Madonna and Child with Saints Catherine and Barbara, ca. 1525. Oil on panel, 21.75 x 16 inches. By the Master of Hoogstraeten (Netherlands; active first third of sixteenth century). This panel, painted in the tradition of Rogier van der Wyden and Gerard David, is probably related to a commission for the church of Saint Catherine in the Flemish town of Hoogstraeten near Antwerp.
The University Art Collection:
Paintings, Sculpture, Fine Prints, and other Graphic Arts

The University Art Collection is built largely on gifts from alumni and friends, and traces some important chapters in Georgetown’s history. Since it reflects manifold tastes and collecting interests, the collection of over 500 paintings, antique furnishings, sculpture, and objets d’art is very diverse. The collection is strong in Baroque and nineteenth-century American styles, portraiture, and works of religious significance. Highlights of the collection, ranging from a thirteenth-century church carving of The Education of the Virgin to the monumental Calling of St. Matthew by Luca Giordano, are on permanent display in Carroll Parlor in historic Healy Hall.

Works of particular significance to Georgetown include Gilbert Stuart’s portrait of Bishop John Carroll; a trio of John Wollaston portraits of Carroll’s mother, sister and brother-in-law; a contemporaneous painting of Carroll’s childhood home in Upper Marlboro, Maryland; landscape views of the College in the 1830s by James Alexander Simpson; portraits of past presidents, faculty and historic alumni; and a portrait and memorabilia of Admiral Stephen Decatur.

Paintings

Highlights of the collection, grouped by region of origin.

Europe and Latin America, in chronological order

Annunciation by Giovanni Toscani, ca. 1425
A rare and exceptionally large work by this early Renaissance master, believed to be the central panel of a large Florentine altarpiece.

Gift of Maria Coleman
Saints Anthony and Paul in a Cave by The Master of Hoogstraten, ca. 1530
Flemish panel painting in the tradition of Rogier Van der Weyden and Gerard David.
Painted for the church of St. Catherine in the town of Hoogstraten, Belgium.
Gift of L. N. W. Abrons

Coronation of the Virgin with Saints Catherine and Barbara (triptych) by Jakob Schick von Kempten, 1537
Substantial panel paintings for an altarpiece by a Bavarian Renaissance painter.
Gift of Hans Wyman

Martyrdom of Saint Lawrence attributed to Francesco da Santacroce III, ca. 1580
Gift of Elton F. McDonald

Rustic Scene by Marten van Cleve, ca. 1575
A diminutive panel painting in the tradition of Peter Bruegel.
Gift of Gordon Graves

Christ Bearing the Cross by Francesco and Giulio Francia, ca. 1510
Gift of Central Picture Galleries, N.Y.

Holy Family by Adam van Noort (one of Rubens’ teachers), ca. 1590
Gift of Carl Byoir

Portrait of Jan van Bisthoven by Anthony Van Dyck, ca. 1630

Full length portrait of a Jesuit scholar and educator from Van Dyck’s second Antwerp period. Exhibited at the 1939 New York World’s Fair.
Gift of Mrs. Walter O. Briggs

Saints Antony and Paul in a Cave attributed to David Teniers II, ca. 1635
One of Teniers the Younger’s early religious paintings, this scene depicts the story recorded by Saint Jerome of the two hermits in a cave being visited by a raven bearing a loaf of bread.
University Purchase

Saint Sebastian attributed to Tanzio da Varallo, ca. 1620
Provenance unknown
Boar Hunt by Roelant Saverij, ca. 1620s
A large painting by this Netherlandish master known for his fanciful animal compositions.
Gift of Oskar Klein

Madonna and Child Surrounded by a Garland of Flowers by Daniel Seghers, S.J. and Cornelis Schut, ca. 1640
Gift of Hans Weinberger

Horse Fair by Philips Wouwerman, ca. 1650
Gift of Leon Fromer

Portrait of a Lady by Sir Peter Lely, ca. 1660s
From the era of Lely’s Windsor beauties.
Gift of Charles Wyman

Family Group by Nicolas Maes, 1667
A master of Dutch portraiture.
Gift of Leon Fromer

Holy Family and Saints attributed to Carlo Maratta, 1685
Baroque nativity scene.
Gift of Emanuel Tsorounis

The Calling of St. Matthew by Luca Giordano, ca. 1685
Measuring approximately 7 x 9 feet, one of the largest Giordano works in the United States, painted in Florence.
Purchased from Miss Martha Meade

The Departure of Rebecca by Francesco Solimena, ca. 1710
Gift of Hans Wyman

The Martyrdom of Saint Andrew attributed to Domenico Fiasella, ca. 1725
Genoese painting. Dramatic multigure composition with the soon-to-be-martyred saint kneeling in a prayerful position, surrounded by guards and mounted soldiers.

