HISTORY OF A NATURAL HISTORY

Early Georgetown College traditions included a celebration of the Fourth of July, arranged under the auspices of the Philodemic Society. In 1833 a future president of Georgetown and head of the Maryland Province, Charles H. Stonestreet, took the lead student role of reading the Declaration of Independence. Stonestreet would take his undergraduate degree from Georgetown at the end of that month. As always, a distinguished speaker gave an oration. Among those invited to the celebration from outside were a local mover and shaker, General Duff Green, and the playwright owner of Arlington, the mansion just across the Potomac, George Washington Parke Custis.

Custis, the step-grandson of George Washington, brought with him as a gift to the College his family’s copy of the first great work on American natural history, English-born Mark Catesby’s The Natural History of Carolina, Florida and the Bahama Islands, published in London between 1734 and 1741.

While in America doing research for the History, Catesby had stayed for a time with Custis’s great-grandfather, John Custis of Williamsburg, whose name was inscribed on the volume’s title page.

The book passed through the hands of various owners—including the master of Mount Vernon, George Washington—and by the time it came to Georgetown, a series of depredations had cost the book more than 20 of its plates and a few text leaves as well. At the college bindery it suffered yet further, and until restoration this year was bound partially upside down.

Jill Deiss, proprietress of the Cat Tail Run Bookbindery in Winchester, Virginia, performed the restoration. Because of the complexity of the volume’s publication history, the first task was to determine the correct order of the text and plates. Once this was done, each leaf was attached to a stub of Japanese paper. Blanks were inserted for missing leaves and the new binding was assembled. The full leather boards were completed in a style wholly sympathetic to that of London binders of the period. The restoration was made possible by the generous gift of Virginia Mars, and we thank her for enabling researchers, after 170 years, to make effective use of Custis’s wonderful gift.
The University and the Library lost a dear friend with the death on May 22 of Leon Robbin, L'22, Honoris Causa 1997 (see related article pg. 5). Dr. Robbin's lifelong love of music led him to collect manuscripts, letters and other memorabilia of famous classical composers. He gave many of these to the Special Collections Division of the Lauinger Library, and also provided a large endowment that permits us to purchase some wonderful musical items. Recently, for example, we obtained the original manuscript to Olga, an unfinished opera by Amilcare Ponchielli, the composer of La Gioconda. The purchase was especially engaging to us because Olga is the name of Dr. Robbin's wife.

Dr. Robbin was fortunate in being able to live a long and full life, enriched with the pleasures of music. He was an avid listener and appreciator and enjoyed learning about music from many sources. He was fond of quoting Heinrich Heine (1797-1856) as saying, "Music gives back what life takes away," or as is sometimes translated, "What life takes away, music returns."

So many poets and writers have extolled the virtues of music that there are pages and pages of aphorisms reflecting the role that music plays in life. Sometimes these expressions are derivatives of each other; sometimes translations from the original into English take liberty with the thought; and sometimes, as with variant editions of books, the texts themselves are altered. Who has not heard, for example, that "Music hath charms..."—but which version do you know?

"Music hath charms to soothe a savage breast,
To soften rocks, or bend a knotted oak."

-William Congreve 1670-1729, The Mourning Bride

or ...

"Music hath charms to soothe the savage beast,
And therefore proper at a sheriff's feast."

-Rev. James Bramston 1694-1744, A Man of Taste

Could this phrase have been known to English poet Matthew Prior (1664-1721)? He wrote, "Music's force can tame the furious beast."

Shakespeare in Twelfth Night, c. 1601, wrote, "If music be the food of love, play on..." But Thomas D'Urfey in 1661 reputedly wrote, "If music be the food of love, / Sing on, sing on, sing on!"

Music is:

Continued on pg. 3
Emerging “from the vault” is *The Boar Hunt* by Roelant-Jacobsz Saverij, recently hung on the wall opposite the entrance to Riggs Library. Born in Kortrijk in the southern Netherlands between 1576 and 1578, Saverij became a court painter in Prague and Vienna before settling in Utrecht, where he died in 1639. Landscape has been recognized as the “predominant subject” in Netherlandish painting,¹ and the Art Collection is pleased to give new attention to this fine canvas.

To the center and left, at the edge of a forest overlooking an open sky and valley stream beside which two hunters enter the scene, a trio of hunting dogs, with two close behind, attack a boar. Two stags, a doe, and numerous birds flee. Scholars have noted “[Saverij] specialized in painting animals and fantastic animal realms.”² For example, unexpectedly in a landscape from the low countries, *The Boar Hunt* includes two birds with parrots’ beaks taking flight at the upper left. Following overseas explorations during the Renaissance, exotic flora and fauna, or accounts and depictions of them, had become known in Europe. Alongside scientific and factually precise representations could be images equally fanciful.

