

LIBRARY ASSOCIATES

F A L L 2 0 0 8

N E W S L E T T E R # 8 9

VIEWS OF ITALY



UPCOMING EVENTS

November 11

Screening of the Documentary Film *Kicking It*
Q&A with producer Ted Leonsis (C'77) and director/writer Susan Koch Gaston Hall, Healy Building Georgetown University

December 16

Library Associates Holiday Party
Riggs Library
Georgetown University

More events to come!

IN THIS ISSUE

Right to Know	2
Before the Frost	3
Associates Events	4
Exhibits	6
<i>Utopia</i>	6
IAQs	7
Welcome	8

This fall's exhibition in the Fairchild Gallery, *Views of Italy*, was inspired by an Art Collection staff presentation to an undergraduate class on 19th-century British and American writers in Italy last year. The exhibition expands on the presentation to English Department Lecturer Sharon Hamilton's students, and includes material from before and after the 19th century.

The oldest objects in the exhibition are maps of Rome from the earliest world atlas, Sebastian Münster's widely disseminated *Cosmographia* (1544-1628), and its successor, *Civitates Orbis Terrarum*, a six-volume compendium of city views published by Georg Braun and Franz Hogenberg between 1572 and 1617. Due to the fragility of the latter oversized volume, a facsimile is on display.

Many prints in the exhibition were created as souvenirs for the tourist market, which was fueled by English nobles and dilettantes on their Grand Tour of Italy. One of the most popular and prolific Italian artists to capitalize on this growing demand, with his picturesque etched views, was Giovanni Battista Piranesi (1720-1778). Piranesi's view of the Arch of Constantine, from his series known as the *Vedute di Roma*, is on display; this early impression is separate and distinct from the Library's complete set of Piranesi's etched works, bound together in 21 large folio volumes for the personal library of Pope Gregory XVI and published in Paris by Firmin Didot in 1835-39.

The exhibition's north wall, focusing on Rome, presents three rarely seen micromosaics made in the Vatican workshops in the second half of the 19th century. Made from hundreds of inlaid glass pieces called *filati*, the intricately crafted mosaics depict St. Peter's Square and the Roman Forum; the latter is based on an etching by Piranesi.

The exhibition is divided into four geographic regions; Venice depictions outnumber other regions. British landscapist J.M.W. Turner was particularly taken with Venice's charms. An engraving from one of his celebrated views, published in a



> Vatican Micromosaic Workshop, *View of St. Peter's Square*, second half 19th century, 165 x 275 mm. The obelisk depicted in the center of the Square is 45 mm (1.75 in) tall and contains approximately 50 individual glass pieces.

Continued on page 8

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YOUR PRIVATE RIGHT TO KNOW

from the University Librarian

The Marino Family International Writers' Academic Workshop, held on Saturday, September 13th, was the occasion for a faculty/student discussion of the book we all read during the summer, and the papers students wrote about it. The highlight of the annual Workshop is to hear an international author speak about the book and to have the opportunity to ask questions. This year's selected book was *Before the Frost* by one of my favorite writers, Henning Mankell.

Georgetown students are always very inquisitive and, after hearing Mankell talk

about his writing and his life in both Sweden and Mozambique, they peppered him with questions ranging from his thoughts on religious fanaticism (one of the themes in the book) to his treatment of his female characters (perceived as patronizing by some).

In his closing remarks, Henning Mankell told a story that exemplifies

the many ways in which people can learn from and about each other. He said that on one occasion in Mozambique, he came upon a circle of people who were dancing. Invited to join the dance, he demurred, claiming that he could not really dance. But an elder said, "How can we know who you are unless you dance?" With that, Mankell said, he entered the circle and danced, in his fashion. When he had finished, the

elder said, "You're right—we really can't learn much about you because you can't dance."

Well, our students came to the Library during Labor Day

weekend again this year for the Party at Club Lau, and they did indeed dance! What we hope students learned from this opening party in the Library is that we are a welcoming place that will engage students throughout their careers at Georgetown. What they learned from the Workshop experience, I hope, is that the University is a place



Photo by Michael Matason

> Georgetown students danced at the Party at Club Lau on Labor Day Weekend. The Library thanks GU Library Board member Pat Collins Sarnoff (P'98) for her generous support of the event.