Madonna of Montserrat by unknown Latin American artist, eighteenth century.
Gift of Mrs. Warren Delano Robbins

Madonna of Barcelona by School of Cuzco, eighteenth century.
Gift of William and Patricia Monroe
Virgin of Sorrows by a School of Cuzco artist, ca. 1800
Gift of Andrew Boemi

Pastoral Scenes (pair) by Julius-Caesar Ibbetson, 1799
Gift of Herbert Abrons

The White Monk by Richard Wilson, ca. 1800
Gift of Rudy Muller

Three Marys at the Tomb of Christ by Ludwig Ferdinand Schnorr von Carolsfeld, ca. 1835
Provenance unknown

Sur La Marne by Louis-Alexandre Bouché, 1889
Gift of Charles Lachman

Harbor Scene by Herman Gustaf Sillen, 1899
Gift of Jan William Laverge

City of Paris, Notre Dame by Constantin Kluge, 1955
Gift of Andrew Boemi

The Collection also contains various paintings once attributed to artists such as Guercino, Rembrandt, Tintoretto, Velasquez, Murillo, and Guardi, now believed to be studio of, or later copies after. Also held are good nineteenth-century copies of a Correggio Nativity, Carlo Dolci’s Penitent Magdalen, Raphael’s Madonna della Sedia, and Rubens’ Four Philosophers.

U.S. and Canadian

Sunset over the Hudson River by Jasper Francis Cropsey, ca. 1865
Gift of Mary L. McEvitt

Hannah Amidst the Vines by Eastman Johnson, 1860
Gift of George Bliss

Alpine Waterfall by Jasper Francis Cropsey, 1864
Provenance unknown

Self-Portrait by Emanuel Leutze, ca. 1850
Gift of Harold W. Hudson

The Birth of the Flag by Henry Mosler, 1912
Gift of W. H. Walters

Victory of the Bonhomme Richard by Henry Mosler, 1911
Gift of W. H. Walters
Washington Crossing the Delaware by Henry Mosler, 1911
Gift of W. H. Walters

Gloucester Harbor by Fern Isabel Coppedge, ca. 1920
University purchase

Portraits of Georgetown or Washington, D.C. Figures

Bishop John Carroll by Gilbert Stuart, ca. 1805
Gift of Judge Pacificus Ord

Three portraits of John Carroll’s mother, sister and brother-in-law attributed to John Wollaston, ca. 1760s
Gifts of Miss Ellen C. Daingerfield

Benedict Joseph Flaget attributed to Jeremiah Paul, ca. 1811
Gift of Mr. and Mrs. George Haas

Robert Walsh by John Neagle, 1822
Gift of Mrs. S. Chilton

Francis Neale, S.J. by James A. Simpson, ca. 1825-30
Gift of Father Cutler

Stephen Decatur by Simpson after Gilbert Stuart, ca. 1845
Bequest of Susan Decatur

Pair of unidentified donor portraits by G. P. A. Healy, ca. 1875-80

Elizabeth Drexel Dahlgren by Adolf Felix Müller-Ury, 1894
Gift of John Vinton Dahlgren

George McNeir by Leopold Seyffert, 1924
Gift of George McNeir

Thomas Patrick Walsh by C. Bosseron Chambers, 1925
Gift of Edward M. Walsh and Lorna Gill Walsh

Daniel Power, S.J. (1977) and Martin Cyril D’Arcy, S.J. (1957) by Marcella Comes Winslow
The former commissioned by Georgetown University, the latter a gift of the artist
A number of distinguished nineteenth-century alumni portraits hanging in the Philodemic Room include those of William Gaston, copied after the original by George Cooke; James B. Ord, a copy after William Garl Brown; three prominent physicians who taught at Georgetown: Thomas Antisell, Charles B. Kenny and James E. Morgan; diplomat Thomas Herran; and Robert Walsh, painted by noted American portraitist John Neagle.

A series of some 35 Georgetown University presidential portraits, most of which remain in storage, was painted in the late nineteenth century by Georgetown Professor Howard Helmick, some of them based on recalled likenesses since photographs of the very early Presidents of course did not exist. On display in the Presidential Gallery on the third floor of the Healy building outside of Riggs Library are portraits of Hunter Guthrie, S.J. by Margaret Lewis (1953); W. Coleman Nevils, S.J. by Mrs. Ferdinand Veverka (1932); Gerard J. Campbell, S.J. by Greta Kempton (1969); Robert J. Henle, S.J. by Robert Bruce Williams; Lawrence Gorman, S.J. by Boris Czedekowski (1948); and a monumental likeness of Timothy Healy, S.J. by the renowned New York artist Alfred Leslie (1990).

Of historical interest are 15 portraits of Jesuit Cardinals and a series of 27 Jesuit Generals of the Society, the former on display in the Hall of Cardinals in the University President’s suite. The paintings were purportedly commissioned by Father Patrick Healy while in Rome in the 1890s. Mrs. Cecilia Coleman May provided the funds for the cardinals’ portraits.

Georgetown or Washington, D.C. Landscape Views

Historic views of Georgetown College (five paintings) by James Alexander Simpson, 1830s

John Carroll’s Birthplace by William Seymour, ca. 1860
Gift of John Gilmary Shea

Georgetown from the Virginia Shore by Max Weyl, 1880
Gift of Thomas O. Taylor

Georgetown in 1902 by Max Weyl
Gift of George E. Hamilton

Historic views of Georgetown by Robert Back, 1987
**Dream (Mantis Religiosa), 1935. Wood engraving, 13 x 10 inches. By M. C. Escher (Netherlands; 1898–1972). Dream was part of Escher’s first American solo show, at the Whyte Gallery in Washington, D.C., and was Escher’s first print sold in the United States. It was donated to Georgetown by the original purchaser, Eric F. Menke.**

**Georgetown at the Millennium** watercolor by John Gable, 1997
*Gift of Michael Palko III in honor of Colleen M. Coyle, Esq.*


**Stoop Sitting in Old Georgetown, 1925 and The Tidal Basin at Cherry Blossom Time ca. 1935, both by Gladys Nelson Smith**

**Rock Creek Park** by Lucia Hollerith, ca. 1940s

Several views of Georgetown by Thomas M. Heaton, ca. 1940s
*Gift of William Penrose*

**Georgetown University from the Virginia Shore** by Edgar Hewitt Nye, 1931

**Georgetown from the Virginia Shore** by Bradley Stevens, 1987
*Gift of James Hayes, C’56*

**View of Fletcher’s Boathouse and Georgetown University** by Jorge Cerdà Gironés, ca. 1990

**View of Fowler’s Hill, Georgetown, ca. 1870** by an unidentified artist

The Collection also contains works by local artists Joan Caryl, Judith Nulty, and Lucien Powell.

