TILTING AT WINDMILLS

"Remember, lady, that loyal heart your slave, who for your love submits to so many miseries." So exclaimed the "never-deservedly-enough-extolled knight-errant" Don Quixote de la Mancha, as he set out on his adventures in the novel that would enchant the world for centuries.

The year 2005 is the 400th anniversary of the publication of Part I of El ingenioso hidalgo Don Quixote de la Mancha by Miguel de Cervantes de Saavedra (1547-1616). To commemorate this literary milestone, the Fairchild Gallery presents Tilting at Windmills: Don Quixote at 400 from October 17, 2005 to January 8, 2006, with intriguing works from the Fine Print Collection and the Rare Book Collection.

The importance of Don Quixote—one of the best selling books in history, translated into dozens of languages—cannot be overestimated; as collector and connoisseur Roderick S. Quiroz (G'92) writes in the brochure accompanying the exhibition, "Don Quixote touches on a seemingly infinite range of human concerns and feelings, including friendship, tolerance, morality, the nature of love, religion, philosophy, aesthetics, criminality and madness."

Long a favorite subject for artists, Don Quixote is represented by a number of outstanding works in the Fine Print Collection, including a series of engravings by the preeminent English satirist William Hogarth (1697-1764); and, from the past century, a fascinating series of ten embossed color etchings of scenes by Canadian artist Lucille Gilling (1905-1997). The exhibition also features two works that were commissioned by prestigious print clubs in the early 1950s, at the semi-septcentennial of Don Quixote, a color woodcut by Hans Alexander Mueller (1888-1963) and a color wood engraving by Stanley Bate (1903-1972); along with a more recent color lithograph ex libris book plate by Czech artist Bohumil Krátký (b. 1913). The books on display, such as a handsome

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Life for people formerly living and working in the Gulf Coast region may never be the same. Neither may education and the continuity of scholarly communication. For in addition to the disastrous conditions for humans in Louisiana and Mississippi, the infrastructure that has educated national and international students, employed staff and faculty, preserved collections in libraries, and fostered research has been devastated, though we hope only temporarily.

We have all read of the wonderful efforts that the higher education community has expended in assisting their sister schools in the south. From westernmost Canada to southernmost United States, hundreds of institutions have enrolled students and employed faculty from the affected region. Library associations and consortia have organized countless ways in which we may support our colleagues and help them rebuild when circumstances permit. But numerous conditions escape notice, and yet these conditions impede the work of the academy unless we are able to furnish remedial action. For example:

- Flooded libraries’ collections may or may not be salvageable, depending on the degree of damage;
- Collections without flood damage nonetheless may suffer from mold, which grows very quickly when climate control goes awry for even a few days;
- Regional libraries formerly dependent on others’ collections for interlibrary loan and resource sharing will need to realign their operations to find new suppliers;
- Conservation and damage abatement specialty firms must deal with special challenges because of the polluted water from flooded zones;
- Agencies and vendors providing library resources must suspend their shipments to the libraries in the area;
- Faculty working under research grants may have lost data and entire research projects;
- Grant agencies must provide extensions to research reports but continue to provide the funding;
- Specimens and laboratory animals may have been destroyed in the floods;
- University committees reviewing tenure-track faculty will need to put decisions on hold;
- Evacuated domestic students may swell the ranks of host colleges, who may or may not have sufficient courses in the students’ chosen disciplines without hiring more faculty;

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Evacuated international students may have lost their passports in the chaos but must comply with regulations under the Student and Exchange Visitor Information System (SEVIS), including enrollment at another institution within 30 days;

- There are few hospitals with intact facilities and patients for medical students doing hospital rotations.

The outpouring of support, resources and offers of professional assistance has taken tangible form. Distant libraries are filling interlibrary loan requests for those institutions that had relied on the affected Gulf Coast libraries. Library and educational associations have established sites for employment of transferred librarians and professors. Archival and preservation organizations are mobilizing centers to clean and refurbish salvageable collections. Information vendors are extending agreements to libraries hosting relocated students so that education may continue. Science and medical laboratories, and their high-speed networks, are assisting displaced researchers to rescue their data and writings to the extent possible.

