Christmas is Here Again!

It's a time of lights, of joy, and of music. Here is a sampling of holiday music in the Gumberg Library collection. Celebrate the season with the selection of your choice!

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<td>Duquesne University Chamber Singers (Brady Allred, conductor): Christmastide (CD 1562)</td>
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<td>Christmas in Chicago with the Choirs of the Holy Name Cathedral (CD 204)</td>
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<th>AND A BIT OF HANUKKAH...</th>
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Meet the Staff

Danielle Buck
Curriculum Center Coordinator

Danielle is a recent graduate of Duquesne University. She received her bachelor’s degree in education in 1999 and is certified in elementary and early childhood education. As an undergraduate, she worked as a student aide for the Cataloging Department in the Gumberg Library. Danielle spent three months of her senior year student teaching in England and traveling in Ireland, England, Scotland, and France. After graduation she spent a year substituting in the North Hills and North Allegheny School Districts. She was hired in August of 2000 to further develop the curriculum collection for the new Maureen P. Sullivan Curriculum Center. In her spare time, Danielle enjoys traveling and spending time with her family and friends.

Maureen P. Sullivan Curriculum Center

The Maureen P. Sullivan Curriculum Center is the newest addition to the Gumberg Library. The Center was named in memory of Dr. Maureen Sullivan, a former assistant professor and director of the library science program at Duquesne. Dr. Sullivan was responsible for managing the small collection of curriculum materials that used to be housed in Canevin Hall. A number of years ago, the collection was moved from Canevin to the Gumberg Library so that the materials would be more accessible to students. The curriculum collection was kept in the open shelves but the arrangement was not conducive to student use.

University Librarian Dr. Paul Pugliese, with the help of Dr. James Henderson, Dean of the School of Education, and Dr. William Barone, Chair of the Department of Instruction and Leadership in Education, came up with the idea of creating a center that would house the curriculum resources used by education students. The collection’s primary purpose is to support the instructional programs of the School of Education and the “methods” courses in the subject disciplines of early childhood, elementary, secondary, and special education. Teaching kits, teacher resource books, student textbooks, basal readers, children’s and young adult literature, journals, audio/visual teaching materials, and software will be included in the Center. There are also plans to purchase an Ellison Die Cut machine, manipulatives, puppets, and other resources used in the classroom.

The Curriculum Center will be located on the 5th floor of the Library. The room will have seating for about twenty-five students and will be able to accommodate a class of education students. The Library and the School of Education would eventually like to hold workshops for pre-service teachers within the Center. Future plans also include building the children’s literature collection, acquiring school subject curricula guides, and updating technology resources. There will be an official dedication ceremony for the Maureen P. Sullivan Curriculum Center after construction is completed. What was once a small collection has grown, and will continue to grow, into a comprehensive collection that will be available to our students and professors to aid them in becoming our nation’s leading teachers.
It is critical that teachers and librarians recognize that literature is an integral part of the elementary curriculum, for it is through continuing and rewarding experiences with literature that children mature into adults who love to read. Experiences with literature may be part of the school library program, or they may be the center of an integrated curriculum, as is the case in many whole language classrooms. They may be woven into many parts of the curriculum so that literature enriches social studies, science, art, and music as well as reading and the language arts. Literature deserves a place in every classroom so that children are introduced to well-chosen books of all genres. At the same time, children’s books, rather than basal readers, are now the material used for reading instruction in many classrooms.

Literature is a part of the curriculum in most elementary schools. In traditional language arts programs, children are read to on a regular basis and are encouraged to read independently from the library, book clubs, and bookstores. Students may also be involved in sustained silent reading (SSR), story-telling sessions, book discussions, and dramatic activities such as story theater. In whole language or literature-based instruction, rather than teaching reading comprehension, vocabulary, word recognition, spelling, and writing as separate skills, these skills emerge as natural extensions of reading and responding. Literature-based reading programs involve students in reading whole books, rather than excerpts, as is the case in most basal readers.

