UPCOMING EXHIBITS

May - July 2003
Visual Arts of the Americas
Part 1: Latin America, the Caribbean, and the United States
Fairchild Gallery

July - October 2003
Visual Arts of the Americas
Part 2: Canada and the United States
Fairchild Gallery

May - July 2003
Georgetown's Prized Manuscripts
Gunlocke Room

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LIBRARY LENS

Assuredly there is no stronger bond among men than the pure love of liberty and truth. In this common devotion, racial differences are forgotten and party strife ceases. When Truth and Liberty speak, all else is silent.

So read the message engraved on parchment and sent from Georgetown University to the University of Caracas in 1920. It was hand-delivered by Georgetown students and faculty of the first study abroad trip taken by a United States university. Photographs from that trip are part of the new video, Library Lens on Latin America, produced by Library staff and presented at the John Carroll Awards weekend in Puerto Rico this April.

The seven-minute video, which will be the first in a series, gives an overview of the Latin American holdings in the Library. Highlights include:

- Books, journals and digital media from the Library’s general collections
- Documents and photographs related to the construction of the Panama Canal
- Manuscripts relating to the Jesuit Order in Paraguay
- A letter from Simón Bolívar to General Lafayette, thanking Lafayette for gifts he brought to Bolívar from George Washington’s family
- Paintings, prints and devotional objects from Mexico, Brazil, Chile, and elsewhere in Latin America

The video was filmed throughout the Library and produced in the Gelardin New Media Center, using only the Library’s staff, student, and technical resources. The video is available for online viewing on the Library’s website at:


> Included in Library Lens on Latin America was Virgin of Sorrows, anon., Peru, 18th C. Gift of Andrew Boemi, B’67.
Recently the University Library introduced a new giving opportunity that permits donors to honor someone with a book a year—the "Books Forever" program. A donation of $1,789 yields the annual income, given the typical cost to the Library of a major scholarly item, to purchase an academic book each year. A single donation of this amount will assure that our collections continue to grow in perpetuity. And the recognition of the donor and honoree will similarly be perpetuated.

Our first "Books Forever" endowment was made by the Leonard family in memory of Robert E. Leonard L'41, and we highlighted the program in the Winter 2003 issue of the Library Associates Newsletter.

"Books Forever" was carefully put together by a committee of devoted Georgetown staff and alumni. Special appreciation is due to Fr. Dan Sweeney, S.J., Chaplain-in-Residence, and Anne Marie Barcia de Leiva F'76, member of the Georgetown University Library Board, who informed our thinking and helped the program coalesce. The selection of the figure 1789 was not accidental and is not merely symbolic. It represents the actual amount needed to endow a "book forever." The committee did acknowledge symbolism by borrowing from the Capital Campaign slogan, "Georgetown forever," which itself derives from the University alma mater:

Wave her colors ever,
furl her standard never,
But raise it high, and
proudly cry,
'May Georgetown live forever!"

However, the "Books Forever" Committee also recognized that one of the most fundamental aspects of a Georgetown education is its Jesuit and classical tradition. We wanted to find a way to acknowledge this important tradition in our program, at least symbolically, and Pat Collins Sarnoff, P'98, another board member, suggested using the Latin translation of "books forever." With this good thought, we contacted a number of experts within the Jesuit community and Classics Department at Georgetown. We received many intriguing suggestions.
You may live in the District of Columbia, or Virginia, or far away from the national capital region. So why should you be interested in Maryland Day?

For many years, Maryland Day—March 25—was observed on the Georgetown University campus with great fanfare. After all, the 1634 establishment of England’s Maryland colony by Cecilius Calvert inaugurated the Catholic and Jesuit presence in the region, of which the founding of this University is a legacy.

For Maryland Day 2001, Curator of Prints Joseph A. Haller S.J. did his part to revive this great Georgetown tradition by exhibiting in the Stephen Richard Kerbs Exhibit Area one of the most impressive works in the Georgetown University Fine Print Collection: Lord Baltimore and the Group of Legislators by James Barry. This 1793 etching and engraving, with its complex arrangement of historical figures representing ideals of liberty and democracy, commemorates Maryland’s founding.

Barry (1741–1806) was a professor of portrait painting at London’s Royal Academy. Lord Baltimore was an attempt to correct a historical error he had made in his acclaimed 1783 mural Elysium and Tartarus, measuring almost 12 x 42 feet, in London’s Society for the Encouragement of Arts, Manufactures, and Commerce. In the mural’s central panel Barry paid special tribute to William Penn as the first to bring religious freedom and equality to the British colonies in America. He depicted Penn presenting his Pennsylvania Charter of 1680 with its exemplary laws to Lycurgus, the lawgiver who founded most of the institutions of ancient Sparta. Solon, Minos, and King Alfred the Great look on in approval, and Mary Queen of Scots bestows her floral tribute.

