Father Greaton's Bible

Father Joseph Greaton, S.J., the founder of Old Saint Joseph's Church in Philadelphia, is rightly regarded as one of the most important of the Jesuit missionaries in colonial America. Born in 1679, Greaton is recorded as being in Maryland in 1722. Shortly thereafter he transferred his activities to Philadelphia, where he served almost all the rest of his life. While the Bible he used might not be as exciting as the relic of a major saint, it is worthy of notice, not least in Philadelphia.

The first tantalizing mention of “Father Greaton's Bible” is found in an unpublished typescript history of the early Pennsylvania missions by Father Robert Parsons, S.J., written at the time he served as a curate at Old Saint Joseph's in the 1950s. Unfortunately, Father Parsons neglected to describe the Bible in an easily identifiable way, and with his death in 1963 the subject passed into obscurity. He did note, however, that he had seen the Bible in the collections of the Woodstock College Library. At that time Woodstock was the seminary for the Maryland Province of the Society of Jesus, and its library, which now runs to nearly 200,000 volumes, even then had a collection of over 10,000 early and rare books. Mercifully, not so very many of these were, or are, Bibles.

A first attempt to find the missing Bible involved visiting the lower level of Lauinger Library where Woodstock Theological Center Library is now housed, to read the shelf list cards for the rare book collection. Father Henry Bertels, S.J., Woodstock's librarian in the 1970s, made hundreds of meticulous annotations on these cards during his tenure. Nonetheless, the search proved fruitless. A second, and successful, effort involved physically picking up and examining each Bible in the collection that was old enough to have been owned—or used—by Father Greaton, who died at the Jesuit residence at Bohemia Manor in northern Maryland in 1753.

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Since 1999 the Lauinger Library has managed the care and exhibition of the University’s assortment of fine art, antiques, furnishings, and other items of historical significance. Many people have expressed their delight in learning the origins and brief history of the art treasures of Georgetown. But few people know why the Library has custody of the University’s art collections.

A publication written over one hundred years ago notes, “The College possesses the nucleus of a valuable collection of works of art, and a number of Maryland Colonial relics. It has long been the wish of the Faculty to increase these collections, and give them the prominence they deserve.” [From A Catalogue of the Officers and Students of Georgetown College, One Hundred and Third Year, 1890-’91, p. 39.] According to LuLen Walker, Art Collection Curator:

“In the nineteenth century, paintings had been hung in the Healy Building and other campus venues but the concept of a ‘collection’ as such did not seem to take hold until a benefactor named Louisa Beauchamp Hughes donated her collection of art and antiques to the University in 1899, with enough of an endowment to set up a gallery in Old North known as the Beauchamp Hughes Art Cabinet. The Carroll Parlor became the official venue for the art collection in 1929, but it cannot begin to accommodate the hundreds of paintings recorded in the art collection database. Most of these works are in vault storage today, or hung in prominent corridors and offices around campus.”

The University Art Collection now includes more than 400 paintings, 12,000 fine art prints, and several hundred pieces of decorative art, sculpture, antiques, furnishings, and historic Georgetown memorabilia including medals, jewelry, and devotional objects. A portion of these treasures is on display regularly in Carroll Parlor on the first floor of Healy Hall. Rotating selections from the fine prints, brought together by the Rev. Joseph A. Haller, S.J., to function as a teaching collection, are displayed in the Fairchild Gallery in Lauinger Library. The Art Collection staff participates in seminars for undergraduate students, and presents special events and lectures to showcase portions of the collection.

Libraries are excellent stewards of collections for posterity. Our track record in acquiring and organizing materials, and

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The second stage of the Library's alumni-funded Millennium News Room project is complete. The new Media Room, just off the lobby in Lauinger Library, is showing news, current event and campus programming every weekday. Students and faculty can also request specific programs.

The room includes a plasma screen and a sound system connected to a full complement of audio and video equipment. New carpet, wallcovering and seating create a comfortable environment in which to catch up on the latest news and campus events.