Children’s books offer endless opportunities to develop and use oral language. One major goal for language development through children’s literature is to appreciate the creative and aesthetic use of language in books. There is also research that suggests that children’s literature is more meaningful than texts that supposedly help people learn about their own culture. Multicultural literature written for children can be used to meet the goal of helping children grow in understanding themselves and others. Aside from the language arts and social studies, children’s literature is also used in the math and the science classroom.
Enter the Dragon?


By Desmond Egan

An epic of 3,182 lines in Anglo Saxon, *Beowulf* is the oldest poem in English. It tells the story of the heroic King of the Geats, and his fight against three monsters. Grendel comes first. On his being killed, Grendel’s mother comes looking for revenge – only to meet the same fate at the hands of Beowulf, who goes on to rule his people for 50 peaceful years. However, in old age, the King is called upon once again to defend his people against another dragon. Both die in this terrible struggle.

Once again the king gathered his strength and drew a stabbing knife
he carried on his belt, sharpened for battle.
He struck it deep into the dragon’s flank.
Beowulf dealt it a deadly wound.

The epic concludes with a description of Beowulf’s cremation followed by a burial in a funeral ship, to the lamentations of his people.

The history of the text itself is interesting. It survived – as much of Catullus’ poetry did – in a single manuscript. *Beowulf* was discovered on a sheepskin parchment, dating from about 1000 AD, though the poem had been composed about 300 years earlier (650 to 750). This manuscript disappeared for 700 years, emerging only in 1705 in a private library – shades of the Everyman and in Penguin editions. It has remained, however, the province of students and scholars.

Until now. Seamus Heaney’s new translation of the poem recently won The Whitbread Award, with the casting vote coming from none other than Jerry Hall. It has appeared in bestseller lists in USA, Great Britain, and Ireland. Grendel is back in business!

Heaney’s is a new translation of the poem – not a version (a concept becoming increasingly dreary and the province of the dilettante). This handsome edition also features the original text on facing pages; and every effort has been made to have line by line correspondence with the Old English. All this I applaud. But what of the translation itself? How true to the original? *Beowulf* is written in heavy alliterative verse, with a pronounced caesura (or break) in the middle of each line, and each half contains two stressed syllables – a kind of sprung rhythm later to be explored by Gerard Manley Hopkins. Apart from other Anglo Saxon proclivities, it also notably employs the technique of *Kennings*: compound metaphors which lend weight and mystery to the thing described e.g. ‘whale’s road’ for ‘sea’ – something reflecting the tendency of Old English, like that of modern German, towards compound words.

These characteristic techniques derive from a bleak sense of limits, of the physical, of vulnerability and death. The alliteration and powerful double beat themselves seem to reflect that vision – the heartbeat of a grim enough reality. One of the qualities which marks *Beowulf* is its primitive sense of existence, emerging via that powerful driving beat. It is austere but not pessimistic. No frills here. No self-consciousness. No gap between matter and form – a phenomenon of modern times. The translator must respect the integrity of the poem and must also resist the impulse to impose post Romantic metaphorical striving on its spontaneity.

I respect Heaney’s aim at close correspondence with the original. For me, the chief merit of the book, is the relationship our less than exciting English Language and Literature class, we were introduced to Tolkien’s essay by Professor John McMackin.

The fact that *Beowulf* was by then enjoying a vogue was also due to the discovery in 1939 in Sussex of the Sutton Hoo burial ship. With its armor and artifacts, it created a sensation and helped focus attention on the poem.2 So *Beowulf* is central in the canon of Early English literature and has been translated into modern form at least 60 times, making appearances both in Everyman and in Penguin editions. It has remained, however, the province of students and scholars.

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I respect Heaney’s aim at close correspondence with the original. For me, the chief merit of the book, is the relationship
of translation to the text of the original so that one can feel one’s way in. That said, I still feel that Heaney’s version lacks the power of the original; its intensity.