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**Fine Prints**

The collection of over 15,000 fine prints is particularly strong in twentieth-century American artists. Assembled under the curatorship of Joseph A. Haller, S.J., it also includes portfolios, drawings, watercolors, and original print matrices. Due to the generosity of numerous friends and donors over the years, the collection is thought to be the finest of any university in the area. In addition to those mentioned below, notable donations to the collection include:

- a series of Boydell Shakespeare engravings, as well as diverse groups of European and American fine prints, *gift of James and Janet Sale*

- paintings and prints by Courtland (Hector) Hoppin; prints and oil paintings by Joseph Hecht; watercolors by noted British artist Anthony Gross; *gift of Murray Lebwohl*

- a collection of 35 prints by the local woodcut master Leonard Maurer (1912-1976), plus 18 trial proofs and four wood blocks for the color woodcut *Light and Stone* (1966); the latter *donated by the artist’s son Patrick Thomas.*
Washingtoniana Collection of Nineteenth-Century Prints

This extensive collection includes over 100 prints, maps, birds-eye views, and wood engravings from contemporary periodicals such as *Harper's Weekly*, of monuments, plans, parks, and political milestones such as Presidential inaugurations. Most of these historically significant prints are hand-colored and framed. The collection is augmented by an original color lithographic poster for the C&O Railroad’s flagship passenger line, the George Washington, inaugurated in 1932.

*Gift of Wesley C. Pickard and Jeanette A. Studley*

The Jesuit Collection

Formed over the past three decades by Joseph A. Haller, S.J., the Jesuit Collection concentrates on American fine prints of the first half of the twentieth century. Broadly inclusive, it aims at providing a solid representative and instructional survey of American printmaking in its central period; its purpose has been preeminently as a support for teaching rather than as an assemblage of masterworks. Its more than 6,000 prints include very strong holdings of the work of such printmakers as John Taylor Arms, Peggy Bacon, J. J. Lankes, Kenneth Hayes Miller, Joseph Pennell, and Grant Wood. Among the large number of other printmakers represented, attention should be called to significant holdings of works by John Steuart Curry, George O. “Pop” Hart, Lester Hornby, Allen Lewis, Frederick Mershimer, Gabor Peterdi, Karl Schrag, and Reynold Weidenaar.

*Purchased in large measure on funds from the Fairchild endowment; in part, gifts of various donors*

James W. Elder Collection

The Elder Collection, assembled by local collector James Elder, comprises approximately 450 self-portraits created by more than 330 different artists. The images are for the most part prints in various media, but the collection also includes a limited number of drawings, pastels, watercolors, and oils. The principal focus of the collection is on American artists of the twentieth century. It includes work by a large number of well-known individuals, among whom might be mentioned Milton Avery, Thomas Hart Benton, Billy Morrow Jackson, Rico Lebrun, Louis Lozowick, and Fritz Scholder. Artists from the Washington, D.C., area such as Werner Drewes, Prentiss Taylor, and Frank Wright form an important subgroup. Also present are a limited number of self-portraits of European artists, including Giorgio di Chirico and Kathe Kollwitz.

*Purchased in large measure on funds from the Fairchild endowment; the 26 self portrait oils and other paintings in the collection were the gift of Mr. and Mrs. Thomas Marshall*

Menke Print Collection

The Menke collection is an eclectic gathering of several hundred prints dating from approximately 1650 to 1950; it also includes a few original drawings, watercolors, and paintings. Especially strong in European topographical and city views (of communities in the Rhineland most of all), it also includes good series of the caricature prints of Daumier, Cham, and the Vanity Fair artists together with a few important single images by such artists as M. C. Escher (“The Dream,” 1935, the first print Escher sold in the United States) and Hiroshige (“Night Snow at Kambara,” 1833-34).

*Gift of Eric F. Menke*

Murphy Collection

Formed by the late Philadelphia collector James Patric Joseph Murphy, the collection comprises more than 190 examples of prints in lithography, etching, drypoint, and wood engraving, chiefly the work of American printmakers in the period 1930-1955. The principal strength of the collection is a group of 38 lithographs by Thomas Hart Benton, including many of his best-known images. Among other artists particularly well represented are Federico Castellón, Asa Cheffetz, Adolf Dehn, William Gropper,
Joseph Hirsch, Luigi Lucioni, Thomas W. Nason, and Umberto Romano. The Murphy prints are supplemented by a sizable body of autograph-seeking correspondence between the collector and various artists as well as by a series of candid photographs of artists, many of them autographed, in the James P. J. Murphy Papers.