After completing the mural, and much to his chagrin, Barry learned that Penn was not the first to plant religious tolerance and freedom in the British colonies: Cecilius Calvert with his brother Leonard had preceded him. Unable to rectify his error in the mural itself, Barry chose to create Lord Baltimore, showing William Penn now pushed off to the side, as Cecilius Calvert takes his place before Lycurgus to present his Maryland Charter of 1649.

To give added emphasis to his correction, Barry included in the upper left corner of his print Pope Adrian discussing the episode with a small group of dignitaries, including Benjamin Franklin, Bishop Butler, and the Archbishop of Canterbury. The sixteenth-century Spanish Jesuit Juan de Mariana, often remembered for his writings on tyrannicide, observes the scene from above in the background. This spring, we are pleased to share Lord Baltimore and the Group of Legislators with readers, as a commemorative reminder of this great legacy.
**Journey to Abstraction: Jacob Kainen Prints 1939-1977**, on view in the Fairchild Gallery until May 4, presents twenty-five of the artist’s works, including seventeen that he donated to the University in 2000. Kainen (1909-2001) was for several decades one of the most internationally respected of Washington artists. Born in Connecticut to immigrants from Russia, Kainen was established in the New York art scene before moving to Washington to take a job as curator of prints at the Smithsonian Institution in 1942. During his tenure until 1969, Kainen helped advance the careers of a number of emerging artists and cultivate the public awareness and appreciation of fine prints. Those included in the Georgetown exhibition reveal Kainen’s evolving style, from Social Realism through German Expressionism, Abstract Expressionism, and finally, his unique abstractions of form modulated by color and calligraphic line. The exhibit can be viewed virtually at: [http://www.library.georgetown.edu/depts/speccoll/gwaac/kainen_03/](http://www.library.georgetown.edu/depts/speccoll/gwaac/kainen_03/)

**Fiction as Parable**

In January National Book Award-winning author Alice McDermott shared much happens. She also said she researches almost after the fact, so as not to influence her story too much by what she’s read in her research. When asked whether she turned to other writers for inspiration while she was writing, Ms. McDermott responded that she did, but had to avoid writers like Faulkner, whose words “stick with [her] like garlic.” She cited Nabokov as her favorite read during the writing process. During the reception Ms. McDermott signed copies of her new book *Child of My Heart*.

**Fabulous Fakes in February**

“Fabulous Fakes: Some Notable Literary Forgeries” featured Paul F. Betz, Georgetown Professor of English, who spoke about “several unscrupulous, at times desperate, and invariably entertaining forgers and fabricators,” and showed examples of their nefarious work from his own extensive collections. Marty Barringer, Special Collections Librarian, provided an introduction to the ways in which fakes and forgeries impact the world of rare books, manuscripts, and art.

**The Mobilization of Shame**

Library Associates in Boston turned out despite a February snowstorm to hear author, innovative thinker, and Georgetown University law professor Robert F. Drinan, S.J. at the Union Club. His informed discussion on human rights included topics such as the International Criminal Court, to which the United States does not belong; the rights of children and child poverty; and the U.S.’s standing as a donor to developing nations. Following his talk Fr. Drinan signed copies of his recent book, *The Mobilization of Shame: A World View of Human Rights*, which confronts critical human rights issues worldwide and examines the history of the human rights movement. Father Drinan’s book affirms that any nation joining the U.N. “agrees to participate individually and collectively in the remaking of the world.”
Which of our dormitories was the first to go coed?

The University became fully coeducational in 1969 with the admission of women into the College of Arts and Sciences. This event had a number of consequences, including the re-writing of student handbooks to eliminate references to the "weaker sex" and the need for additional housing for female students. Copley Hall was, therefore, designated as our first coeducational dorm, with women housed on its third floor and later on its fifth. According to the 1968-1969 annual report of the Dean of Women, this was "our first experiment in coeducational housing," requiring "...a considerable amount of thought and effort... so that [Copley] does not become a feminine ghetto—or a scapegoat." Prior to 1969, women students living on campus from other already coeducational schools were housed in the female dorms, St. Mary's (opened in 1956) and Darnall (opened in 1964).

Did John Wilkes Booth ever attend Georgetown?