What lessons have we learned from Hurricane Katrina (and Rita)? Most institutions have emergency plans for academic continuity, and most libraries have disaster recovery manuals. Our plans may be adequate when we have the opportunity to respond as soon as the crisis has subsided. But few disasters are like this one. Even libraries not filled with water have probably been without climate control for too many days. Rapid and pervasive spread of mold may render collections worthless and in need of complete replacement, not restoration at incalculable cost. We may hope that many research libraries will have the current materials that the ones in the Gulf Coast have lost. We may hope that scholars' information may still be resident on computer servers somewhere and that their lives' work can be rescued. We are less sanguine about those unique and special collections that nearly every library maintains which, once destroyed, are lost to scholarship forever.

One of the worst effects of war or overwhelming natural disaster occurs when the record of one's civilization and history are destroyed. Katrina and Rita provide the alarming lesson that the scholarly record which libraries preserve is fragile indeed. You need only recollect the time when you've accidentally deleted your own work after laborious effort to understand in microcosm how devastating the loss can be. Coping with the preservation of physical and virtual materials takes international cooperation and strategic planning. We can't yet fathom the amount of damage our sister institutions have suffered. We can, however, accelerate our collaborative efforts to ensure that the history of scholarship and culture will be preserved for posterity.

Best Wishes

Many of you know Marty (George M.) Barringer, Associate University Librarian for Special Collections and a member of the Library's advisory board since the 1970s. After 35 years, the Library will reluctantly say goodbye to Marty when he retires at the end of this year.

Marty's wisdom and wit have enlivened his work and ours. But his deep knowledge of so many areas in special collections—from musical autographs to handwriting authenticity, from rare Jesuit materials to contemporary espionage fiction—is not likely to be matched easily. Marty has sown the seeds of a great garden of special collections and has watched them grow over the years. Now, he yields to his successor the joy of cultivating that garden and devising new ways to enrich it.

All our best wishes go with him in his future endeavors.
"From one irregular Catholic to another all my best wishes for the New Year and my friendly greetings," wrote Graham Greene in a 1981 letter to a friend and admirer in Seneca, Mexico. Throughout his life, Greene corresponded with a wide variety of people all over the world, and we are pleased to announce that the Special Collections Division has opened two new, recently processed collections of these letters. The two small collections are evidence of Greene’s far flung acquaintances and long-lasting friendships.

The first is a collection of seven letters written by Greene to journalist Pedro M. Lopez, residing in Seneca, Mexico. The letters are dated between 1981 and 1989 and were usually written in response to Lopez’s annual letter. The correspondence offers some opinions of Greene’s own work, in addition to commentary on other literary figures and topics. This collection is a gift to the library from Mr. Lopez.

The second collection contains nine letters written by Greene to his American friend, Rev. Anthony Bischoff, S.J. (1910-1993), between the years 1950 and 1984. Fr. Bischoff was working on a biography of poet Gerard Manley Hopkins and spent 15 years at Georgetown teaching and writing beginning in 1971. The correspondence contains mostly personal greetings, but also touches on literary and political issues. The collection also includes five presentation copies of rare works bearing inscriptions from Greene to Bischoff. Among the first editions are The Revenge: An Autobiographical Fragment, privately printed in 1963, and a specially bound edition of The Return of A.J. Raffles, published in 1975. The Bischoff material was a generous gift from Donald A. Couvillon.

A gallery talk for Tilting at Windmills: Don Quixote at 400 will be held on Friday, November 18, at 11:00 a.m. followed by a symposium on Don Quixote being held by the Department of Spanish and Portuguese. If you aren’t in the area to see Tilting at Windmills: Don Quixote at 400 in the Fairchild Gallery in Lauinger Library, please visit it online at www.library.georgetown.edu/dept/speccoll/guac/quixote_05.
Poet Ned O'Gorman, a man whom Shirley Hazzard describes as "impassioned, accomplished, prodigious, unique," has donated more of his papers to the Library's special collections. The Ned O'Gorman Papers Part 2, recently processed, consist primarily of correspondence, manuscripts and notes. In addition to personal items, the collection contains publicly viewable material from three major projects that O'Gorman undertook.