Continued on page 3

RIGHT TO KNOW, continued

of inquiry and ideas, a place to ask questions and to seek answers, and a place to take part in the high-quality research that leads to knowledge.

Libraries, understandably, promote research, teaching and learning—not only by the resources they acquire but also by the services they provide. We agree with Arjun Appadurai—anthropologist and author of, among other works, *The Fear of Small Numbers*—that people have a right to conduct research. We also agree with the Federal Depository Library Program that people have the right to know: “Since 1813, depository libraries have safeguarded the public’s right to know by collecting, organizing, maintaining, preserving, and assisting users with information from the Federal Government.” (See www.gpo.gov/su_docs/fdlp/about.html.) Georgetown University Library is a selective depository of government publications in both print and online format. Because of our depository designation, our doors are open to anyone with a desire to read information from our government.

The individual’s right to research and right to know are important tenets for a knowledgeable citizenry. These two rights are safeguarded by libraries because we understand that, with access to materials on a wide range of topics, representing divergent opinions, people can decide for themselves what’s good, what’s not. The free exchange of questions and answers, hypotheses and conclusions should be a goal of a University, as should unfettered access to the wide range of information that libraries collect. Freedom of inquiry can lead to interior freedom—a dimension of intellectual life that enables us to think critically, to make appropriate decisions for ourselves, and to transform tomorrow’s leaders. But an individual can’t always feel free to ask all the questions, obtain all the answers, if avenues to information are suppressed and study practices are screened. Materials determined to be unpalatable by some may be necessary for research by others.

Libraries protect the individual’s right to know and right to research because lifelong learning is our goal—and your right to privacy in how you learn is something we respect. For generations, libraries have maintained the privacy of patron transactions and have promoted opportunities for people to learn from our resources and services. The more people learn, the less likely we are to generalize about places, people and politics outside individual experience. We are less likely to disdain disagreement, more likely to promote civility of discourse based on substantive information. We may not all be able to employ the language of dance, but we can all learn what makes a good and thoughtful argument when we accept our right to know, and our right to research, in private.

--AGK

BEFORE THE FROST

This year’s First-Year Student Academic Workshop featured the Swedish writer Henning Mankell and his most recent detective novel, *Before the Frost*. Introducing rookie detective Linda Wallander, daughter of Mankell’s long-time and well-known character Inspector Kurt Wallander, the book follows her investigation into the disappearance of her friend Anna and the unexpected tangled conspiracies to which it leads. The book transcends its genre as it touches on questions of fanaticism, faith, family conflict and the unforeseen consequences of personal tragedy.

Each year, first-year students are asked to read a selected text by an international author and write a one-page analysis of a major issue raised in the text. The University invites the author to campus at the beginning of the semester to engage in a discussion with the students, who then break up into small groups led by faculty members for further critical discussion and debate. The Workshop is funded by the Frederick Marino (SLL’68) family. More about the Workshop, the author and his works can be found at <http://provost.georgetown.edu/initiatives/firstyear/>.



LIBRARY ASSOCIATES

GREENE ON GREENE

Members of the Library Associates were privileged to host Richard Greene, Associate Professor of English at the University of Toronto and author of *Graham Greene: A Life in Letters*, in September. Professor Greene (no relation to Graham Greene) spoke to a full house in Lauinger Library's Murray Room about what five years of "living among" Graham Greene's letters revealed about "a fugitive from our inquiries, a most wanted man who has slipped over the border just when we thought to seize him."

Professor Greene expounded upon new insights generated by intense study of Graham Greene's letters. He touched on the writer's motivations for travel; his distrust of the colonial enterprise; and his thoughts on suicide as it emerged as a major theme in *The Heart of the Matter*. Of the author's views on religion, Professor Greene suggested that for Graham Greene, "doubt is not the same as disbelief—his mind gnawed at any kind of certainty including atheism... Greene claims, for example, that his encounter with the stigmatic Padre Pio in 1949 'introduced a *doubt* in my *disbelief*.'" Graham Greene, who converted to Catholicism as an adult, referred to himself in later years as a "Catholic Agnostic" and "took nothing at face value." Caught between orthodoxies, he positioned himself just inside the church door: "I respect their belief and sometimes share it."

