It is the Halloween season, during which we are able to leave our skins and become something else, if just for an evening. As part of the Rome experience we often heed Ezra Pound’s demand to “make it new” - not only in the work we do as Fellows but in the way we often reinvent ourselves. The Academy has sponsored a number of parties over the years that, perhaps inadvertently, further allow us to create new personae. The masked Carnevale Ball was a Fat Tuesday tradition at the American Academy through the 1960s, until the French edition at the American Academy in Rome was a highlight of the 1990s. In addition to bringing together the AAR community from Rome and New York to celebrate the graduation, the meal also marked the third and final day of meetings by the Trustees, and the opening day of the “Opening House” and “Open Studios” where we created a space for Fellows to meet, share their work, and engage with the AAR community from both Rome and New York. As I wrote in the last SOF News, the mission of the Society of Fellows is to pick up where the American Academy leaves off. The events of that May evening marked this passage for the 2004 Fellows. Our mission now is for the SOF to continue the bridge-building and collaborative efforts while in Rome. It was an exciting few days to be there, and see for the first time as a trustee a clearer perspective of a vision for the long term future of the American Academy in Rome.

As a trustee, I am proud to be part of the parent institution’s development arm, and its mission is not fund raising. The mission of Fellows will continue to encourage and serve as a conduit for the Fellows to support the AAR in every manner possible through organizing and participating in events, and contributing to the Newsletter and website. In addition, by promoting the Fellows and their continued recognition and acknowledgement in their academic and professional life, as well as emphasizing the impact the AAR experience had on their careers, will help greatly in enhancing the recognition of the AAR in addition to encouraging others to apply for future fellowships. To achieve this we need your support by being an active member of the Society of Fellows. First and foremost, simply stay in touch with the SOF and AAR through the web site (www.sof-aarome.org) and use it to forward your recent contact information, e-mail addresses, as well as publications, exhibitions, performances, awards, and other news that would be of interest to Fellows and others in the AAR community. On behalf of the SOF Council, and the AAR, thank you for this support and we look forward to hearing from you, and seeing you, soon.

Happy Halloween to all!
From the AAR President, New York

Adele Chatfield-Taylor FAAR’84

I write to inform our readership that our esteemed colleague, Wayne A. Linker, left the New York staff on August 13 after 15-1/2 years of distinguished service, to become Executive Director of the New York Academy of Art.

How does Wayne fit into the "Devils and Saints" theme of the SOF News? He was certainly a saint at times, and if "the devil is in the details" then he also knew something about the other extreme, too, because he was a detail man if there ever was one!

Wayne’s contributions to the Academy cannot be easily summarized. He has done much to strengthen the institution and manage staff in the last decade and a half, on both sides of the Atlantic. He has built many successful programs and helped recruit wonderful staff. He has acted as liaison with agencies in Washington and garnered support.

Wayne has been a dedicated counselor to many of us on the board and staff over his time. He has helped shape nearly every major decision at the Academy since his arrival in December of 1988, and he has been central to every significant achievement during those years.

Before Wayne’s arrival, the annual budget stood at about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million. Since then, our operating budget has grown about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million. Since then, our operating budget has grown about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million. Since then, our operating budget has grown about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million. Since then, our operating budget has grown about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million. Since then, our operating budget has grown about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million.

Before Wayne’s arrival, the annual budget stood at about $2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around $15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million.

The Academy welcomes the establishment of new funds and contributions to build on existing ones to strengthen Rome Prize fellowships, make book acquisitions possible, and support programs. Since the last issue of the SOF News donations increased the following funds:

John F. Callahan Book Endowment Fund, on the first anniversary of his passing
Franklin D. Israel FAAR’75 Fund, gifts in honor of Aaron Bersky and Peter Christian Haberkorn on the occasion of their marriage
Garden Club of America Rome Prize Fellowship in Landscape Architecture, gifts in memory of Frances Morrill O’Neill
Emeline Hill Richardson FAAR’52, RAA’79 Rome Prize Fellowship
Colin Rowe RAA’70 Resident in Design

For information on contributing to these or other funds or to inquire about establishing a memorial gift, please contact Elizabeth Gray Kogen, e.g.kogen@aarome.org.
From the AAR Director, Rome

Lester K. Little RAAR’96

This past summer two dear friends, ever concerned about my spiritual well being, gave me a copy of *The Complete Idiot’s Guide to the Lives of the Saints* (Indianapolis: Alpha Books, 2001). I decided to check out some old pals in the *Guide*, including Saint Sebastian (pp. 88-90). To my dismay, I found that the *Guide* did little more than repeat the fifth-century legend, which tells how Sebastian, a guard in the service of Diocletian who became a Christian and who, once word of his conversion got out and the emperor ordered that he be shot to death with arrows, survived this cruel treatment, only to be condemned to be beheaded to death, which the executioners succeeded in doing this time.