In 1965 O'Gorman began work on a book for Random House that was published under the title Prophetic Voices: Ideas and Words on Revolution. He wrote letters to people across the country and around the world explaining his idea and asking for their assistance in finding "the free, young, unfamous, courageous mind...the prophetic, revolutionary, visionary imagination." He received many responses to his idea including letters from Peter Levi, Henry Miller, Huston Smith, Susan Sontag, and Mark Van Doren.

The next project that O'Gorman undertook was the organization of a poetry reading which he called "Poets for Peace." The event took place in New York City in 1967. O'Gorman received correspondence regarding the event from poets including Daniel Berrigan, Louise Bogan, Gwendolyn Brooks, Richard Eberhart, Abbie Huston Evans, Paul Goodman, Galway Kinnell, Denise Levertov, Archibald MacLeish, Marianne Moore, Anais Nin and Richard Wilbur.

The last large project cataloged as part of this collection is O'Gorman's work on a biography of poet Allen Tate. Many of Tate's friends and acquaintances recorded their memories of him in letters to O'Gorman. Some letters to note are those written by Robert Bly, William Condon, Laura Riding Jackson, Lincoln Kirstein, Kathleen Raine and Robert Penn Warren.

The collection also contains personal correspondence and scrapbook items detailing O'Gorman's travels, along with photographs of O'Gorman and his son, Ricky. In 1966, O'Gorman opened a school in Harlem that became known as the Children's Storefront, and letters that he wrote to friend Sarah Lorimer between the years 1959 and 1986 offer wonderful descriptions of his school and daily life in New York City. The tuition-free school made a point of welcoming all children living in the area. He also founded and continues to direct the Ricardo O'Gorman Garden and Center.

Ned O'Gorman was born on September 26, 1929 in New York City. His poetry was recognized when he won Guggenheim Fellowships in 1956 and 1962 and when he won the Lamont Poetry Award in 1958. He served as literary editor of Jubilee magazine from 1962 to 1965. O'Gorman is the author of six books of poetry, four books of prose, and numerous articles and poetry published in various magazines. His most recent book of poetry is Five Seasons of Obsession: New and Selected Poems. His recently completed memoir will be published in the Spring of 2006.

**THE WORK OF A POET**

**CURRENT AND UPCOMING EXHIBITS**

> Excerpt from the autograph manuscript of the original version of "Joie" (1868), a duet for two sopranos by Jules Massenet (1842-1912), on view in "Leon Robbin and Music at Georgetown."

**GUNLOCKE ROOM**

October-December:
Leon Robbin and Music at Georgetown

**FAIRCCHILD GALLERY**

October-January 2006:
Tilting at Windmills: Don Quixote at 400

January-April 2006
Audubon's Birds of America: Selections from the "Amsterdam Edition"

**KERBS EXHIBIT AREA**

October 2005-January 2006
In the Aggregate: The Planning and Building of Lauinger Library (Lauinger Library's 35th Anniversary)

**LEON ROBBIN GALLERY**

October-December: Leon Robbin and Music at Georgetown


**STRAIGHTER, STRONGER, LEANER, LONGER**

Former Alvin Ailey dancer Renee Daniels and medical writer Janice Billingsley came to Georgetown in September to speak to the Library Associates about the strengthening and alignment program featured in their new book, *Straighter, Stronger, Leaner Longer*.

Janice Billingsley introduced Renee Daniels, now a medical exercise specialist and personal trainer, who explained how activities such as sitting at a desk all day, talking on the telephone, or spending long periods driving can contribute to misalignments, injuries and aches and pains. She advised the audience to be more aware of posture and alignment, and concluded her talk by leading the audience in a few gentle stretches.

Renee Daniels has taught her strengthening system for the last ten years at exercise studios throughout New York City. Janice Billingsley writes for HealthDay.com; her work has also appeared in ivillage.com, USAToday.com, ABCNews.com, Ladies' Home Journal, Redbook, Mademoiselle and Family Circle. A book signing followed the event.

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**ART BEYOND THE CLASSROOM**

Last spring the University Art Collection staff began an internship program for undergraduate art history students. Jennifer Zitner (C'05) of Long Island, the Art Collection's first intern, spent the spring semester researching, writing, and cataloguing objects for the summer Fairchild Gallery exhibition *Lynd Ward: A Centennial Appreciation*; began a long-needed inventory of many obscure objects in The Vault; and installed the exhibition *The Early Career of Grace Albee, 1915-1934* with its curator, Christina Weyl (C'05).