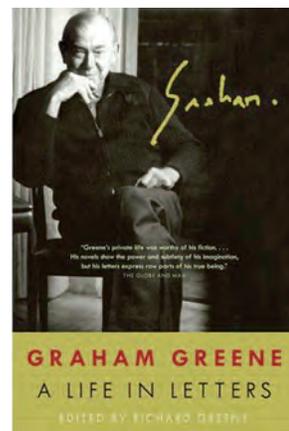


Photo by David Hagen

> Professor Richard Greene

Professor Greene conducted research for his book in the Library's Special Collections Research Center—extracting information from its significant archive of Graham Greene's letters, travel diaries and memorabilia. Having conducted extensive research among notable Greene collections worldwide, Professor Greene opined that Georgetown's Walston Collection of approximately 1,200 letters is the most significant. According to Professor Greene, these letters were written at the height of Greene's literary powers and provide the most detailed insight into Greene as a man—allowing the reader access into his true thoughts on writing, religion, politics and the mysteries of life. *Graham Greene: A Life in Letters* has been published

in Canada and London and will be released by W.W. Norton, New York, in December 2008.

--SV

ARIAS AND TIN PAN ALLEY

For the third year running, the Library and the Library Associates joined the Program in Performing Arts in September to present the first concert of the year in the Friday Music Series. Entitled *Tin Pan Alley Selections and Opera Arias from the Library's Special Collections*, the program featured soprano Jennifer Ellis Kampani performing works from the extensive music collections in the Library's Special Collections Research Center.

Long-time readers of this *Newsletter* will be familiar with the late Leon Robbin, whose donations to the Library over the years of a significant number of musical manuscripts were further enhanced by his establishment of an endowment which allows the Library to continue to acquire and preserve musical manuscripts. Among the most recent acquisitions by the endowment was an early 19th-century bound manuscript, containing songs written for voice and piano by "Maestra" Luigia Bartolini. Professor Anthony DelDonna of the Department of Performing Arts translated pieces in the songbook from Italian for the event.

FALL 2008 EVENTS

Also featured at the concert were American parlor songs, which came to the Library by way of an 1893 Victorian house in Boston. A friend of the University Librarian, Susan Maguire, discovered hundreds of pieces of sheet music from the late 1890s in the back recesses of a closet after purchasing the house from the



Photo by David Hagen

> **Soprano Jennifer Ellis Kampani and Mark Janello, Professor of Music Theory at Peabody Conservatory, at the piano.**

estate of its original owner. Upon investigation, she found that the music had belonged to the daughter of the home's first owner. These "American parlor songs" were popular during the late 1890s and early 20th century before radio and recorded music. People

> **Viewing the manuscripts and sheet music in the exhibition in the Leon Robbin Gallery.**



Photo by David Hagen

would gather around parlor pianos in their homes for musical entertainment. The concert concluded with one of the best-known songs in the U.S.: the theme from *Sesame Street*, written by Joe Raposo. The original lead sheets for 56 of *Sesame Street's* best-known songs are part of the Library's Special Collections, donated in 1999 by Pat Collins Sarnoff (P'98).

A new exhibit in the Leon Robbin Gallery, *Lieder, Love Songs, and Lullabies: Music That Takes Us Home*, showcases much of the music that was featured in the performance.

--SV

CAN THE U.S. MAINTAIN ITS STRATEGIC ADVANTAGE?

Professor Bruce D. Berkowitz addressed a gathering of Library Associates and campus community members in September regarding issues raised in his new book, *Strategic Advantage: Challengers, Competitors and Threats to America's Future*. Dr. Berkowitz, who began his career at the Central Intelligence Agency and has since served in several senior government positions for defense, intelligence and homeland security, opened his talk by expressing appreciation for the significant repository of government documents and manuscripts at Lauinger Library. "I could

not have written this book without the resources at this library," he said.