The next step, Phase Three of the Millennium News Room, will create a comfortable reading area for print newspapers in the Pierce Reading Room. Pierce is also off Lauinger's lobby.

WELCOME

The Library welcomes Maeve O’Connor, our new Events Manager. Maeve comes to us from Boston University, where she was Assistant Director at their Human Resources Policy Institute. Originally from County Kerry, Ireland, she has a Bachelor’s degree in German and Political Science from University College Dublin and Master’s degrees in Political Science and Education Policy from University College Dublin and Boston University.

Caroline Griswold, our previous Events Manager, has not left Georgetown University. She is now the Assistant Director for Donor Relations and you may see her at Georgetown events in that new capacity.

REUNION 2004

at the Library

>Art Collection Curator LuLen Walker gave a tour of master works from the Art Collection in Carroll Parlor in Healy Hall.

>Head of Special Collections Marty Barringer conducted appraisals for alumni in the Gunlocke Room. Here he offers his expert opinion to Paul Anthony, B’64.

>Digital Wizardry: Ed Keller and puppet (r) and Gene D’Andrea (l) demonstrate some of the multimedia capabilities of the Gelardin Center as part of the Digital Wizardry (Not Just for Kids!) program.
The second in a series of Library-produced videos, Library Lens on Liberty, premiered at the John Carroll Awards Weekend in Philadelphia in April. The video highlights a few of the many print and online resources, manuscripts, art works and artifacts from the collections of the Georgetown University Library that support the study of liberty. The video can be seen online at: www.library.georgetown.edu/lens/liberty/index.htm

Assistant Vice President for Old Master Paintings Clarissa Post, C'97, who worked in Lauinger Library's Picchi Multimedia Center during her undergraduate years, led the tour of the Old Master Paintings in Sotheby's new tenth-floor exhibition gallery. She explained for her audience how select paintings acquired their historical importance and value for the art market, and in a fitting finale, described the complex and rigorous investigative process that led scholars to conclude that Young Woman Seated at the Virginals (c. 1670) deserved inclusion in the rare oeuvre of the Netherlandish master Johannes Vermeer.

According to Georgetown art collection staff who attended the event, three artists found in the Georgetown University Art Collection—Roelant Saverij, Peter Lely, and David Teniers the Younger—were represented in the Sotheby's paintings shown on the tour.

Following the gallery walk, the assembly convened in Sotheby's board room for an auction of items donated by friends of the Library, including letters written by Union soldiers in 1862, rare books and coins, jewelry, and donated holidays and dinners. Under the accomplished hand of Sotheby's auctioneer Brad Benthoff, the sale realized an impressive sum to benefit the Library. The Library Associates are grateful to Mr. Benthoff and to the winning bidders for their generosity.

The Library would especially like to thank William Sheridan, Sotheby's CFO and Georgetown parent (P'04, P'07), for his generosity in making possible and sponsoring the event.
The Georgetown University Library Board elected three new members at its spring meeting in April.

Angela Dinger C'93, L'98, is general counsel for the publishing company William H. Sadlier, Inc, a family-owned publisher of educational materials since 1832.

Dr. Henry I. A. Nowik is a former member of the Library's Board and a long-time friend of the Library. He is recently retired from his professorship at Georgetown's School of Foreign Service.

James Michael Wilson B'74, a long-time supporter of the Library, is with Mozart Development Company, a San Francisco-area real estate developer and management company.

FATHER GREATEON, continued

Sure enough, one of the first items checked was a two-volume first edition set of the Catholic Old Testament in English, published in Douai in what is now northern France in 1609-10. Both volumes were rebound in the nineteenth century by an indifferently talented craftsman; both revealed considerable and lamentable flaws in the paper of their text blocks. But in the second volume—had it been in the first Father Bertels would certainly have found it—was a pasted-in note reading:

Residentia Baltimoresi
Ex domo [probably a misspelling of "dono"]
Rdi. P. Jos: Greaton
Anno Dni 1752

Residentia Sti Josephi
in Baltimore

A search turned up no companion New Testament, hardly surprising given the rarity of editions of the Catholic Bible, or even any part of it, in colonial America. The first Catholic Bible to be printed in America would not appear until 1790.