Virtually the only context in which modern people encounter Saint Sebastian is in paintings of the 14th-17th centuries, paintings intended either for urging his intervention against the plague, or for thanking him for deliverance centuries, paintings intended either for urging his intervention against the plague, or for thanking him for deliverance. A voice revealed to a supplicant seeking relief from the plague that the Pavesi must secure relics of Saint Sebastian from Rome and honor them with due reverence, which was done, and the plague ceased immediately in Pavia.

Thus far, then, we are sure of our sources back to the eighth century (and virtually so to the seventh). But further back than that our evidence is less secure. The probable source for the association of Sebastian-full-of-aro with plague is Apollo, who rained down pestilence upon enemies with arrows. What we may be witnessing is an inversion of this practice of Apollo whereby Sebastian became the Christ-like expiatory figure who absorbed the terrible arrow wounds on behalf of the faithful who honored his relics and prayed to him for deliverance from plague. For the moment, though, the question of how the transformation of Sebastian into that figure came about remains open.

entered the Mediterranean basin in the year 541 and then, after repeated visits throughout the region, vanished in 750. The fourth of these passages spoke of an outbreak at Pavia (the Lombard capital) in 681. A voice revealed to a supplicant seeking relief from the plague that the Pavesi must secure relics of Saint Sebastian from Rome and honor them with due reverence, which was done, and the plague ceased immediately in Pavia.

Thus far, then, we are sure of our sources back to the eighth century (and virtually so to the seventh). But further back than that our evidence is less secure. The probable source for the association of Sebastian-full-of-arrows with plague is Apollo, who rained down pestilence upon enemies with arrows. What we may be witnessing is an inversion of this practice of Apollo whereby Sebastian became the Christ-like expiatory figure who absorbed the terrible arrow wounds on behalf of the faithful who honored his relics and prayed to him for deliverance from plague. For the moment, though, the question of how the transformation of Sebastian into that figure came about remains open.

Buried at the site in Rome’s Campo del’ Fiori for “obstinate and pertinacious heresy” in 1600, the southern Italian philosopher Giordano Bruno would today be seen instead as a scholar, writer, and poet. In his *Sonnet in Praise of the Ass* of 1585, Bruno uses that animal as an image of “ignorant, dogmatic religious faith, to which Bruno’s philoso-phy is intended to provide an alternative more suitable to the alert, enlightened citizen of the world that, in his mind, civil society most needed in his era of violent religious hatreds. Far ahead of contemporaries like Keplpler and Galileo, Bruno regarded the solar system as only one tiny component of an infinite universe, and in his citizens of the world were enjoined to think generously; in the end, he asserted, God would even pardon the demons for their sins.

The technique of “reverse translation” that Jennifer Clarvoe RAAR’03 demonstrated during her fellowship in Rome, in which every word is translated by its exact opposite, seemed especially fitting for the contentious Bruno, who lived his whole life as an irresistible combination of martyr saint and incorruptible sinner.

Sonnet in Lode del Asino
Giordano Bruno

O santo assinità, santo ignoranza,
Santa stolidità e pia divinazione,
Qual solo puoi far l’ animale sano,
Che’l’uman ingegno e studio non l’avanza;
Non giongo fallace vigilanza
D’arte qualunque sia o’rivenzione,
Nè de soffiosi contemplazione
A cie’l dove edifichi la stanza.
Che vi val, curiosi, il studiare,
Voler saper quel che fa la natura
Se gli astri son pur terra, fuoco, et mare?
La santa assinità di ciò non cura;
Ma con man guanto e in ginocchio vuol stare,
Aspettando da Dio la sua ventura.
Nessuna cosa dura,
Eccetto il frutto de’ l’eterna requie,
La qual ne dono Dio dopo l’essequie.

Sonnet in Praise of the Ass
Giordano Bruno

Blest asimitry, blest ignorance,
O blest stupidity, pious devotion,
Able alone to set good souls in motion
That human wit and study can’t advance;
Nor will the most laborious vigilance
Of art or of invention win promotion
(Nor more than any philosophic notion)
To Heaven, where you build your resi-
dence.

What can the value of your study be,
All you who yearn to know how Nature
fares,
If stars are made of earth, or fire, or sea;
Blest asimitry knows no such cares
With folded hands it waits on bended knee
For God to parcel out our fated shares
And nothing perseveres
Except the fruit of infinite repose
That, once the funeral’s over, God
bestows.