Take a passage at random – that beginning:
ac se aeglæca ehtende waes,
deorc deaht-scau duguthe ond geogophe,
seomade ond syrede; sin-nihte heold
migeste moras; men ne cunnon
hwýder hel-runan hwyrftum scriphath... (159-163)

– this is rendered,
All were endangered; young and old
were hunted down by that dark death-shadow
who lurked and swooped in the long nights
on the misty moors; nobody knows
where these reavers from hell roam on their errands.

So Grendel waged his lonely war,
inflicting constant cruelties on the people,
atrocious hurt. He took over Heorot,
haunted the glittering hall after dark,
but the throne itself, the treasure-seat,
he was kept from approaching; he was the Lord’s outcast.

The tone is not right. The original has been prettified,
made self-conscious; modernized rather than re-presented to a
modern sensibility. (That there is distinction, vide the Ezra
Pound translation of The Seafarer, where, whatever the limitations
of the version, the elemental force of the original is amazingly
retained).

The impulse, detectable here, to dress up the original in
modern, stylish, clothes rather than respect its primitiveness
may be noticed in different ways. One is uneasy about a
translation which has designs on us e.g. in the questionable
introduction of Ulster dialect words such as ‘graith’ (Il. 324,
2988), ‘hoked’ (3026); ‘so’ for hwaet; ‘steadings’ (2462); and the
introduction of Ulster dialect words such as ‘graith’ (Il. 324,
introduction of ‘Scyldinga’ as ‘Shielding’. Such an impulse –
defended by Heaney in his Introduction as ‘the tuning fork
rendering of ‘Scyldinga’ as ‘Shielding’. Such an impulse –
defended by Heaney in his Introduction as ‘the tuning fork
found by Heaney in his Introduction as ‘the tuning fork
found by Heaney in his Introduction as ‘the tuning fork

– or this:
...it is poetry of a high order, in which passages of great
lyric intensity...rise like emanations from some fissure in
the bedrock of the human capacity to endure.

Those abstract nouns are a giveaway. How Heaney could write
so indulgently I cannot explain: any of the rest of us would be
slaughtered for it. For a genuinely insightful introduction to
Beowulf, one still looks to the likes of Tolkien or Wrenn.
Heaney’s left me struggling to make sense out of words, words,
words. Luckily, the actual translation, despite its limitations, is
better, even if it does not achieve a convincing objective
correlative for the power-filled original.

Desmond Egan is the author of 15 collections of poetry, one of prose,
and two translations from the Greek. His latest book, Music, was
published in 2000. A full-time writer, he lives in County Kildare,
Ireland.

Notes:
1. He would of course go on to make a name for himself, this
time as the author of the Lord of the Rings saga etc., before
2. The ship and its treasure trove may be seen in the British
Museum, not far from the surviving manuscript.
3. Gerard Manley Hopkins (1844-1889) was profoundly
influenced by Anglo Saxon writing.

Additional Information Available in the Gumberg Library

Heaney’s translation of Beowulf is part of the Reverend
Sean M. Hogan, C.S.Sp. Collection of Irish Studies,
which is housed throughout the Gumberg Library. In
order to see a list of books in the collection, go to DuCat
(www.library.duq.edu/ducat) and do a keyword search
for ‘Collection of Irish Studies.’ To find additional books
by Seamus Heaney do an author search for ‘Heaney
Seamus.’ If you would like to see a selection of
Desmond Egan’s works available at the Gumberg
Library, do an author search for ‘Egan Desmond.’
University Librarian Celebrates 40 Years of Service at Duquesne University — Part 2

Our informal interview with Dr. Paul Pugliese, University Librarian, concludes with this issue. The first part of the interview appeared in the October 2000 issue of BiblioTech. We thank him for sharing his thoughts and experiences with us as well as giving us a bit of Bluff history. We congratulate Dr. Pugliese again on his 40 years of service and his many contributions to Duquesne University.

What were some of the major turning points in your forty-year career at Duquesne?

In order to have a successful program you need to have an adequate facility. You need a budget for the development and maintenance of programs, which includes purchasing materials in support of the curriculum and research but also other types of programs. You need human resources – sufficient staff and the right kinds of staff who are properly trained.