Readers may recall that two important paintings had been removed from the Riggs Library area last year for conservation: Adolf-Felix Müller-Ury’s full-length portrait of Elizabeth Drexel-Dahlgren; and the eighteenth-century view of Saint Peter’s Cathedral in Rome. Prior to a recent dinner in Riggs Library with the Ambassador of Italy, the University President’s office inquired about installing a suitable painting; *The Boar Hunt* was the unanimous choice. Once the painting was hung, we noticed the thematic complement between the dogs in *The Boar Hunt* and the three dogs on the Riggs’ family crest on the opposite wall.

After several centuries, paintings acquire layers of dirt and grime; and old varnish can darken, to the point that fine details are not easily discerned. Unfortunately, our *Boar Hunt* is a prime example of this process. When proper surface treatment and canvas restretching can be undertaken, the painting will reveal the richness of color and detail that made Saverij famous for “popularizing the Dutch vogue for paintings of animals and birds in a landscape.”³


**MUSIC, continued**

“... the shorthand of emotion” –Leo Tolstoy, 1828-1910

“... the universal language of mankind” –Henry Wadsworth Longfellow, 1807-1882

“... the poetry of the air” –Jean Paul Richter, 1763-1825

“... one of the fairest and most glorious gifts of God” –Martin Luther, 1483-1546

Leon Robbin would have agreed, no doubt, with Thomas Carlyle (1795-1881), who wrote, “Music is well said to be the speech of angels” and with Cervantes (1547-1616): “Where there is music there can be no evil.” Dr. Robbin’s gift to Georgetown University assures that we will have music forever; we wish for him the same. *Requiescat in pace*. 

Summer 2003
NEW! LIBRARY LINK TO ALUMNI

Georgetown University alumni can now access information resources in the Georgetown University Library even if they’re not on campus. A new Web portal called LibraryLink to Alumni gives alumni free 24-hour access to many of Georgetown’s rich library services. These include full-text or abstracted articles from nearly 3,500 journals and magazines, 4,000 newspapers and news services worldwide, and U.S. government and World Bank documents. Alumni can also tour the Special Collections’ online manuscript and art exhibits and get tips on how to conduct online research. And with LiveHelp, a real-time reference service, and Email Reference, they can have their research quandaries answered electronically by a Georgetown librarian, day or night. Visit www.library.georgetown.edu/librarylink to find out about this new alumni service.

CAMPAIGN A SUCCESS

What does “Georgetown forever” mean to you? If you are an alumna/us, it may be the familiar line from the university’s alma mater, “… may Georgetown live forever.” But to many of us, over the last several years it has been the driving message behind the university’s Third Century Campaign that ended on June 30.

In the next few months, you will be reading a good deal in various university publications about the impact of the Third Century Campaign on Georgetown’s intellectual and student life. There will be facts and figures detailing the positive results that these years of concentrated fundraising have had on every part of the university. Here is just a snapshot of the difference that the generosity of so many has made to the Georgetown University Library.

To all liberally inclined to promote the Education of YOUTH.

Proposals for establishing an Academy, at George-Town, Patowmack-River, Maryland;

>Details from a fundraising letter by Georgetown University founder John Carroll, referencing the “Proposals for establishing an Academy…”

Every campaign has a “case statement,” a formal document arguing the “case” for support and why outside funds are needed. The library’s case, published in 1998, described $30 million-worth of needs: to expand information technology, develop library collections (general and special), preserve the book collection, endow library leadership and provide unrestricted support. All these areas, with the exception of endowed library positions, have benefited richly from the hearty response of alumni, parents, and friends to the Library’s call for their “time, talent, and treasure.”

How are we different in 2003 from when we started in 1995? Some differences are felt, others seen. The University’s students and faculty enjoy greater depth in subject area resources both in print and digital formats; richer primary source material at hand in Special Collections for original research and the creation and exploration of new ideas; a coffee room for both study breaks and community-building; additional exhibit areas; wireless technology throughout the building; and a New Media Center with a state-of-the-art classroom dedicated to instruction in information technology, a multimedia room, and video/audio editing suites.

When the counting is finished later this summer, the numbers will show that alumni, parents, and friends have chosen to invest an estimated $27 million in the heart of the University’s academic enterprise over the course of the Third Century Campaign. With this level of trust and commitment, our supporters have demonstrated their belief in one of this Campaign’s most important themes—the scholarship that sustains Georgetown, forever. And we are forever grateful.
IN MEMORIAM: LEON ROBBIN

The Library will greatly miss Dr. Leon Robbin, 1922 graduate of Georgetown's Law School, recipient of an Honorary Doctorate of Humane Letters from Georgetown in 1997, and a longtime friend of the Library and its music collection. Dr. Robbin died on May 22 at the age of 101.