Sonnet in Vituperation of Humanity
Giordano Bruno

reverse translation by
Ingrid Rowland RAAR’02

O damned humanity, damned education
O damned intelligence, impossi perfidy
Subjecting bodies to such imbecility
Spend on by lazy heretical obfuscation.
And shagg’d inattention’s elevation
Still less than any harebrained imbecility
Of artlessness or stolid inability
Will send you down to Hell, where you’ve
no station.

What cheapness does your indolence com-
plete:
All you who never cared what Art provides?
If darkness is unmade by cold or heat
For Satan to withhold what fate decides
If stars are made of earth, or fire, or sea?
Blest asimitry knows no such cares
With folded hands it waits on bended knee
For God to parcel out our fated shares
And nothing perseveres
Except the fruit of infinite repose
That, once the funeral’s over, God
bestows.

Ingrid Rowland RAAR’02

Obstinate and Pertinacious Heresy

Andrew W. Mellon Professor in the Humanities

Bruno was referring to Paul the Deacon’s *Annals of the Lombards*, which

Pat Oleszko FAAR’89, RAAR’00 Sam Sebastian, 1999.

Yet another iconographic image of the saint. Photo by Anthony Marcella.

Obstinate and Pertinacious Heresy

Ingrid Rowland RAAR’02, RAAR’00

O damned humanity, damned education
O damned intelligence, impossi perfidy
Subjecting bodies to such imbecility
Spend on by lazy heretical obfuscation.
And shagg’d inattention’s elevation
Still less than any harebrained imbecility
Of artlessness or stolid inability
Will send you down to Hell, where you’ve
no station.

What cheapness does your indolence com-
plete:
All you who never cared what Art provides?
If darkness is unmade by cold or heat
For Satan to withhold what fate decides
If stars are made of earth, or fire, or sea?
Blest asimitry knows no such cares
With folded hands it waits on bended knee
For God to parcel out our fated shares
And nothing perseveres
Except the fruit of infinite repose
That, once the funeral’s over, God
bestows.
An Academy Saint

Dana Prescott, Andrew Heiskell Arts Director

In October 2004 Pina Pasquantonio celebrates 20 years with the American Academy in Rome. She is one of the most familiar faces at the Academy, problem solver for everything, guardian of and “mother” to kids, cats, and all other denizens of our community. The Board of Trustees recognized her outstanding service at the board meeting on Sunday, 30 May 2004. Dana Prescott reports on questions she posed to Pina.

Dana: How is it that you first came to Rome twenty years ago?
Pina: My name certainly betrays my Italian roots but I am the only member of my family who is a first-generation Canadian. While growing up in Canada, my family made it a point of sending my sister and me to Italy on a regular basis to make contact with the rest of our relatives. It only seemed natural to want to live here for a while once I had finished University. I moved on a trial basis supporting myself by teaching language courses and, after a couple of years, I decided to make Rome my permanent home. I subsequently worked as office manager and translator for an Italian firm of architects and engineers executing design commissions in Iraq, Somalia, and Angola. It was my first office job ever and allowed to perfect my business Italian. Tiring of that, I sought a position that would allow me to make use of my North American roots as well as to work in an Italian environment. Word reached me that the American Academy in Rome was looking for a secretary for its director. I had no idea what the American Academy was, but I will never forget the feeling in my stomach when I first walked up the front steps and saw the courtyard and Manship Fountain! I knew I wanted to be part of it. I had interviews with Pat Weaver and with director Jim Melchert and was hired.

Dana: How is the Academy different now than twenty years ago?
Pina: It’s easier to answer by describing how things were twenty years ago. We had one Apple computer to print labels with. We all used typewriters and made carbon copies. We used stubs to produce invitations and cranked them out on an old machine. The Academy’s finances were limited so we exercised enormous restraint. Perhaps a year after I began working here, we got a modem and could send messages to our New York office, but only on one computer! The Academy always had great character and charm even with lumpy mattresses too small for the beds and armchairs that sagged when you sat on them. The rooms had no private bathrooms and we had no elevators so dragging things up and down the stairs was common practice. When I first took over housekeeping in 1989, all of our linens had patches! There was an odd assortment of furniture in all of our spaces, so each year we would try to match pieces of furniture again. To spruce up the rooms and spaces, so each year we would try to match pieces of furniture again. To spruce up the rooms and spaces, we experimented with our sleeping arrangements and the Academy’s main building was showing its age but everyone loved it just the same; that has changed over the years. The Academy atmosphere is much more family-friendly. Fellows arriving today have an easier time getting settled in and beginning to work than they did in the past. What has not changed is the excitement you can feel in the air when the Fellows first arrive and the regret when they are about to leave.