The route Father Greaton's Bible took to Woodstock is circuitous, and not entirely known. Considered redundant in Baltimore, it was given in 1853 by Father Timothy O'Brien to the then-Jesuit editor, collector, and bibliographer Father Joseph Maria Finotti, who duly recorded the gift in the book itself. But Father Finotti died in 1879 in Colorado, leaving a voluminous library of American Catholic rarities, the basis for his Bibliographica Catholica Americana, published in 1872; his literary executor was the noted Catholic historian John Gilmary Shea. Shea picked out from Finotti's books those he wanted; the rest he consigned to a series of auctions. We know he didn't pick out this admittedly somewhat tattered copy of the Douai Bible, because Shea's library passed intact to Georgetown University following his death in 1892. The Woodstock stamps in the two volumes of the Bible are early, and it's just possible that the books were purchased at the Finotti sales; certainly they entered the Woodstock collection not long after that time.
The Art Collection’s impressive Martyrdom of Saint Andrew (ca. 1653) is attributed to Genoese painter Domenico Fiasella (1589-1669), a leading exponent of the seventeenth-century Genoese School of painting.

According to some accounts, seven decades after Jesus was crucified, his apostle Andrew underwent the same punishment. To disparage and mock his Christianity, the Romans tilted the cross on which he was crucified so that it appeared as an “X” rather than in the shape held in reverence by the Christian faithful. Andrew had converted multitudes to Christianity throughout the Mediterranean, including the wife of a Roman provincial governor in southern Greece; the governor, in turn, immediately ordered Andrew to be scourged and then crucified.

In the center of the painting, Andrew is shown on his knees in a prayerful pose. A sense of dramatic instability, characteristic of many Italian Baroque paintings, imbues the diagonal composition. Groups of figures and a series of hills lead the eye to the final hill in the upper right, where the cross stands awaiting Andrew’s impending martyrdom. On the hill in the upper left-center of the canvas, two trees cross to form an “X,” reflecting the shape of the cross on the opposite side of the painting. The leaves sprouting from the branches of these trees suggest life, in contrast to the cruciform tree trunks presaging Andrew’s imminent death. A partially obscured man in the lower left corner of the canvas stares at the viewer, inviting us into the scene as part of the audience that encircles Andrew.

Most of Fiasella’s works depict religious subjects, as well as mythological scenes and portraits. Fiasella was influenced by a 1607 trip to Rome, to see and copy works by Caravaggio, Guido Reni, Guercino, and other masters, and to visit the sculptural and architectural monuments of classical antiquity. He was also influenced by Flemish masters Peter Paul Rubens and Anthony Van Dyck, both of whom visited Genoa. When Fiasella returned to Genoa in 1616, he received patronage from the Genoese nobility and later founded a school to train young painters.

Unfortunately, no records survive detailing the provenance of Georgetown’s Martyrdom of Saint Andrew. After extensive research, Art Collection Curator LuLen Walker attributed the work to Domenico Fiasella based on its stylistic similarities to his other works (including another version of The Martyrdom of Saint Andrew), such as his use of color and figure forms. The religious subject matter is compatible with other important Italian Baroque paintings in the Georgetown University Art Collection, such as Luca Giordano’s The Calling of St. Matthew, and depictions of St. Sebastian and St. Jerome that are currently in the Vault awaiting conservation.

Roughly three feet tall by four feet wide, the painting is in good condition considering its manufacture more than 350 years ago. Craquelure (a networks of cracks), and loose, flaking paint, are evident in a several places in the upper-center and upper-left areas of the canvas. Recently the painting was removed from an administrative

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1A later work by Van Dyck, Portrait of Jean-Baptiste Janssen von Bisthoven (1630), can be seen in Carroll Parlor.