Dr. Robbin, an attorney with a 47-year career at P.R. Mallory, spent his life surrounded by music and made it possible for the Georgetown learning community to share in his passion by endowing the Leon Robbin Music Collection and Gallery at the Lauinger Library. Susan K. Martin, former University Librarian, says of him, “Leon’s sense of humor, energy, and delight in the world around him made him the center of a large group of adoring family and friends. Even after a fall while playing tennis at 95 kept him wheelchair-bound, he and his lovely wife continued to enjoy their music, annual travel to Europe, and frequent visits to Washington. Those of us at the Lauinger Library were particularly fortunate to have been able to regard him as a good friend, and one we shall never forget.”

University Librarian Artemis Kirk says, “Leon Robbin was one of the finest appreciators of music I have had the privilege to know. His recollections of music and musicians were keen, and his interest in others’ experiences was avid. I will miss his wit and wisdom, but I am grateful that his musical legacy will live on at Georgetown.”

CITY OF DUST AND MAGNIFICENT DISTANCES

Joseph Peabody Orme entered Georgetown College on September 3, 1855, his tuition and fees to be charged to his uncle and guardian, W. H. Ward. Like the majority of students of his day, he did not graduate, leaving the college in 1860 to take up the study of law in Illinois. Between his entrance and his departure for the west, however, he corresponded with a number of fellow students. His great-grand-nephew, Joseph Orme Evans, recently donated eight letters received by his ancestor between August, 1856 and December, 1860, and they make fascinating reading.

Student politics—winning or losing membership in one of the prestigious student societies like the Philonomosian—figure largely, as do slighting references to the city of Washington. More than one writer quotes Dickens’ dismissal of the place as a “city of magnificent distances.” As the decade draws to a close, the writers turn more consistently to national politics. Most of them are nominal Democrats and supporters of Stephen A. Douglas, committed to national unity but hardly abolitionists; many are from the south. The last letter, from transplanted Washingtonian William Boyce, then in Louisiana, makes the reality of oncoming civil war only too clear: “The die is cast: and there seems to be no god-like man in the land who can stop the fearful tempest which is about to burst upon the country . . . we must meet it bravely.”

Of the correspondents involved, only Orme came to grief in the war, dying from accidental friendly fire during a march through Arkansas in 1863 as a captain in the 92nd Illinois Volunteers.

Does anyone know who first called Washington the “City of Dust?” We don’t.
The Library hosted several events during Main Campus Reunion Weekend May 29-June 1. Alumni and a few friends of the art collection attended a Gallery Talk on the exhibit Visual Arts of the Americas in the Fairchild Gallery, featuring the impressive variety of styles, subjects, and printmaking techniques from two centuries of art and artists from the United States, Canada, Mexico, the Caribbean, and South America. The Library-produced video, Library Lens on Latin America, which highlights our Latin American holdings, showed in the Library lobby. Future Hoyas were able to experiment with cool digital stuff in the Just for Kids! Digital Wizardry program in the Gelardin New Media Center and listen to stories in the Pierce Reading Room.

Steady June rain, which some Washingtonians might claim had been coming down since April, did not deter a startling number of determined Associates from enjoying a June 17th tour of Georgetown University's Award-Winning Gardens, led by Michael Pontti, the Environmental Manager for Georgetown University. Mr. Pontti, who has been with the University since 1971 and through many landscape permutations, took Associates around some of the campus highlights: the elegance of Dahlgren Quadrangle's zelkovas, Kwanzan cherries, sweet bay magnolias, tree peonies and lily of the valley; pocket gardens full of daylilies, globe thistles, crocosmia, and purple loosestrife tucked into various corners where passersby and sunbathing students would not crush them; the Observatory garden high on the hill full of cascading pools, benches, a wealth of blooms and the occasional duckling; and the Leavey Esplanade roof gardens' expansive green space for students to study and relax in this spring's infrequent dry and sunny moments. The Library thanks Michael Pontti for taking Associates on this engaging departure from our customary programs.

Lauinger Library and the School of Foreign Service announced on June 11 the donation by the Warnke family of the late Ambassador Paul Warnke's papers to Georgetown. Former chief U.S. arms control negotiator Paul C. Warnke, who passed away in October 2001 at the age of 81, served as the Director of the U.S. Arms Control and Disarmament Agency (ACDA) and chief negotiator for the Strategic Arms Limitations Talks (SALT) during the Carter Administration.