Dana: What are the biggest changes you note?
Pina: The extensive renovations our physical plant has undergone. The size of the community and scope of our program of events have grown over the years. The size of the staff on both sides of the ocean has also increased to meet with the new demands. The computer age has both simplified tasks and added to our workload. In short, the Academy seemed more ratified twenty years ago whereas today, it is definitely entrenched in modern times with all the positive and negative aspects that entails. Another obvious difference has been dictated by a change in the international climate. Twenty years ago security was not such a primary concern. The gate at the top of the stairs leading into the atrium was installed after my arrival. We were very relaxed about allowing people to enter our premises. Alas, that is no more.

Dana: And how have the Fellows changed (or have they) in these twenty years?
Pina: The average age of the Fellows has gone up over the years. When I began the majority of Fellows were in their late twenties and early thirties, now there are many more families coming to the Academy. Older Fellows and those with families have different needs and expectations, and formulas that have worked well in the past often need to be completely rethought. There is a greater need for privacy within the community. Being able to house families in our compound has been an enormous improvement and there is no doubt that the Academy atmosphere is much more family-friendly. Fellows arriving today have an easier time getting settled in and beginning to work than they did in the past. What has not changed is the excitement you can feel in the air when the Fellows first arrive and the regret when they are about to leave.

Pina: I am in charge of day-to-day operations at the Academy, so I am involved in many of its different aspects. This includes assigning spaces to all of the community and supervising the facilities staff (housekeeping, gatekeepers, some office staff, kitchen service). I work closely with the program department providing support for events. I concern myself greatly with security and maintain contacts with the security officers at the American embassy and with Italian police forces. Italian laws have changed over the years and safety on the work site has become an area of primary concern. I keep track of inventories, purchase supplies, as well as furniture and appliances. I serve as a bridge with Italian authorities in obtaining entry visas and temporary residency permits for Fellows.

Dana: And what are the greatest challenges you face in these responsibilities today as opposed to twenty years ago?
Pina: Italy’s political climate and laws twenty years ago were very, very different than they are now. Even before the European Union became a political reality and advent of the euro, there were greater challenges presented by complex Italian laws that are constantly being enforced... tax laws, labor laws and all of these have repercussions on what we can and cannot do. The Academy has grown in size and scope and meeting new needs and demands of both the institution and the community poses a constant challenge. But I am committed to keeping the doors to my office open and to being available.

Dana: What is most difficult about your job?
Pina: The Fellows coming to the Academy are all highly motivated and competitive individuals. Handling personal needs and concerns of a such a group of individuals is definitely the most difficult part of my job. It is further complicated by the cultural differences that exist between the United States and Italy.

Dana: What is the most difficult about your job?
Pina: The Fellows coming to the Academy are all highly motivated and competitive individuals. Handling personal needs and concerns of a such a group of individuals is definitely the most difficult part of my job. It is further complicated by the cultural differences that exist between the United States and Italy.

Dana: Any message to all the Fellows you know out there?
Pina: I hope they have good memories of their fellowship year and that I made a positive contribution to their experience. I would welcome everyone to continue to support and nurture such a fine institution.
Devils have a long history with bridges in western culture, most prevalently in myths associated with the engineering and construction of certain bridges in Europe. The myths reflect an important pagan history stemming back to early Rome that considers rivers as holy places. Following this belief, bridges enter and exist within the sacred realm of rivers, and their construction therefore requires some divine intervention. Often, in such myths, the devil constructs a bridge to connect a person to some love interest or material object. The devil intervenes to deliver the worldly desires and corrupt the individual's religious morals.

Many of the devil-bridge myths start one of two ways. In the first scenario, a lover or farmer is separated from his respective beloved or animal by an un-passable river. Just as he speaks out loud of his desperation about finding a way to cross it, the devil appears to offer him a bridge in return for a price: the soul of the first being to cross instead of a human. Some of the actual payment is due, the devil is usually tricked. One of a variety of animals - a rooster, dog, or cat - is sent as the first offering his help. In either case, after the bridge is built and likely a short amount of time. Again, the devil appears and builder is desperate to complete the bridge in an impossible way. The bridge with its dragons could be considered to resemble the Buoncompagni family, to which Pope Gregory XIII, the bridge's sixteenth-century restorer, belonged. The dragon appears on numerous monuments associated with the pope, usually on coats of arms, which show the dragon without a tail - the part considered evil. Clear examples can be seen in St Peter's Cappella Gregoriana and the Vatican Palace's Gallery of Maps, where that pope is recognized for his most famous achievement, the establishment of the present-day "Gregorian" calendar. On the Ponte Rotto, however, the heraldic dragons show their tails completely intact and expressively extended. Symbolically speaking, there remains a touch of evil - and possibly a touch of the devil - associated with the bridge.