Although the Archivist has heard repeated suggestions that Booth not only attended Georgetown but founded Mask and Bauble while a student, the Archives contains nothing to confirm this. The suggestions may have arisen because there were connections between Georgetown and the assassination of Abraham Lincoln. In fact, of the eight people convicted in the assassination conspiracy, three were Georgetown alumni. David Herold, who attended the College from 1855-1858, was hanged for his role. He not only guided Lewis Paine to Secretary of State William Seward's house where Paine attempted to stab Seward to death, but helped the injured Booth to escape after Lincoln's shooting. Samuel Bland Arnold, who attended 1844-1845, had been part of a previous conspiracy with Herold to kidnap Lincoln and was sentenced to life imprisonment, as was Dr. Samuel Mudd, a student from 1851-1852, who set Booth's broken ankle. Arnold and Mudd were pardoned by Andrew Johnson in 1869.

Why were Holy Cross students receiving degrees from Georgetown in the middle of the 19th century?

When the College of the Holy Cross opened in 1843, it was unable to secure a charter from Massachusetts because of its exclusively Catholic enrollment. A charter was finally granted in 1865, but in the interim Georgetown conferred degrees on Holy Cross graduates. Interestingly, our 29th President, Patrick F. Healy, S.J., graduated from Holy Cross in 1850 while the institution was without a charter. Fr. Healy is known as the first African American to earn a Ph.D. (in Europe) and the first to head a predominantly white university. Technically, it appears that he can also lay claim to being the first African American to receive a degree from Georgetown.
COPYRIGHT ISSUES ONLINE

The Georgetown Main Campus, Dahlgren Medical and Law Libraries sponsored a teleconference on “Copyright Issues Online” in February. Second in a PBS series of teleconferences called Critical Challenges in Distance Education, it addressed the implications of the new TEACH (Technology, Education and Copyright Harmonization) Act; “fair use” in copyright; copyright clearances for online courses; and effective institutional policies on copyright.

The TEACH Act, which became law in November 2002, expands the scope of educators’ rights to use certain copyrighted materials in distance learning courses, but contains major restrictions which need to be understood. The teleconference addressed the provisions and limitations of the Act and its impact on higher education institutions.

More information on the Critical Challenges series is available on the PBS website, www.pbs.org/als/.

From the Vault

LANDSCAPES NORTH AND SOUTH

For the video Library Lens on Latin America (see p. 1) the Art Collection brought from the Vault a fine painting by a South American artist: Cajón de Bronce las Condes (The Bronze Canyon of Las Condes), by Ramón Catalán of Chile.

Many Chilean painters of the 1930s expertly adopted current European trends, influenced by post-Impressionism, abstraction, Art Nouveau, and Art Deco. Catalan, however, continued to work in the manner established by Chilean artists of the nineteenth century, and like them he studied in Europe to learn traditional methods of landscape painting. This Andean scene from the region near Santiago also uses a lighter palette, reflecting the Impressionist taste for observing effects of light on outdoor color.

While in the Vault, we noticed the topical similarity between Cajón de Bronce las Condes and Grand Canyon (c. 1905) by Lucien Whiting Powell (1846–1930), born at Levinworth Manor in Loudoun County, Virginia.

After Civil War service as a private in the Virginia Cavalry for the Confederate States of America, Powell studied at the Pennsylvania Academy of the Fine Arts with prominent landscape painter Thomas Moran and continued his studies in New York and London. He eventually settled as a teacher of painting in Washington where, according to a 1922 Washington Post article, his paintings were “in more homes than the work of any other one painter.” His subjects were similar to his teacher Moran’s: mountain, canyon, and ocean scenes from throughout the United States.

In addition to Grand Canyon, the Art Collection contains his impressive View of Venice. An article co-authored by Powell’s granddaughter described him as “America’s Turner,” noting Powell’s and the great British master J. M. W. Turner’s similarities in brushwork and treatment of light.* Powell was buried in Arlington National Cemetery. His 1930 obituary in the Washington Evening Star described him as an “eminent Washington artist, whose paintings are to be found wherever landscapes are admired,” noting that Georgetown University was an owner of his work.


> Lucien Whiting Powell
Grand Canyon (c. 1905)
io on canvas, 40 x 29".

> Ramón Catalán
Cajón de Bronce las Condes
oil on canvas, 39 x 50".
Mr. Francis C. Brown, Jr. and Mrs. Margaret B. Vulgaris recently donated a large portion of the personal papers of the Loughboroughs, a family with long-standing connections to Georgetown University and the neighborhood of Georgetown. Over the years, many Loughboroughs have attended Georgetown University. Moreover, the family has local fame: Loughboro Road in the District of Columbia is named in their honor.