The Library building in the 1960s was one floor with a small balcony that ran the perimeter of the building. When I arrived in 1960, the University Administration had already approved an expansion project for the Library. This project consisted of adding a wing and converting the balcony to a second floor.

By the mid to late 1960s, we were calling for another expansion to the Library. Fr. Edmund Supple was the Academic Vice President at that time. He and the Administration approved a study to determine the validity of another expansion project. We conducted a two-year study on expanding the Library facility. We had to reject the proposed plan because of the limitations of the construction of the building, which would not allow us to add another floor. Instead, we recommended constructing a new building on the faculty parking lot, which is now the football field. In terms of location, it would have been ideal because it was between the student dorms and the classroom buildings. This was an on again–off again project. The Administration had many other options they were considering, however, none came to fruition. The current Library building became available in 1974, the University purchased it, and we moved into the building in the summer of 1978.

I don’t know whether we could have succeeded in the many ways we have if we had not purchased this building. I was thrilled that the Administration saw it as an opportunity to do something for the Library at the time.

The other thing I would say that has been a real turning point for the Library is the improvements made to its budget during the years that President John Murray and Dr. Michael Weber have been part of the Administration. Prior to Dr. Murray’s presidency, the grand total of the Library Materials Budget (money for all books, serial subscriptions, AV material, etc.) was $260,014. I remember that number vividly because it was the Materials Budget for eight consecutive years. During that time, it did not increase by one cent. Fortunately, to some extent, it was a time when library materials were not that expensive. However, when costs of materials increased and Federal grants dried up it became very difficult to balance the budget.

In the past twelve years we have seen our Materials Budget go over a million dollars. We have had six or more endowment funds added to our budget. The total principal is over three million dollars and generates additional funds to supplement the budget. We have seen the current Administration respond to my recommendations for supplementary funds to develop the technological infrastructure that we now have in the Library. This foundation will allow the Library to continue to grow and support the University’s research and teaching missions in the 21st Century.

Which of your accomplishments during your time at Duquesne are you most proud of?

I participated in bringing the Library’s technology up to date. It took us a while to join the high technology world, since we did not take any steps until 1989-1990, with a small CD-ROM center that the Buhl Foundation funded. However, it really didn’t take off until we purchased the
DRA system in 1991. Since that time, the system has been enhanced two or three times and I believe we have a state of the art system today.

The opportunity to add electronic databases to our collection has greatly enhanced the Library’s ability to provide current information to our users. In the beginning there were bibliographies and abstracts but now we are concentrating on full-text resources. We are at the point where very shortly we will make a policy decision that henceforth when we subscribe to journals, we will purchase electronic versions and not print if they are available. We also have progressed to the point where we can budget for e-books and access the material with our online integrated system.

I think that the increase of the Materials Budget, the overall Library budget, and the implementation and enhancements made technologically have been major accomplishments over the recent years. Because of these changes we have been put in a position to move to the next level.

Another accomplishment was bringing to fruition the Information Literacy Program with the goal to have mandatory participation across campus. Our accrediting agency, Middle States, requires libraries to have a developed plan or program for Information Literacy. Our model includes classroom contact as well as online participation. We have had nothing but positive feedback on this program. However, we now need a larger electronic classroom to accommodate larger class sizes!

The most important accomplishment and the greatest asset to the Library has been the opportunity to hire first rate people, both professionals and support staff. Also, at the same time we increased our staff. We hired many staff members in the early half of Dr. Murray and Dr. Weber’s Administration. They were not replacements but additional positions. That growth has been a real blessing but also posed a real problem. This building was not designed to handle the number of staff we now have plus the number of students attending the information literacy classes. But we have found a way and that is one of the nice things about the staff members. If I go to them with a problem that needs to be solved, they will attempt to solve it. I consider it a great opportunity to have been able to hire quality people and retain them on the staff.
Merry Christmas and Happy Holidays from the Gumberg Library!