One wonders whether the devil may have had a hand in the bridge's many constructions, reconstructions, or present-day remnants. Was he ever hired to construct or reconstruct the bridge, only to be displeased with each final payment? Was there a hand of God that kept destroying the bridge a devil may have built? And did the devil finally give up on rebuilding the bridge when it seemed less likely that Rome could be corrupted by a cleaner Trastevere? Perhaps the devil and God finally made a truce and compromised somewhere between a bridge and no bridge - the Ponte Rotto.

Beyond the broader association to devil-bridge myths and animal imagery, the Ponte Rotto and its stone carved dragons appear to have a more direct connection to the devil and the particular symbolic association the imaginary creatures have with evil. The dragon exists as the heraldic symbol of the Buoncompagni family, to which Pope Gregory XIII, the pontificate's main architect, belonged. The dragon appears on numerous monuments associated with the pope, usually on coats of arms, which show the dragon without a tail - the part considered evil. Clear examples can be seen in St Peter's Cappella Gregoriana and the Vatican Palace's Gallery of Maps, where that pope is recognized for his most famous achievement, the establishment of the present-day "Gregorian" calendar. On the Ponte Rotto, however, the heraldic dragons show their tails completely intact and expressively extended. Symbolically speaking, there remains a touch of evil - and possibly a touch of the devil - associated with the bridge.

One wonders whether the devil may have had a hand in the bridge's many constructions, reconstructions, or present-day remnants. Was he ever hired to construct or reconstruct the bridge, only to be displeased with each final payment? Was there a hand of God that kept destroying the bridge a devil may have built? And did the devil finally give up on rebuilding the bridge when it seemed less likely that Rome could be corrupted by a cleaner Trastevere? Perhaps the devil and God finally made a truce and compromised somewhere between a bridge and no bridge - the Ponte Rotto.

Beyond the broader association to devil-bridge myths and animal imagery, the Ponte Rotto and its stone carved dragons appear to have a more direct connection to the devil and the particular symbolic association the imaginary creatures have with evil. The dragon exists as the heraldic symbol of the Buoncompagni family, to which Pope Gregory XIII, the pontificate's main architect, belonged. The dragon appears on numerous monuments associated with the pope, usually on coats of arms, which show the dragon without a tail - the part considered evil. Clear examples can be seen in St Peter's Cappella Gregoriana and the Vatican Palace's Gallery of Maps, where that pope is recognized for his most famous achievement, the establishment of the present-day "Gregorian" calendar. On the Ponte Rotto, however, the heraldic dragons show their tails completely intact and expressively extended. Symbolically speaking, there remains a touch of evil - and possibly a touch of the devil - associated with the bridge.

One wonders whether the devil may have had a hand in the bridge's many constructions, reconstructions, or present-day remnants. Was he ever hired to construct or reconstruct the bridge, only to be displeased with each final payment? Was there a hand of God that kept destroying the bridge a devil may have built? And did the devil finally give up on rebuilding the bridge when it seemed less likely that Rome could be corrupted by a cleaner Trastevere? Perhaps the devil and God finally made a truce and compromised somewhere between a bridge and no bridge - the Ponte Rotto.

Beyond the broader association to devil-bridge myths and animal imagery, the Ponte Rotto and its stone carved dragons appear to have a more direct connection to the devil and the particular symbolic association the imaginary creatures have with evil. The dragon exists as the heraldic symbol of the Buoncompagni family, to which Pope Gregory XIII, the pontificate's main architect, belonged. The dragon appears on numerous monuments associated with the pope, usually on coats of arms, which show the dragon without a tail - the part considered evil. Clear examples can be seen in St Peter's Cappella Gregoriana and the Vatican Palace's Gallery of Maps, where that pope is recognized for his most famous achievement, the establishment of the present-day "Gregorian" calendar. On the Ponte Rotto, however, the heraldic dragons show their tails completely intact and expressively extended. Symbolically speaking, there remains a touch of evil - and possibly a touch of the devil - associated with the bridge.

