas, 36 x 48 in.

During the 2003 fall semester, the Johnson Center Library participated in *Interventions 2003*, a four-week project led by Art and Visual Information Technology (AVT) graduate students. This innovative exhibit employed alternative spaces and exploratory curatorial practices to exhibit artwork of emerging international artists at the graduate level in and around the George Mason University campus.

For the first time, the walls of the Johnson Center Library were filled with colorful artwork. As explained by Lara Oliveira, graduate curator for *Interventions 2003*, the students were primarily interested in the problems of exhibiting and curating time-based art, that is, art that changes over time, such as video, sound, and digital art. However, because of the number of enthusiastic participants, both in terms of artists who contributed pieces and university units that provided exhibition spaces, the project was expanded to include two-dimensional art.

Despite the many logistical and technological challenges involved in coordinating such a massive undertaking, the AVT graduate students were encouraged by the support shown to them by the university. Plans are under way to establish an international advisory board to continue the project. A web site, beauty.gmu.edu/interventions, features information about *Interventions 2003* as well as a number of online exhibitions.

—Angela Weaver

A Celebration of 40 years in Fairfax

continued from page 1

The Fairfax Campus was formally dedicated on November 12, 1964. Charles Rogers Fenwick, state senator and namesake of Fenwick Library, presided over the dedication, which was held directly in front of North Building (later renamed Finley). The United States Marine Corps Band performed. Speakers included Gov. Albertis S. Harrison Jr.; Sen. Fenwick; UVA President Edgar F. Shannon; and UVA Chancellor Joseph Vaughn, who installed Robert H. Reid as the college's first director. Among the more than 1,000 attendees were the daughters of Wilson Farr; U.S. District Court Judge Albert V. Bryan Sr.; and U.S. Secretary of the Interior Stuart Udall.



Procession during ceremonies marking the dedication of the Fairfax Campus, November 12, 1964 (photograph source: George Mason University Archives)

University Archives

Important records regarding the early history of the university are in the University Archives, part of the Libraries' Special Collections & Archives (SC&A). The mission of the Archives is to serve as the official repository for the historical documents and permanent papers of the university. Aspects of that mission include collecting items regarding the history of the university and assisting with commemorative events and exhibits.

SC&A staff member Bob Vay is spearheading the research into the history of the university's Fairfax Campus, which will culminate in an exhibit of artifacts, photos, and film in the fall. The effort to research the 40th anniversary of the Fairfax Campus quickly expanded into researching local builders, developers, politicians, and the highly complex negotiations that took place to establish higher education in Northern Virginia. Plans are also under way to conduct oral histories of individuals associated with Mason circa 1964. The oral histories will become part of the extensive George Mason University Oral History Project.

—Anne Hakes

West Building under construction, March 14, 1964



Were You at George Mason in 1964?

In fall 2004, the University Libraries' Special Collections & Archives, will be commemorating the 40th anniversary of George Mason's Fairfax Campus. Were you working, teaching, or studying here during the 1960s? Do you have photos or documents of the time? Please share your memories with us!

Contact Paulina Vaca (pvaca@gmu.edu) at 703-993-2220, SC&A

Mason Memories Fenwick Magic

We were skidding across the water and tundra of remote southwestern Alaska in a lumbering, beat-up U.S. Postal Service hovercraft—the only one they have, and the only way people in ZIP Code 99609 get their mail—when the engine coughed.

I was sitting in the jump seat on the bridge, next to the pilot, who looked up, quite grave. “Sometimes, the spirits—the little people?—they try and mess with the hovercraft.” The copilot nodded silently and tightened his grip on the controls.

But I just sat back and smiled. I’d already seen something more magical than they could ever dream of.

Specifically, it was a dream of mine that began, fittingly, in a building on Mason’s Fairfax Campus where many students sleep—not the dorms, but Fenwick Library.

A graduate student in creative writing, I’d been researching the background of a short story I’d been writing. It was set in southwest Alaska, a place I’d never been. Letting my imagination take the lead, I’d put my characters in a canoe and had them follow one waterway to another, all the way to the sea. (I’d thought about a dogsled, but that seemed cliché. Besides, one of my professors, Susan Richards Shreve, had said she wasn’t much for pet stories.)