**John and Margaret Rackham Collection**

The Rackham Collection has strength in a number of fields, primarily in French and British prints of the nineteenth and twentieth centuries, and principally in the various intaglio print processes. It is broadly representative in scope, but its more than 500 images include examples by most of the members of the French post-World War II “School of Paris” as well as by a number of outstanding British printmakers, including Stanley Anderson, Frank Brangwyn, David Cameron, Robert Gibbings, Augustus John, E. S. Lumsden, James McBey, John Martin, John Everett Millais, William Strang, and C. F. Tunnicliffe.

*Gift of John and Margaret Rackham*

**Washington Print Club Collection**

The collection, transferred from the Martin Luther King Library to Georgetown in 1992 and added to since then, represents an attempt to give a permanent home to copies of the prints illustrated on covers of the club’s quarterly newsletter and thereby to create an ongoing survey of local printmaking. This aim was realized in some measure by an anniversary exhibition in the library in the fall of 2004. The collection, unfortunately not yet complete, includes examples by Sam Gilliam, Percy Martin, and Tom Nakashima, among others. The collection also includes limited edition posters publicizing print club events, including a 1965 Un’ichi Hiratsuka woodcut poster donated by Mrs. Liane Atlas.

*Gift of the Washington Print Club*

**Grace Albee Collection**

The Albee Collection, initially formed by Washington-area collectors Julius and Marjorie Cohn, contains approximately 150 prints by this twentieth-century American wood engraver, one of the strongest assemblages of her work in institutional hands. The prints are supplemented by a number of the artist’s original working drawings and original woodblocks, as well as by some of her printmaking tools.

*Purchased on funds from the Fairchild endowment*

**Boyer Family Collection**

The Boyer Collection’s approximately 400 prints, drawings, and other works of art document the activity of Pittsburgh artists Ernest W. Boyer, his wife, Louise Miller Boyer, and their daughter, Helen King Boyer. Of special interest is the large assemblage of drypoints pulled from anodized aluminum plates by Louise and Helen Boyer, whose work pioneered the use of this printmaking technique and constitutes an important contribution to the history of twentieth-century American printmaking. Many of the original aluminum plates are preserved at Georgetown as well as the Smithsonian Institution’s National Museum of American History.

*Gift of Helen King Boyer in memory of her parents*
John DePol Collection
The collection of the work of this major American book illustrator and printmaker includes more than 150 wood engravings and drawings, a pair of original woodblocks, and a wide variety of printed materials, for the most part with illustrations by the artist. These last include a substantial number of his well-known celebrations of Benjamin Franklin and his work.

Gifts (in part) of Don Wesley, James W. Coulter, and the artist

Isac Friedlander Collection
The Friedlander collection, the second largest available institutional collection in this country of the artwork of this native of Latvia, includes more than 250 prints, drawings, and other works of art. Friedlander’s work, especially the powerful wood engravings, emphasizes imagery reminding the viewer of his native Riga, his family, various facets of the urban spectacle of New York during the Depression, and the sufferings of his fellow Jews in the Holocaust.

Gifts (in part) of Gilda Friedlander and the estate of Marga Friedlander

Norman Kent Collection
The collection consists of more than 200 woodcuts and linocuts, together with a number of original drawings and a variety of finished output in several reproductive mediums. Kent’s principal subject is the architecture, villages, and towns of the western part of New York State, where he lived and taught for most of his life.

Purchased on funds from the Fairchild endowment

William E. C. Morgan Collection
The library holds what is undoubtedly the strongest extant collection (49 of 53 known prints) of the work of English metal engraver and etcher William Evan Charles Morgan, whose brilliant beginnings as an engraver in the 1920s were thwarted a decade later by failing eyesight. The collection also includes a number of original drawings, trial proofs, and Morgan’s own printmaking tools.

Purchased on funds from the Fairchild endowment

Barry Moser Collection
The collection of work by this well-known contemporary wood engraver and book illustrator, driving force behind the influential and successful Pennyroyal Press, includes nearly 50 separate prints, drawings, illustrated broadsides, and related items covering his work from the early 1970s to the very recent past.
The prints and other materials in the collection are supported by a number of books illustrated by Moser, including many of the most significant Pennyroyal imprints. 

*Gifts (in part) of Patricia G. England, Judith S. McCabe, and other donors*

**Doniger Piranesi Collection**

The collection of some 1,180 prints, bound in 21 large folio volumes, consists of an early, probably proof, state of the complete Firmin-Didot edition of Piranesi’s works, printed in Paris in 1835-1839. The Doniger set, among the finest extant, was formerly in the private library of Pope Gregory XVI, to whom it was given by the printers. Later in Gregory’s reign the Piranesi plates were acquired from Firmin-Didot for the printshop in the Vatican. The library also holds earlier, unbound, impressions of a number of the prints in Piranesi’s best-known series, the Vedute di Roma.

*Gift of William Doniger in memory of Katherine Dimock Doniger*

**Charles F. Quest Collection**

The archive of works by Quest includes approximately 200 separate prints, but those are far outnumbered by hundreds of drawings, watercolors, pastels, oils, and works in other media which bring the total resources of the collection to well over 1,500 pieces which thoroughly document the artist’s work over a period of five decades. Also included are original matrices for graphic works in relief and intaglio processes and examples of the artist’s work in stained glass.

*Gift of the artist*

**Philip Reisman Collection**

The Reisman Collection includes 60 of the artist’s 63 known prints, providing a powerful and politically charged look at his favorite subjects, the people of New York. The etchings are supplemented by the presence in the collection of the 50 surviving original plates.