One wonders whether the devil may have had a hand in the bridge's many constructions, reconstructions, or present-day remnants. Was he ever hired to construct or reconstruct the bridge, only to be displeased with each final payment? Was there a hand of God that kept destroying the bridge a devil may have built? And did the devil finally give up on rebuilding the bridge when it seemed less likely that Rome could be corrupted by a cleaner Trastevere? Perhaps the devil and God finally made a truce and compromised somewhere between a bridge and no bridge - the Ponte Rotto.
Recent Academy Events

Memorial to John D’Arms

A group of Academy Trustees visited the Castle of Baia on June 4, 2004, as part of a tour of classical remains on the western Bay of Naples as well as at Cumae. The castle was built in the mid-16th century as a defense against pirates by the Aragonese viceroy, Don Pedro di Toledo, on the ruins of a Roman villa. The interior has been handsomely restored for use as a museum for locally discovered Roman artifacts, among them an equestrian statue of Domitian reused, around 97 C. E., to represent Nerva.

On the western exterior wall was placed a monument to John D’Arms RAAR’72, ’84, the former director of the American Academy in Rome from 1977-80 and a former Trustee. Its inscription was written by Professor William Harris, of Columbia University, and unveiled at noon, June 28, 2002, as part of a dedication ceremony organized by the Soprintendenza per i Beni Archeologici of the provinces of Naples and Caserta, to honor John’s memory. The translation by Michael C.J. Putnam FAAR’64, RAAR’70 is as follows:

Sacred to the Shades
To the Memory of
John Haughton D’Arms
Outstanding Historian
Faithful Friend of Italy and Italians
Director of the American Academy in Rome
Paradigm of Humanity, Wisdom, Geniality
Died in New York, January 22, in the Year of the Lord 2002
Whom Campania often enticed with its feasts
Now gloomy Avernus claims with its darkening waters

MEMORIAL PLAQUE. The Latin inscription honoring John D’Arms RAAR’72, ’84 at the Castle of Baia. Photo by Lella Gandini

A Salute to Richard Trythall

Richard Trythall FAAR’67, RAAR’71 was honored on 29 May 2004, following the Fellows’ Annual Concert, for his 40 year relationship with the Academy. He was named a Fellow in 1964 for a two-year term which was later extended. In 1974 he was named Music Liaison and has worked for the Academy for 30 years. In 1987, Trythall wrote "Rome’s unique blend of pomp and sensuality continues to fascinate me, and though it is true that Rome provokes an endless source of learning experiences, after 23 years, I would have to admit that I am here not as Rome’s dutiful scholar, but as her still infatuated lover."

Celebration of the 2003-04 Academy Year

The Fellows’ Annual Concert was held on Saturday 29 May 2004, featuring the works of the 2003-04 Rome Prize Fellows in Musical Composition, Mason Bates FAAR’04 and Jefferson Friedman FAAR’04. Bates presented his String Band (piano trio) and Music for Underground Spaces (electronics for contrabass), and Friedman his String Quartet No. 2, The Yearman Duet (for percussion and sax) and eight songs (electronics). The performance was held in the Cryptoporis, and included the projection of a series of computer controlled slides prepared by Fellow in Landscape Architecture Cheryl Barton FAAR’04. This concert was supported by the Aaron Copland Fund for Music.

The celebration continued on Sunday 30 May when the 2003-04 Rome Prize Fellows in Literature, Sarah Arvio FAAR’04 and Joshua Weiner FAAR’04, read from their work in the Music Room of the Villa Aurelia.

Monday 31 May featured an Open House in the Casa Rustica with the 2003-04 Rome Prize Fellows in the Humanities and the staff of the Archaeology Laboratory, and Open Studios in the McKim, Mead & White Building, with visits to the studios of the 2003-04 Rome Prize Fellows in the Arts.

The Bard Graduate Center

18 West 86th Street, New York, NY 10024
RSVP to Kate Haley at 212-501-3023 or haley@bgc.bard.edu

Upcoming SOF Event

The Castellani and Italian Archaeological Jewelry

Gallery tour and reception
Thursday 16 December 2004, 6-8:30pm
Friends of the Library
Christina Huemer, Drue Heinz Librarian

Two Friends of the Library Lectures were given in 2003-04 in Rome. In December, archaeologist Gianni Ponti spoke about Nono Ricercato alla Villa di Massenzio sull’Appia Antica, and in May, Academy Trustee Anthony Grafton RAAR’04, discussed Towards a Social History of Editing: Emendation and Proof-Correction in the Renaissance.