I leafed through the map drawers in Fenwick’s Government Documents Room, traveling across the continent quadrant by quadrant until I found the part of Alaska I was writing about. What if the map showed no water? Sure, I was writing fiction, but I wanted it to ring true.

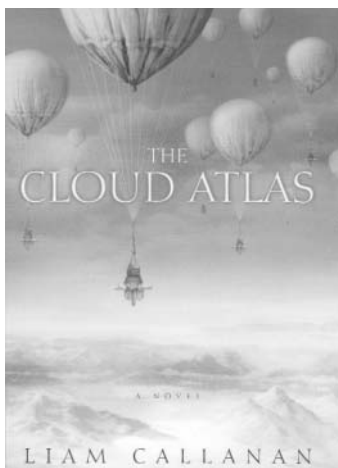
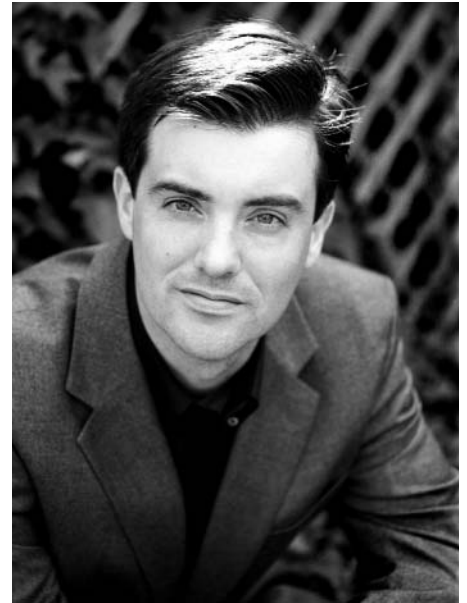
But now came the moment of truth. I’ll never forget it: I peeled back one last map and uncovered the exact stretch of territory where I’d set my story—the entire page was paisleyed with ponds and streams and lakes. I made it to the ocean—my characters would, too.

That was the first bit of magic, finding that Fenwick had read my mind and produced that map for me. The second bit occurred aboard that hovercraft (my story had grown into a novel, and my research needs had outgrown Fenwick). Looking around, I saw that everything was magically as I’d described it. It was as though I’d written the landscape into life.

I owe Fenwick another debt as well. On my way out of the Government Document Room, I noticed a large book sprawled across a desk. The title struck me as odd: *A Cloud Atlas of...* it began. An atlas? For clouds? How could paper and ink pin down something that was always moving, changing? The book turned out to be a kind of cloud field guide, with pictures identifying various cloud types, but the notion stuck with me.

So when it came time to title my thesis and, later, the novel that grew out of it, I thought back to Fenwick, and typed the words, “The Cloud Atlas.” Two years later when I was preparing the absolutely final draft to send to the publisher, I paged to the end of the document and typed a few more words: a thank you to my professors Susan Richards Shreve, Richard Bausch, Alan Cheuse, Stephen Goodwin, and Beverly Lowry; the MFA Program; and, last but not least, a quite magical place, George Mason University’s Fenwick Library.

—Liam Callanan



Liam Callanan, MFA in Creative Writing '01, is a regular commentator on National Public Radio's (NPR) *Morning Edition*, and his pieces have appeared in *The New York Times* and *The Washington Post*. Callanan teaches at Georgetown University, and lives in Northern Virginia. His novel, *The Cloud Atlas*, was published in February 2004. For more information, visit www.cloudatlas.com.

This appeared in the winter 2003 issue of the *Mason Spirit* and was reprinted with permission.



Focus on the Collections — The Joel E. Foreman Collection

When George Mason faculty member Joel E. Foreman focused his research interest on the video documentary format, he produced and directed nationally broadcast documentaries on a variety of topics, including Vietnamese resettlement in the United States and literary figures such as William Styron. Foreman, associate professor of English, donated a collection of the audiovisual materials associated with his research to the Libraries' Special Collections & Archives (SC&A) in 1989. The Joel Foreman Collection consists of videotapes and audiotapes in an assortment of formats on subjects such as Stanley Fish, Rita Mae Brown, and Carlos Fuentes, and topics such as "Maryland's Southern Eastern Shore" and "Women's Work."