*Gift of Mrs. Louise Reisman*

**Prentiss Taylor Collection**

The master set of Prentiss Taylor’s lithographs provide a broad survey of the changing visual interests of this Washington printmaker and teacher over his nearly five-decade career as mentor to the greater Washington art community. The prints are supplemented by a variety of other graphic work, including several extraordinary series of watercolor costume designs created by Taylor in the 1920s, the most spectacular perhaps being that conceived for Aaron Copland’s unrealized ballet, *Grohg*. Recent additions
to the collection include paintings, sketchbooks, watercolors, book related designs and mock-ups, and a diverse collection of original Christmas cards given to Taylor by various artists over several decades.

_Gift of Roderick S. Quiroz_

**Lynd Ward Collection**

The Ward collection, by far the largest assemblage of his work in any institution, includes more than 1,700 paintings, drawings, sketches, and prints, a substantial number of them never published or, in the case of the prints, of great rarity. The artist’s entire career is well represented, as is the range of media in which he worked. Of particular note are the complete series of blocks for his first two novels without words, _Gods’ Man_ (1929) and _Madman’s Drum_ (1930); the 21 surviving engraved blocks for his _Song Without Words_ (1936), gift of the artist; and the surviving proofs and block for an unpublished wood-engraved narrative, tentatively titled by Ward _Hymn for the Night_ (ca. 1942–43).

_Gift of Nanda Ward and Robin Ward Savage_

**Werner Drewes Collection**

An extensive collection of some 70 of Drewes’ fine prints dating from 1932-1983, as well as two oil paintings: _Catskill Creek at Leeds with Cedar_ (1940) and _Yellow Brilliance_ (1978). The paintings and the majority of the prints were the gift of Wolfram Drewes, the artist’s son. Other prints came through Drewes' friend, the artist Charles Quest (q.v.) and the James W. Elder self-portrait collection (described elsewhere).

**Ralph Fabri Collection**

Hungarian-born Ralph Fabri (1894-1975) emigrated to America in 1921, had a productive career as a printmaker, and taught at various institutions including the Parsons School of Design in New York. Fabri’s work incorporates elements of surrealism and social realism, and was featured in a Library exhibition in 2001. The collection includes 80 fine prints, _donated by Ms. Phyllis Newbeck_.

**Samuel Arlent Edwards Collection**

The British-born printmaker Samuel Arlent Edwards was a meticulous craftsman who revived the art of eighteenth-century color mezzotint engraving with his popular reproductions of famous old master paintings, sold by subscription through his publishers in New York and London. The S. Arlent Edwards collection includes 26 signed proofs which the artist retained after paintings by Botticelli, Holbein, Leonardo da Vinci, Vermeer and many others. The collection also includes the copper plate and three signed impressions of his self-portrait etching.

_Gift of Sam A. Edwards_
**Jacob Kainen Collection**

The acknowledged dean of Washington artists for several decades until his death in 2001, the New York-trained Jacob Kainen served as curator of prints at the Smithsonian Institution from 1942-69. The collection of over 30 fine prints by Kainen in various media ranges in date from 1939 to 1988. Twenty of them were the gift of Mr. Kainen in honor of Curator Emeritus Joseph A. Haller, S.J.

**Herbert Fink Collection**

Over 100 etchings by Herbert Lewis Fink (1921-2006), together with 4 exhibition posters and catalogues. Fink’s landscape and figural etchings with aquatint were influenced by photography and Surrealism. Recent additions to the collection were donated by Elizabeth Thurston and Darrell L. Whitley.

**Frederick Mershimer Collection**

With 26 impressions and two copper plates for the print *Fifth Avenue Night* (1987), Georgetown’s is the largest institutional repository of this contemporary mezzotint master. Mershimer’s work was exhibited at Lauinger Library in 1992 and 2008.

**Editorial Cartoons**

**Editorial Cartoon Collection**

The work of more than 30 American cartoonists, ranging from pre-World War I drawings by Oscar Cesare, John T. McCutcheon, and Thomas Nast to fairly recent works by Ed Valtmann, Jeff MacNelly, and Tony Auth, is represented in the collection, which includes more than 200 original cartoons. Most of these works relate to national—and frequently political—issues and are the work of cartoonists for major dailies or syndicates. Of special interest are groups of cartoons by John Baer, Gene Basset, Jim Berryman, Oscar Cesare, Robert Clark, Bill Crawford, Gib Crockett, John Stampone, and H. M. Talburt.

*Gifts in part of Gene Basset, Joanna Sturm, Malcolm C. McCormack, and Art Wood, among more than 20 individual cartoonists and others.*

**Eric Smith Collection**

The Smith Collection, which comprises the original editorial cartoons drawn by Georgetown alumnus Eric McAllister Smith (primarily for the *Annapolis Capital-Gazette*), includes the greater part of Mr. Smith’s output since 1972. The collection now includes more than 4,800 items. A collection of this size will sustain not merely the study of Smith’s work as a cartoonist but also that of a unique viewpoint on
Annapolis and Maryland state issues throughout the period covered. The cartoons are partially indexed by subject and date.

*Gift of the artist*

**Other Cartoon Holdings**

A fair percentage of the political collections held by the library, such as the Robert F. Wagner Papers, include one or more—or many—original editorial cartoons. Of particular importance is a recent gift of 21 examples for the Harry L. Hopkins Papers, all of them featuring Hopkins in the image, by such cartoonists as Rube Goldberg, Roy Evans, and Ed Duffy.