Jennifer had seen the Art Collection and Fine Print Collection "up-close" during a session of the seminar "Museums in Washington," taught in the Fall 2004 semester by Prof. Elizabeth L. Prelinger. With the encouragement of Professor Prelinger and the department chair, Prof. Alison Hilton, Jennifer inquired about an internship—which the Art Collection staff enthusiastically welcomed.

"My grandfather was an avid collector of modern prints and rare books, so they have always been an interest of mine," said Jennifer. "I also wanted to learn skills such as cataloguing, as well as gain exposure to new art. This type of experience is definitely helpful for me in the future if I decide to work in a museum or collection setting." In a competitive field such as museum curatorship, practical work as an intern can be an advantage. The internship program continues this fall, with a senior in the art history department.
Long admired for their evocative abstract imagery, Russian religious icons have seen a sharp rise in scholarly and commercial interest since the dissolution of the Soviet Union opened new opportunities for study and sale. Following an inquiry from one of the leading scholars in the United States on Russian art, the Art Collection staff uncovered its modest but interesting cache of Russian icons in The Vault. (Readers may recall that the splendid late nineteenth century silver gilt icon of Saint Nicholas, on display in Carroll Parlor, illustrated the Library’s holiday card in 2002).

In late June, Wendy Salmond, associate professor of art history at Chapman University in Orange, California, and colleague of Professor Alison Hilton, Chair of Georgetown’s Art, Music and Theater Department, visited Georgetown University to peruse a variety of pieces in the collection. Prof. Salmond has been the author of or contributor to many books on Russian art (including catalogues of works from the Hillwood Museum in Washington), on topics such as traditional icons, the Art Nouveau era, imperial art, folk art, modern art, and stage design. She was the curator for the exhibition Traditions in Transition: Russian Icons in the Age of the Romanovs at Hillwood last year.

Russian artists imaginatively adapted international styles in meeting the needs of icon production. Prof. Salmond identified two Georgetown pieces, a Christ and a Saint Prince Vladimir, as copies of work by the influential muralist Victor Vasnetsov (1848-1926), who desired to “update” the icon style, incorporating “Pre-Raphaelite” and “realist” approaches from earlier in the nineteenth century into his work. A combination painted and bas relief depiction of Saint George is surrounded by an ostentatious frame in what was called the “Neo-Russian” style, an answer to Art Nouveau. The famous “onion-dome” style of Russian churches forms the shape of a folding icon with a painting of Christ inside. Illustrated here is a nineteenth century painting on wood of Christ, more traditional in its flat, linear style but striking in its orange border and decorated, according to Prof. Salmond, with foliate patterns typical of icons from Siberia.

We would like to thank Prof. Salmond for taking the time to examine these interesting pieces from the Art Collection and to share her insights.
We thank all those friends of the library who have donated books, manuscripts, or other library materials in recent months. Among them are:

**Edgar J. Applewhite Estate**
Rare first editions and archives of CIA officer and writer Edgar J. Applewhite

**Laurie England**
Finely-printed paper ephemera

**Samuel H. Beer**
Saint Thomas' *Summa*, published in 1668

**Paul F. Betz**
Rare books and manuscripts chiefly of literary interest

**Andrew A. Boemi**
*City of Paris, Notre Dame* oil painting by Constantine Kluge

**Elizabeth Brown**
Rare and scholarly books and papers for the Glen F. Brown collection

**Nancy Corson Carter**
Pierre Teilhard de Chardin materials

**Matthew E. Donahue III**
Six antiques and paintings

**Gary L. Filerman and Melvin Goldfein**
Elephant folio prints from the 1971 Amsterdam edition of John James Audubon's *Birds of America*

**Jennifer Mariano Heckelman**
Pete Turner photographs

**Joseph E. Jeffs**
Rare books, manuscripts, autograph letters and prints

**David Landers**
Seven early Egyptian and Greek manuscript fragments

**Nicholas B. Scheetz**
Rare books and the papers of Sir Newman Flower (1879–1964)