This new accession, the *Loughborough Family Papers: Part 2*, has been fully cataloged and is open to be viewed by researchers. It supplements the *Loughborough Family Papers: Part 1* which were cataloged in 1991. Part of the new collection was given in a spectacular red and black antique trunk, a veritable treasure chest containing valuable family documents which provide a wealth of insights into nineteenth-century Georgetown.

The colorful character Nathan Loughborough (1772-1848), who became U.S. Comptroller of the Treasury, figures prominently. He built a house in the early 1800s that still stands on M Street in Georgetown. He commanded a cavalry company in the War of 1812, strongly supported John Quincy Adams, and even went to court because he refused to pay District of Columbia taxes on the principle of "taxation without representation." The letters to and from Nathan Loughborough in this collection discuss mostly land transactions and horses. A retained letter dated 1821 from Nathan Loughborough to Georgetown attorney Francis Scott Key about a land purchase is preserved. Loughborough’s estates Grassland and Milton were landmarks in the District of Columbia.

The remainder of the papers are rich in historical material. Some twenty letters are present from Virginian and long-time U.S. Congressman John Randolph of Roanoke (1773-1833) to Nathan Loughborough touching on the transport of horses and other matters. Letters to and from Nathan’s son, Hamilton Loughborough (1806-1868), are numerous. Hamilton entered Georgetown College in 1819 but left without earning a degree. In addition, Civil War date letters from Confederate army officer James Henry Loughborough (1836-1921), who attended Georgetown College from 1850 to 1855, to his wife Margaret C.B. Loughborough describe some wartime struggles. Finally, the collection includes correspondence and artwork by noted artist Margaret M. Loughborough (d. 1947) from Montgomery County, Maryland. The generous gift of the *Loughborough Family Papers: Part 2* provides the library with yet another fine manuscript collection.

> Envelope for letter dated January 23, 1804 from John S. Webster to Nathan Loughborough, regarding payments and lands.

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**LATIN FOR BOOK LOVERS, continued**

From the Woodstock Center and Library, Frs. Leon Hooper, S.J., Gaspar LoBiondo, S.J. and Joseph Tylenda, S.J., produced several options. Fr. Tylenda also offered a commentary on each phrase. *Libri sempiterni* means the books will last forever, but not that books will be coming forever; *Libri in saecula saeculorum* is a somewhat somber phrase implying eternity of a different sort; and *Libri in perpetuum* carries the idea that there will never be an end to the coming of books. Fr. Tylenda suggested that a variation on the last, *In perpetuum libri*, could have the meaning appropriate to our cause, "There will always be books."

Professor Alexander Sens led the Classics Department in a brainstorming session that generated another wonderfully appropriate phrase: *Sint semper libri*—"Let there always be books."

In the end, our attempts to aggrandize the title of the program illustrated that the shades of meaning in Latin exceeded the simplicity of the English phrase we ultimately retained. So "Books Forever" the program remains, but with the imperative: "Let there always be books."
We thank all those friends of the library who have donated books, manuscripts, or other library materials in recent months. Among them are:

- Andrew Boemi, B'67
  Anonymous Peruvian Cuzco School oil painting, *Virgin of Sorrows*
- Dr. Elizabeth Brown and Dr. Dwight R. Kulwin
  Glen F. Brown papers and books relating to Saudi Arabia and the Middle East
- Francis C. Brown, Jr., H'57 and Margaret B. Vulgaris, F'63
  Additional Loughborough Family Papers
- Lev E. Dobriansky, H'82
  Ambassadors correspondence, including American presidential documents
- Adele Davis Durant and Paul and Jackie Dienemann
  Drawings by John Watson Davis
- Laurie England
  Fine paper ephemera
- Penelope Green
  Three manuscript diaries by Arctic explorer Fitzhugh Green
- Maurice Jackson, G'95, G'01
  Books, pamphlets, newspapers and journals relating to the American Communist Party
- Paul Liston, G'69
  Fine prints
- Pedro Lopez
  Seven typed letters signed by Graham Greene
- Harlene Morrow
  Typed manuscript of H. St. John Philby's *The Background of Islam*
- Robert L. Norbert
  Books and papers on the Middle East
- John J. Pilch
  Exposition (in Latin) of the decrees of the Council of Trent, 1566
- Roderick S. Quiroz, G’91
  Fruhauf photo lithographs and Prentiss Taylor portfolio of ballet costume drawings
- John Rackham
  Fine prints
- James E. Sale
  Fine prints and 18th century guide maps of Imperial Rome
- Nicholas Scheetz, C’74
  Rare books and manuscripts
- Mr. and Mrs. Jon Spagnolo
  Prints and drawings
- John Sylvester
  Letters from Carlos Baker to Harry Sylvester
- Leonard Topper
  Fine prints