*Gifts of Diana Hopkins Halsted and others*

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**OTHER GRAPHICS COLLECTIONS**

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**Dante’s Divine Comedy**


A three-volume set, translated by Marcus Sanders, published by Trillium Press in an edition of 100, in 2002-05. The original lithographs were drawn on the plate by Sandow Birk and printed by master printer David Salgado, each one signed in pencil. This edition places Dante’s tale in a contemporary setting with the three cantos (*Inferno, Purgatory and Paradise*) taking place in Los Angeles, San Francisco, and New York respectively.

**John W. Winkler Collection**

The Winkler collection includes 12 prints from the artist’s London series and 15 from his French series, the majority of which were pulled in Europe in the 1920s. The talented and prolific Viennese-born etcher settled permanently in San Francisco in 1930. Two years later he was commissioned by the George Washington Memorial Association to create an etching of the Constitutional Convention for an official portfolio in celebration of the bicentennial of Washington’s birth. From this commission, the collection includes 99 of Winkler’s conté and pencil drawings as well as 31 minor sketches and tracings for transferring the finished design to the copper plate for etching. Also present are Winkler’s initial copper plate, which became ruined before it could be printed, and two related smaller plates, plus a proof of *The Constitutional Convention, 1787*, as completed and pulled from his re-etched replacement plate. There are also over 50 letters and telegrams relating to the commission, including the artist’s correspondence with Arthur H. Brook, president of the Washington Memorial Association in New York, and John Taylor Arms; and a congratulatory letter from Herbert Hoover.

*Gift of the artist’s niece and nephew, Carol Johnson and John Aronovici*

**Audubon’s Birds of America**

A handsome set of 165 “double elephant folio” collotype prints faithful to Audubon’s original plate sizes from the so-called Amsterdam Edition, produced between 1971 and 1972 by the Johnson Reprint Company of New York and Amsterdam. The set complements the rare book collection’s copy of the octavo edition of 1840-44.

*Gift of Dr. and Mrs. Gary Filerman, and Mr. Melvin Goldfein*
Martha Fort Anderson and Frank Hartley Anderson Collection

Over 120 original works of art in various media including pastel, oil on canvas, watercolor and pencil sketches by Martha Fort Anderson. The collection is noteworthy for its mural studies for WPA commissions in post offices and schools in South Carolina. There are also more than 20 letters written to Frank Hartley Anderson mostly in 1936 from artists around the country interested in participating in the Southern Printmakers Society exhibitions.

Gift of David Allen

John L. Brown Collection

Augmenting the manuscript holdings of this mid-twentieth-century diplomat are a number of prints, drawings and paintings by artist friends which he collected while stationed abroad. Over 30 works in all, by Marie Laurencin, Irene Rice Pereira and Loren McIver, among others.

Gift of John H. Brown

Fine Art Photography

A collection of five portfolio suites of contemporary fine art photography by Tom Baril, Lucien Clergue, Jenny Lynn, Jill Mathis and Caleb Cain Marcus, and Pete Turner.

Gift of Charles Heckelman and Jennifer Mariano Heckelman

Monumental Pastels


Gift of the artist

A nineteenth-century American pastel on canvas copy of John Singleton Copley’s 1780 Samuel Reading to Eli the Judgments of God upon Eli’s House

Gift of Georgetown Presbyterian Church

Backstage at the Opera During a Performance of Aida by Jean-Louis Forain, ca. 1898

Gift of Leon Fromer

Poster Holdings

A number of collections (Virginia Murray Bacon, de Garczynski Family, and others) contain posters touching on a variety of issues, as graphic art examples of greater or lesser interest. Four groups of posters deserve special notice:

• The Roger N. Mohovich Collection contains, counting duplicates, more than 400 posters created during the First World War or very shortly afterwards. Well over 300 of the posters are American, with well-known examples by Howard Chandler Christy, James Montgomery Flagg, and J. C. Leyendecker, among others; of the remainder, some 50 are of British origin. A selection of the British posters was exhibited in 1998 and the American posters in 1999. Gift of David van Buskirk and Warren Wilson through Roger N. Mohovich’s estate executor Michael C. Lang.

• the Crown Collection of posters of World War I and World War II, principally American, includes
good examples by, among others, Howard Chandler Christy, James Montgomery Flagg, E. McKnight Kauffer, J. C. Leyendecker, and Norman Rockwell, *gift of Col. and Mrs. John R. Crown*;

- the extensive group of English, continental, and American posters in the O’Connor Railroad Collection, dating from the 1920s to the 1950s, includes a copy of the spectacular *Étoile du nord* poster by A. M. Cassandre, *gift of Margaret M. O’Connor*;

- a group of posters, primarily relating to printing and the graphic arts, by Lance Hidy and Barry Moser *gift of Patricia G. England*;

- the apparently unique set of five sports posters by John L. Sheridan in the Georgetown University Archives (for Georgetown baseball games against Yale, Virginia, Penn, and Princeton in 1901), four of which the library has republished in facsimile; and

- An extensive collection of international film posters by prominent graphic designers such as Germany’s Hans Hillman. Grouped by country, there are 500 East German, 205 West German and 320 Cuban posters dating from the 1960s and 1970s.