Dr. Berkowitz discussed how the singular culture of the United States—a society of immigrants who focus on the future, reward risk-takers and fundamentally appreciate a professional military/intelligence community—has contributed to the country's position as a world leader. A new intelligence framework, however, is required to prepare for threats to security in the 21st century. The information technology revolution and the ease through which groups can organize via the Internet has stripped the advantage from "big state domination" and given way to a larger and more diverse number of



Photo by David Hagen

> **Professor Bruce Berkowitz**

actors. Going forward even two to three years, Dr. Berkowitz advises, it is impossible to predict what will be the single most important threat to the U.S. The challenge is to maintain the agility to respond and the endurance to stay the course.

Professor Berkowitz is Adjunct Professor in the Security Studies Program at Georgetown University's Edmund A. Walsh School of Foreign Service. His book was published in September 2008 by the event's co-sponsor, Georgetown University Press.

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THOMAS MORE'S UTOPIA

One Book, an occasional column from the Rare Book Room

CURRENT AND UPCOMING EXHIBITS

GUNLOCKE ROOM

August–November
Crew at Georgetown, An Exhibit from the University Archives

November–January
We Are Georgetown: Women, African Americans, and Latin Americans on Campus

FAIRCHILD GALLERY

August–November
Views of Italy

November–March
Pathways to the Presidency

KERBS EXHIBIT AREA

October–December
The President Comes to Georgetown

LEON ROBBIN GALLERY

September–December
Lieder, Love Songs, & Lullabies: Music that takes us home



> **Georgetown Varsity Crew on the Old North steps, 1900. From the Georgetown University Archives.**

At the very beginning of the book is a map, locating “no place” in the world (from the Greek *ou*, not and *-topos*, a place). It is significant that in the midst of the age of exploration, the first edition of Sir Thomas More’s most famous work begins with a map. Humanist exploration changed the world, and *Utopia* is one of the few humanist books in everyman’s canon. *Utopia* is a journey into an unknown society, and how can you, reader, know the unknown? You can locate it on a map.

Only eight known complete copies of *Utopia*’s first edition exist today, including Georgetown University Library’s copy from the library of John Gilmory Shea. Georgetown University

purchased the Shea library in 1892. The preeminent Roman Catholic historian of his day, Dr. Shea (1824–1892) amassed a significant library of more than 5,000 volumes. Why would he add *Utopia* to his collection? Its history must have appealed greatly to him. We know Thomas More’s story; his ultimate rejection of Henry VIII as the Head of the Church of England led to his imprisonment and execution, but he remained steadfast and true to his beliefs. Citizens of

More’s Utopian society believed that no man should suffer for his religion. To have religious freedom requires choice. More chose not to follow the English church in the challenging times of religious change, and was a considerable voice in the dialogue of the Reformation.

Utopia is a pun; “eutopia” means “happy place.” But after reading More’s book, would you want to live there? *Utopia* is actually a book very conscious of its reader, and More sets up the reader to reject the Utopian system as absurd. Over 240 years after the first edition of *Utopia*, Samuel Johnson’s character Rasselas leaves another Utopia, the Happy Valley, to go out into the world.

The world inevitably proves to be complicated, but it is real, not “no place.”

In 2000, Pope John Paul II proclaimed Sir Thomas More the Patron Saint of Statesmen and Politicians. In so doing, he recognized More’s honesty and faith and located in religious history for all time More’s political rhetoric, including his quintessential humanist discourse of *Utopia*.

--KO’C



> **Sir Thomas More, Saint, 1478–1535. *Libellus vere aureus nec minus salutaris quam festivus de optimo reip. statu, deq[ue] nova Insula Utopia.* Louvain: T. Martin, [1516]. First edition, rebound in later French (?) quarter red morocco and paper boards.**

INFREQUENTLY ASKED QUESTIONS

from the desk of the University Archivist

From September 19-21, 2008, the Georgetown Rowing Association and Georgetown Athletics hosted the *Never Row* Weekend on campus, celebrating 50 years of crew at Georgetown. But I thought that crew was established here in 1876. Can you explain?