Special Collections materials in unusual formats—such as film and tape—present complex preservation challenges, since it is recommended practice to have two copies, one for use by researchers and a preservation backup in case reduplication is required. This practice of making preservation copies was just as urgently applied to the Foreman Collection, a relatively recent collection, as it was to a collection of wax cylinder recordings from the early 1900s. The audiovisual materials created by Foreman were recorded in the 1970s and 1980s on media such as one-inch video reel-to-reel, 3/4" videotape, and Beta videotape. Nearly all of the media formats used to record the footage in the Foreman Collection have become obsolete as newer formats came into vogue.

Functional tape players that can play media in these formats already are in scarce supply and maintenance of such equipment becomes increasingly difficult over time. SC&A, with Foreman's full support, is in the process of creating preservation copies of seven of the Foreman documentaries so that the collection can remain readily accessible. The film laboratory that is doing the reformatting to preservation DVD-ROMs has done similar preservation work for the National Archives and Records Administration. Future researchers who want to screen the Foreman Collection materials will be able to make easy use of the preservation DVD-ROMs.

Foreman joined the faculty at George Mason in 1972. As a longtime faculty member, he was interviewed for the George Mason Oral History Project (see www.gmu.edu/library/specialcollections/ohp.htm) in 2002. Researchers interested in Foreman's multifaceted career and the history of the university can listen to his oral history, which is housed in SC&A and is available for use within the department during regular hours.

—Anne Hakes

Campus Library Focus: The Prince William Campus Mercer Library

A new name and a constantly expanding campus—lots of changes are afoot at the Prince William Campus Library. Its staff has been integral to the growth of the university's presence in Prince William County for over a decade. The Prince William Campus Library opened along with the brand-new Prince William Campus in 1997, and both have grown rapidly ever since. In fact, the burgeoning collections necessitated a recent addition and expansion of the library shelving system.

When the George Mason University Building Naming Committee selected new names for a number of university locations in January, it announced that the Prince William Campus Library would become the Mercer Library. The name was selected to honor John Mercer (1703/04–1768), uncle and guardian of university namesake George Mason (1725–1792). John Mercer was a lawyer, and his extensive personal library was one of the largest in colonial Virginia. It was a resource for the young George Mason during his formative years.

The principal mission of the Prince William Campus Mercer Library is to support the programs and courses offered at the still-growing campus. Some of these include administration of justice; bioinformatics; molecular and microbiology; biodefense; business; computer science; education; health, fitness, and recreation resources; and travel and tourism. The library also provides resources for the corporate partners and research centers that form an integral aspect of the Prince William Campus.

The Mercer Library also boasts a nationally recognized staff member: *Library Journal* selected Circulation Supervisor Mary Buckley as one of the nation's top "Movers & Shakers" in the library and information profession for 2003. Last October, George Mason's Information Technology Unit presented the inaugural Customer Service Excellency Award to the entire Prince William Library staff. Stay tuned for future changes and accolades.

—Anne Hakes



Prince William Campus Library

10900 University Boulevard, MS 4E6

Manassas, Virginia 20110-2203

Fax: 703-993-8349

Circulation Desk: 703-993-8340

Reference Desk: 703-993-8342

TTY: 703-993-836

URL: <http://library.gmu.edu/libinfo/pwl.html>

Events:

Through Spring 2004

James Joyce — Bloomsday, June 16, 1904 Exhibit
Fenwick Library, 2nd Floor

September 16 through October 13, 2004

40th Anniversary of the Opening of the Fairfax Campus
Special Collections & Archives Exhibit
Johnson Center Gallery

September 18-23, 2004

Fall for the Book Festival

A public festival featuring a variety of book-related programs that celebrate literacy, reading, and writing. See www.fallforthebook.org/ online for up to date information.

September 23, 2004

2004 Finley Lecture, co-hosted with the Department of History and Art History
Commemorating the 50th Anniversary of the Supreme Court Decision
Brown v. the Board of Education of Topeka
Roger W. Wilkins, Panel Discussion Moderator
With readings from the University Libraries' C. Harrison Mann Collection

For more information, see <http://libraries.gmu.edu>

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