**Sculpture**

The first memorable visual impression of Georgetown University for many people arriving on campus is part of the University Art Collection, the larger-than-life-sized seated bronze statue of *Archbishop John Carroll* (1912) by Irish sculptor Jerome Connor (1875–1943). Connor lived and worked in New York and Washington before returning to his native Dublin. *Archbishop John Carroll* was dedicated and installed at its location in front of Healy Hall in a lavish May 1912 ceremony attended by Georgetown alumnus Chief Justice Edward Douglass White, James Cardinal Gibbons, the Attorney General and the Speaker of the House of Representatives.

The David Flaharty plaster bust of *Judge William Gaston* (1975), with a checkered aesthetic and conceptual ancestry, depicts the jurist who was the first student at Georgetown College (1778–1844; entered 1791), and later a senator from North Carolina, in a Roman-style robe. Flaharty’s sculpture is one of several copies from a marble rendition by Francis H. Packer, originally for the North Carolina State House in Raleigh and now in the North Carolina Museum of Art. Packer’s marble was itself a copy from Robert Ball Hughes’ original plaster portrait from life, whose present whereabouts are unknown. Flaharty’s copy replaced the copy in marble after Hughes’ by Martino Vaggi, which had been in the Georgetown University collection and displayed in Gaston Hall from 1894 until it was stolen in 1973.
The portrait bust in Carroll Parlor of Cardinal Antonelli (ca. 1870) is by Vinnie Ream Hoxie (1847–1914), a Wisconsin native whose long and notable career as a sculptor took place mostly in the nation’s capital. Hoxie met the cardinal, a Vatican diplomat, and recorded her observations of his idiosyncrasies, during a visit to Italy to acquire marble for her statue of Abraham Lincoln now standing in the U.S. Capitol.

The classically trained Thomas Crawford (1814–1857) was the first U.S. sculptor to be awarded the Prix du Rome. His work is noteworthy regionally from the commissions he received from the Commonwealth of Virginia and the United States government, most notably the allegorical Armed Liberty atop the dome of the U.S. Capitol. Crawford is represented in the University Art Collection by the allegorical Boy with a Tambourine (1855), on view in Carroll Parlor.

The senior class gift of the Class of 1950 was an elegant Our Lady of Fatima in Italian Carrera marble, now installed at the north wall of the campus, facing west toward Copley Hall.

Two recent additions to the outdoor sculptures on campus reflect the old and the contemporary in Georgetown’s history. A free-standing, life-sized bronze of Society of Jesus founder Ignatius of Loyola donated by Mr. and Mrs. John E. Rooney was installed in front of the White-Gravenor Building in 2004. East of the White-Gravenor terrace is a life-sized seated depiction of the late former professor of foreign service and hero of the Polish resistance Jan Karski (2002) by the contemporary Polish artist Karol Badyna, his career in diplomacy represented by the chessboard to which Karski (1914–2000), who was an avid chess master, devotes his attention.

Several smaller sculptures are on view in Carroll Parlor. From the so-called “Gothic” tradition in France in the thirteenth century is a remarkably well-preserved Education of the Virgin (or St. Anne with Mary; a scene not biblical but conjectural), donated by Carl Byoir, carved out of wood and still revealing faint traces of the paint with which most similar sculptures of the time were adorned.

A rare three-dimensional bronze piece by English medallionist and “Pre-Raphaelite” model Maria (or Marie) Theresa Cassavetti-Zambaco (1843–1914), l’Amour irresistible, received a prize at the Beaux-Arts Academy in Paris in 1896.

A pair of French ideal portrait busts, on four-foot matching marble pedestals, date from circa 1800, donated by Mrs. Turner Bailey. Jean-Antoine Houdon’s (1741-1828) life portrait bust of George Washington (1785) is represented by a much later bronze casting, donated by Anna Donahue.

Several French neoclassical and Greek revival miniature bronze figures are shown in Carroll Parlor, including two by Eugène-Antoine Aizelin (1821–1902): Seated Female Figure with Oil Lamp, and Seated Draped Female Figure; and one each
by Isidore-Jules Bonheur (1827–1901), *Farmer, Child, and Horse*; Jean-Baptiste Clesinger (1814–1883), *Standing Figure with Laurel Wreath and Harp, donated by Mrs. George Bliss*; Etienne-Henri Dumaige (1830–1888), *Seated Draped Female Figure*; and Jean-Louis Gregoire (1840–1890), *Female Figure with Missal and Bag of Alms*.

Three portrait busts are in the Riggs Memorial Library on the third floor of Healy Hall: the marble *Sir Walter Scott* (1828), a copy after the original by Sir Francis Chantrey (1781–1841) in the National Gallery of Scotland, and one of the many works *donated by Maria V. Coleman* in the nineteenth century; a marble St. Aloysius (1853) by Giovanni Maria Benzoni (1809-1873), brought from Rome by Fr. James Ryder (1800–1860), twice president of the University; and a bronze *Mrs. Edmond (née Anastasin) Patten* (1883) by Welly von Stackelberg, *donated by Edythe Patten Corbin in memory of Mary Elizabeth Patten*.

Several works are installed in the Edward B. Bunn, S.J. Intercultural Center, such as a marble portrait bust of Chinese political leader *Sun Yat Sen* (1982) by Willy Wang, commissioned for the ICC building and *a gift of Eric Hotung*; a nearly life-sized *Prodigal Son* (1984) by Barry Woods Johnston; and a full-sized copy in plaster, commissioned by the University in 1920, of the renowned seventh-century *Hsian-Fu Stone* or “Nestorian Monument,” the black marble stele from Xian with Christian text in Syriac and Chinese.