The papers contain considerable evidence of the development of Warnke's thought related to SALT, ACDA, and other topics. His recollections of the Vietnam era were often sought, and he was generous in reviewing and commenting on historical and theoretical discussions by advanced students, professional writers, and fellow participants organizing their memoirs. Ample evidence of his contributions as both source and editor are contained in the papers.

"We are so fortunate to have Paul Warnke's papers at Georgetown University," says Dean Robert Gallucci of Georgetown's Edmund A. Walsh School of Foreign Service. "His negotiation of the SALT II Treaty and his intellectual contributions in the field of arms control made a very dangerous period of the Cold War safer for all of us."

The papers will be housed in the Library's Special Collections.
Visual Arts of the Americas had its origins in the video Library Lens on Latin America that Lauinger Library produced in conjunction with this year's John Carroll Awards Weekend in San Juan, Puerto Rico last April. After assembling and researching Latin American and Caribbean prints and other work from the Art Collection for inclusion in the video, we decided to exhibit these outstanding but rarely seen works. Assisted by recent Art Collection staff research on Canadian art, several Canadian prints were added, to develop the theme Visual Arts of the Americas.

Part 1: Latin America, the Caribbean, and the United States is on view through July 20; and Part 2: Canada and the United States is on view through October 19. The exhibits are comprised of fine prints, commercial prints, paintings, drawings, photographs, and books, all from Special Collections and Lauinger Library's holdings. Included are works significant to the history of the Jesuit order, such as three Cuzco School paintings from Peru; the 1801 Vida de San Felipe de Jesús, a life of the first Jesuit martyr in Japan, and the first book printed in Mexico entirely from engraved plates; and the rare 1664 Historiae canadensis, compiled from Jesuit missionary reports from New France. Also in the exhibit are a map of the Americas from the first world atlas printed by an Englishman; scenes from early twentieth century world's fairs; a map of Ontario from the original photolithography developed in Montréal; selections from recent gifts of contemporary Canadian masters of printmaking; and innovative works from the influential "Mexican School."

The Mexican School arose in part from political events in the twentieth century that spurred a change in the Latin American arts culture, such as the Mexican Revolution of 1910, and political and emotional disillusionment with Europe following the first World War. Carlos Merida (1891-1984), represented by three works in this exhibit, was a pioneer of the Mexican School, whose works relay a "modern aesthetic based on native art and native subjects."

Sculptor and printmaker Elizabeth Catlett (b. 1915) is one of the giants in the pantheon of Washington artists. Educated at Howard University, she traveled to Mexico on a fellowship in 1946 in pursuit of artistic and social ideals that were expounded by artists there. A year later she married Francisco Mora (1922-2002), a pillar of the internationally renowned People's Graphics Workshop (and whose Silver

>Elizabeth Catlett, Blues. 1947, 7 1/8 x 5 in., color linocut.

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Two new members were elected to the Georgetown University Library Board at their Spring 2003 meeting.

Mr. John R. ("Jack") Kennedy, C'52 is the former Chairman of the Georgetown Board of Directors. He is also a former member of the College Board of Advisors and the university's Board of Regents. Retired as president and chief executive officer of the Federal Paper Board Company, Inc., he is president of JRK Financial Corp.

Mr. Alan Meckler, P'03 is Chairman and Chief Executive Officer of Jupitermedia, a leading provider of global real-time news, information, research and media resources for information technology and Internet industry professionals.

Mine Worker is in the exhibit. Catlett's color linocut in this exhibit, Blues, is from that same year, and reflects her concern with the plight of racial minorities: to the right of the woman playing a guitar is a scene of an African-American man being attacked by a hooded figure above a cross in flames. Earlier this year the College Art Association recognized Catlett with an award for life achievement.

Artists in Canada often looked to Europe and the United States for inspiration and acceptance. While some eventually pursued self-consciously "Canadian" themes, a number remained abroad—a phenomenon represented by the other wife-and-husband group in the exhibit, Caroline Helena Armington (1875-1939) and Frank Milton Armington (1876-1941). Both from rural Ontario, the Armingtons studied at prestigious academies in Paris, and settled in New York. Caroline Armington's 1926 etching Porte de la Cour du Dragon, Paris reflects a transition in European and North American art from meticulously rendered to more impressionistic scenes: its refined capture of detail from a grand architectural setting merges with a simultaneous dissipation of detail toward the edges of the print (a style made popular by James Whistler, and also adopted by Joseph Pennell, whose work is included in Part 1 of Visual Arts of the Americas).

You can see Visual Arts of the Americas online at:
www.library.georgetown.edu/dept/specoll/guac/americas_03.

Watch the video Library Lens on Latin America at:
www.library.georgetown.edu/lens/latinamerica/video.htm.