Two FOL Lectures are scheduled for autumn 2004:
American Academy in Rome
7 December 2004
L’arrivo di Esculapio a Roma: un problema di sincretismo
Prof. Giulia Piccaluga

New York City
18 November 2004
The Art of Biography
Anthony Grafton RAAR’04, Chair
Barbara Goldsmith
Nancy Siraisi
Jean Strouse

Please visit www.aarome.org for further information on these events.

Patricia H. Labalme, an Academy Trustee 1978-99, was a true and devoted Friend of the Library and chair of the FOL in the United States. She made the FOL Lectures, scholarship, and the joy of intellectual inquiry and exchange — clearly a great passion of her life — a part of Academy life in the United States as well as in Rome. In honor of this commitment and in memory of so dear a friend, a fund has been created at the American Academy in Rome to establish and endow The Patricia H. Labalme Friends of the Library Lecture. When complete, the fund will support annual lectures in Rome and in the United States. Contributions in support of the FOL Lectures can be sent to the American Academy in Rome, 7 East 60 Street, New York, New York 10022. For further information on supporting the Friends of the Library please contact Kathleen Burke, k.burke@aarome.org or (212) 751-7200 ext. 25.

Ronald G. Musto FAAR’79 and Eileen Gardiner gave the 2003-04 FOL Lecture in the United States in November. It was entitled The ACLS History E-Book Project: a Tribute to John H. D’Arms, RAAR’72, ’84, and was held at the New York office of the American Council of Learned Societies.

Each year the Friends of the Library (FOL) of the American Academy in Rome present lectures by Fellows, Residents and Library Readers based on research done at the Academy, programs on topics that relate to the Library and its readers, as well as readings of prose and poetry. FOL Lectures in the United States are in English. Contributors to the Library, Fellows and Residents, members of the Advisory Council of Academy’s School of Classical Studies, and visitors to the Academy who have expressed a particular interest in the Library or Photographic Archive receive special invitations to these talks, most of which have taken place in New York City.

FOL Lectures in Rome (usually two per year) are open to the public and regular contributors are sent special invitations. The lectures are usually in Italian, although exceptions have been made.

The current chairman of the Friends of the Library are Harry Evans FAAR’73, RAAR’91 in the United States and Luisa Musso in Rome.

Harry G. Ackerman FAAR’34 J. Marcus, St. Apollinaire, Ravenna (detail)

Photo courtesy of the American Academy in Rome Archive

Passage to the Islands
John Peck FAAR’79

Yellow stones and brown, white-brown and bone-yellow in the swash of the shallows dropping to greens intimating safety, vision’s liquor tapering to darker drink but not lost, the wake settling to an unbraided dispatch of cold annealings, of released levies, after which the knee-grooved cell with its register of the week’s intercessions: For Joanna committed last Tuesday, and her two boys For William, out of work For the soul of Jane Irene Watson, stillborn For Jill and Robert Watson! The Prince stands close at hand, the Friend, slabs of his identity lean or resist in cloud-roll from the straits, his advance guard having made reconnaissance and taken up vigilance eroded yet ground-set, sheltering also Emerson ‘The country stinks of suicide’— what here comes in on all sides goes forth redoubled and without commentary, outcomes tiding to beginnings! Sheltering also my attempt to release that peak sunk in the hidden, that one center of the hidden for my finding. Set close to the jabbering land yet inviolate, barely lifted clear, incomparable: pride of the prince translated here for replanting, preachings here struck dumb within the dense focus—let the accessible bury the accessible and comparisons will take care of themselves. Sorrow, there is a river, great path beneath your adamantine path, tugging it like a midwife then breaking on these shores in its own birth. And joy, there is a blackbird who will navigate its way to this washed margin and waking you in the morning even you had not imagined, will have you speak.

in memory, John Mattern
The Devils Make Me Do It

Pat Oleszko FAAR’99, RAAR’03

Force-feeding aesthetics with athletics, the body becomes an armature for ideas which, when expansively attired, salutes forth quixotically titling, titillating and taunting. Using the world as a stooge, ideas are exorcised through absurdity and humor. In Rome, thrilled to be within shoo-ing distance of the Vatican, I attempted to cajole the saints out of the pulpit and back into the piazza from whence they came. There were many characters in that peripatetic impassioned play, some more strident than others, but all met with the same frowning fate. I was booted off every premise entered upon, thereby fueling the continuing persecution of the saints, but giving me enough material to make my piece.