A handful of works complete this review of the sculpture. A bronze portrait bust of (Colonel) *Bailey Kelly Ashford, M.D.* by Marjorie Daingerfield (d. 1977) depicts the U.S. Army Medical Corps physician, and 1896 graduate of the School of Medicine, who reduced the incidence and mortality from hookworm infestations in Puerto Rico; the sculpture was *donated by F. Sanchez Gastano and B. Sanchez Gastano* “as a token of gratitude of the People of Puerto Rico.”

*Saint Michael* (ca. 1850) by Aimé Millet (1819-1891) depicts in bronze the archangel with upraised sword, in the act of slaying a dragon at his feet.

A small bronze bust of *Archbishop John Carroll* by Jerome Connor, which was cast after the artist’s return to Ireland from a study made for the 1912 statue of Georgetown’s founder, installed in Healy Circle.

In 2000, the University was given what has become a popular fixture, *The Spirit of Bethlehem* nativity set from the E. M. Boehm studio of fine porcelain, *gift of Roseanne Casey*.

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**Miscellaneous**

**Maryland Silver**

The collection of more than a dozen sacramental chalices and ostensoria and other liturgical pieces used by the early generations of the Maryland Colony (founded 1634), known informally as the “Maryland Silver,” are among the most prized artifacts in the collection from the earliest Catholic presence in the United States. Some are known or presumed to have been manufactured in England or on the continent, while others plausibly could have been fashioned in America, and some of the chalices were adapted from secular pieces. Reflecting the times in English history when Catholic belief and practice was a capital or otherwise severely punished crime, some do not have the typical smith’s trademark impressed, or use what is presumed to be a deceptive mark, which can make identification more challenging. The Lancaster family chalice, of Jacobean origin, could be disassembled and concealed in the saddle bag of an itinerant priest. This remarkable piece, accompanied by its altar stone, was used in worship at the family home in Rock Hall, Maryland, and *donated by Mr. Charles C. Lancaster, Jr.*
Archival Resources

Denis Carbonneau Papers
The Carbonneau Papers document the inception and production of Henry Hart’s *A Relevant Memoir* (1977), the history of the Equinox Cooperative Press founded largely through the initiative and energy of Lynd Ward. The collection includes letters from Ward and others.

*Gift of Mr. Carbonneau*
1976-1983 ≈ 0.75 linear foot

Samuel W. Everett Papers
The Everett collection consists largely of architectural and technical drawings, genre drawings, and other art-related items created by Dr. Samuel W. Everett, one of the founding faculty and professor of anatomy in Georgetown’s School of Medicine. The collection also includes printed ephemera from the early days of the so-called “Medical Department of Georgetown College.”

1817-1851 ≈ 0.25 linear foot

Isac Friedlander Papers
The career of the Latvian-born printmaker and illustrator Isac Friedlander is well documented in his surviving papers, which include copies of exhibition catalogs in which his works were included (and frequently illustrated); news cuttings concerning his work and prizes he won; and correspondence with fellow artists, groups, and institutions. Of particular note among his correspondents are John Taylor Arms and Arthur Heintzelman. A prolific etcher and wood engraver, Friedlander came to the United States in 1929.

*Gift of Marga Friedlander*
ca. 1928-1982 ≈ 2.50 linear feet

Violet Oakley Papers
The collection includes correspondence, manuscripts, and exhibition catalogs documenting many facets of the career of this American muralist and illustrator, a student of Howard Pyle. Besides drawings by Oakley and a few by her friend, artist Edith Emerson, the papers are also supplemented by a small group of books from Oakley’s library, many with presentation inscriptions from their authors.

*Gift of Nicholas B. Scheetz*
ca. 1918-1966 ≈ 1.50 linear feet

Charles Quest Papers
The collection of this St. Louis printmaker and muralist, an art professor at Washington University, includes exhibition catalogs, materials relating to his exhibitions and prizes, and correspondence with Clare Romano, Lynd Ward, and officials of the Society of American Graphic Artists, among others.

*Gift of Dorothy Quest*
ca. 1904-1990 ≈ 7.50 linear feet

Lynd Ward-May McNeer Papers
The Ward-McNeer Papers document the entire artistic career of the well-known American printmaker and illustrator Lynd Ward, from his student days at Columbia through the period of his “woodcut novels” (*Gods’ Man*, 1929, and others) to his establishment as one of the premier book illustrators in this country. They also provide insight into political and labor activities among American artists in the 1930s and 1940s and include the extant records of the Equinox Cooperative Press, founded by Ward and a
few associates in 1932. Among the many correspondents are John Taylor Arms, Fritz Eichenberg, Allen Ginsberg, Granville Hicks, Stewart Holbrook, Rockwell Kent, Llewellyn Powys, and Art Young.

*Gift of Mr. and Mrs. Ward*
1925-1981 = 23.00 linear feet

**Don Wesely-John DePol Papers**
The documentary portion of this collection, which also includes a complete set of the materials produced by DePol and Wesely, provides evidence of how a long series of “keepsakes” and other items—all wood engravings by DePol with text by Wesely—were produced and published under the auspices of two financial printing firms for which the two men worked. Also included are materials for publications which were never finished: texts by Wesely and/or proofs of wood engravings by DePol.

*Gift of Mr. Wesely*
1974-2004 = 1.50 linear feet