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making them accessible for the public good, is second to none. The conservation of art is as natural to libraries as the preservation of books, because all these items represent unique knowledge, from which new knowledge will spring. We conserve culture in order to create culture.

Libraries instruct and inform future scholars. Our research mission is enhanced by the availability of primary source materials, whether they are in print, digital, or physical format. We receive gifts that may serendipitously turn into new collections because donors trust libraries to care for items they themselves can no longer sustain, but find it unthinkable to discard. Sometimes the act of receiving letters and manuscripts from an expected collection yields surprises. The Loughborough Family Papers, for example, came to us in a wooden chest dating from the Civil War period and containing a worn but original Confederate battle flag. As Professor Paul Betz has noted, “What else is collecting but the rescue of artifacts from the vanishing past?”

In much the same way as a book and journal collection would be crafted and managed to support a teaching discipline, Georgetown University’s Library has administered and cared for the rich collections that have now surpassed the 1891 assessment as a “nucleus of a valuable collection of art.” Our personnel have overlapping expertise for related collections. The proximity of archivists to document the provenance for paintings, reference librarians to assist in research, and art specialists to assist scholars and students in their academic pursuits, means that staff share their knowledge collaboratively for the benefit of the work they perform individually.

As with print and digital library collections, the art collections need adequate space for safekeeping, venues for display, staff for teaching and researching, and funds for conservation, preservation, and future acquisition. We are grateful for the good people of Georgetown’s past who have acquired, preserved, displayed and cared for this remarkable art collection. And we are both honored and have the collective knowledge to be its present curators, for the sake of the art to thrive in the future.

Lauinger and Blommer Science Library held their annual Food for Fines drive in April. Patrons were able to donate non-perishable food in exchange for having up to $20 of their fines waived. Each item donated waived one dollar in fines, and 900 items of food were collected this year.

Food is donated to Bread for the City, a private, non-profit organization that provides vulnerable residents of Washington, DC with comprehensive services including food, clothing, medical care, legal and social services in an atmosphere of dignity, respect and peace. More information on Bread for the City is available at www.breadforthecity.org.
UPCOMING EXHIBITS

May - September
Histories and Tragedies from the Boydell Shakespeare Folio
Fairchild Gallery

September - December
20 Years of Prints for the Washington Print Club’s 40th Anniversary
Fairchild Gallery

May - September
Going for Gold: Georgetown and the Paris Olympics, 1900
Kerbs Exhibit Area

September
After the Quake: Stories by Haruki Murakami
Kerbs Exhibit Area

May - September
Famous Fiddlers
Leon Robbin Gallery

YANKEE DOODLE DANDY

Yankee Doodle Dandy: A Celebration of George M. Cohan was on view in the Stephen Richard Kerbs (C’67) Exhibit Area during the week preceding Independence Day.

The exhibit featured the Art Collection’s latest acquisition, the Portrait of George M. Cohan by Eugene Higgins; and several photographs from Cohan’s life, including one signed by the famed composer.

INVITATION
20 Years of Prints for the Washington Print Club’s 40th Anniversary will be on view from September 1 through November 23 in the Fairchild Gallery. A reception will be held on Saturday, September 18 from 4:00 to 6:00 p.m.

The public is invited, and the admission is free. Please reply to artcollection@georgetown.edu, or call (202) 687-4484, if you plan to attend.

ST. ANDREW, continued

office where it was hung, to prevent further deterioration. The surface paint layer has been abraded in several places in the bottom half of the work to reveal a thin underlayer through which the weave of the canvas can be seen. Brown and black spots of dirt dapple the entire surface, darkening the composition and obscuring the bright colors with which Fiasella likely painted. The entire work needs to be cleaned, the canvas restretched, and several areas retouched—after which it will more closely demonstrate the original work of the artist.