The official beginning of crew on campus can be traced to March 15, 1876, and the establishment of the College Boat Club. It was this Club that selected the colors of blue and gray so supporters on shore could identify the team during races, colors which came over time to represent the University as a whole. However, crew was seen as a heavy drain on the University's athletic funds and the sport was suspended in January 1911, although Georgetown students continued to row without official University recognition, simply for fun. In the spring of 1958, George Washington University crew coach, Fred Maletz, posted a notice on a restaurant window in Georgetown, calling for recruits to help the GW crew practice. After 45 Hoya undergraduates responded, Maletz found himself coaching two crews but was unpaid for his work with the Hoyas. In March of 1960 Maletz, who worked for the State Department, was transferred to the American Embassy in Iran and Don Cadle, a former Yale and Oxford crew member, replaced him as head crew coach, also on a volunteer basis. In 1961, crew was again given University recognition.

Have any honorary degree recipients later returned to Georgetown to earn a degree from the University?

Yes, at least one has. Singer, actress, and writer Pearl Bailey was awarded an honorary degree by the University in 1977 in "inspired recognition of her profound humanity, her proliferate record of public involvement, and her continuing constructive role in attempting to close gaps among peoples and nations." She returned to the University the following year, and in 1985, at the age of 67 and the oldest graduate in her class, she earned a B.A. in Theology. Her course of studies here stretched to seven years because of career-related leaves of absence. In October 1983, for example, she traveled to Michigan to attend a charitable event with former President Gerald R. Ford. President Ford wrote to the University in advance of the trip, asking that she be excused from class and promising that "I will be sure to have her visit museums and undertake activities which will educationally justify her missing class. Mrs. Ford and I will personally supervise any study assignments she may have."



> Pearl Bailey joins the Georgetown University cheerleaders, 1979. From the Georgetown University Archives.

Have any Hoya athletes won multiple Olympic medals?

Two Georgetown athletes hold the distinction of having won two Olympic medals: Edmund J. Minahan (who was enrolled in the Preparatory Department, 1899-1902) and Patrick Ewing (C'85). In 1900, Edmund Minahan traveled to the Paris Games as one of a contingent of three Georgetown sprinters who represented the U.S. Only seventeen years old at the time of the Games, Minahan finished third in the 60-meter dash and won the 100-meter handicap race. Patrick Ewing won two Olympic gold medals. The first came in Los Angeles in 1984, four months after Georgetown's NCAA championship in basketball, and the second in Barcelona in 1992, when he was part of the first U.S. Olympic basketball team to include NBA players.

--LC

WELCOME

The Library is pleased to welcome:

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Instruction Librarian
and Bibliographer for
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Journalism, Public
Relations and Media

Clara Ruttenberg,
Digital Services
Librarian

Maura Seale, Research
and Instruction
Librarian and
Bibliographer for
American History,
American Studies, and
African American
Studies

William J. Wheeler,
Head of Research and
Instruction

Wei Zhang, Metadata
Librarian

VIEWS OF ITALY, continued

folio volume entitled *The Turner Gallery* (New York, 1879), is included together with the volume. Many of the views of Venice were inspired by Whistler's influential suites of etchings, published in London in 1880 and 1886, which contributed to the later 19th century Etching Revival in Great Britain and the U.S. The Grand Canal views, by master etcher John Taylor Arms and the German-American B.J.O. Nordfeldt among others, reflect in scale and sketchiness the atmospheric effects achieved by Whistler.

In the mid-19th century, American artists flocked to Rome to study the works of the Old Masters and to complete their art training. One of the most successful American expatriates was George Loring Brown, whose studio in Rome (where he lived for 20 years) was a popular destination for other artists, as well as tourists seeking attractive souvenir views. Brown's etching of the nearby Cascades at Tivoli (1853-54), from a series of 9 etchings of the Roman campagna, is included. Finely bound travel volumes, including Edith Wharton's *Italian Villas and Their Gardens* (1904) illustrated by Maxfield Parrish, round out the exhibition.

The exhibition can be seen in the Fairchild Gallery through mid-November and online in its entirety at

www.library.georgetown.edu/dept/speccoll/guac/italy_08/index.htm.

--LLW



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