Historically, Saint Lucy plucked out her eyes to dissuade a lascivious suitor by her religious ardor. Similarly, Saint Agatha’s breasts were cut off when she repelled the Consul Quintilian, yet they miraculously healed overnight prompting their shredding her with glass shards until she died. In another botched execution, Saint Sebastian, a former military man denounced as a Christian, was shot to anguish death with arrows. Always portrayed with such beauty and helplessness that he has become an honorary female in my book, his characteristic death throes have served to make him one of the most popular images in art until Elvis (ed. note: See AAR Director Lester Little’s letter on Saint Sebastian, page 6). Sartorially splendid as updated visions of the martyrs, I was nonetheless scorned and ceremoniously ejected hex cathedra from those resplendent Roman churches encrusted with every manner and style of religious portrayal. Apparently they were saving their saints for the sinners, not for a sinner trying to be a saint.

Posing as the Nincompope I was violently apprehended at the Vatican, taken to police headquarters, strip searched, interrogated as to the meaning of the word Nincompope (which I cleverly translated as little pope), taken to police headquarters, and locked in the slammer for five hours for impersonating the pope with an aqua pistola.

Given my long history as a renegade it wasn’t unexpected. “Anything not officially authorized is suspect. Wearing a funny hat can be seen as a political act,” The New York Times reported in an article about martial law in Poland and which has applied to practically every street situation I have engaged in, flee world or no. As some of us found out in recent demonstrations in this “enlightened” city, it is unlawful for three or more people to wear a mask, disguise, or bandanna in a public space.

Later, back in the States, a few characters played to a perfect moment amidst the recent Catholic pedophilia scandal in Manhattan’s monster Hullo-weenie Parade. The now prurient Nincompope sped in hot pursuit of a choirboy with shorts at feet, a-shrieck and in retreat, while two twisted Sisters, one bearded, one not, followed in restraining Orders. On a different occasion with continued resilience, Agatha has emblematically sashayed many a tortured mile in the Run for Breast Cancer Research. And on a particularly sweltering day, the great white hype Sam Sebastian formally infiltrated the Billionaires for Bush set intent on mocking the Republican Conventions in New York.

Finally, in a return to Rome, came the five hundred year anniversary of the brutal bonfire of Giordano Bruno, poet, thinker, scientist, monk, burned to a wisp, a fire from the ire of the higher authorities who decamped that lamp of inquiry in Campo de Fiori. Centuries later, in a respectable homage-ination, Brun-Oleszko was ironically denied ground space in Fuori that day by the Bruno inspired Society of Free Thinkers, a profoundly peevish group already established at the statue’s de-feet. Not to be denied, Brun-O led the ranks in-file somewhat astray and continued spewing yellow, blue, and red-oric with abandon on her followers until again sentenced by the Grand Inquisitor, and the material girl foundered in fulsome fabric flames. Giordano Bruno had met his match.
Virginia Bush FAAR’77 was instrumental in the formation of the present Society of Fellows. She served as its secretary and treasurer from 1980-84 and its president from 1984-88. The following is an excerpt from an interview with Virginia on March 31, 2004 by James L. Bodnar FAAR’80, current president of the SOF.

Jim: When did you start to be involved with the Society of Fellows?
Virginia: I started being involved in 1979 because at that point I realized that having left the Academy, one heard nothing from them again except an annual appeal for the library. That just seemed absolutely wrong. I asked a few questions and discovered there had been an alumni association which, back in the Century Club days, was a real thing. They did a lot, including competitions, shows, get-togethers, but that had kind of lapsed in the 60s. There was an attempt to resurrect it in the 70s under Milton Lewine (FAAR’61, RAAR’73).

Jim: At that time they renamed the Alumni Association of the American Academy in Rome (AAAAR) to the Society of Fellows (SOF).
Virginia: Yes, they rewrote the constitution and renamed it at that point. But that had lapsed, too. The AAAAR goes back to the 20s - at least. I have a letterhead from that era, which will show you who was who in that.

But Milton Lewine died in ’79. He’d been my mentor in graduate school and I’d known him in Rome. In fact the first time I was ever in Rome, he put me in his Volkswagen and drove me around to show me all the churches at night, which was grand. I later inherited that same Volkswagen and used to loan it to Fellows during the year and then take it back when I came over for short trips. It saw a lot of Fellows through a lot of miles and finally was swept away in a deluge in Piemontanta.

So, I decided there had to be an alumni association. I contributed some money and had a big party in New York in the office at 65th Street, in the American Federation of Arts building, which at that time was big enough. So, we had a party and some of us got together and said, "Okay, who should be involved in this? How should we do this?" I know that the first group included Gareth Schmeling (FAAR’78, Trustee 1984-87) who came up from Florida, Dale Kinney (FAAR’72) from Pennsylvania, Paul Pawlowski (FAAR’80) who came down from Boston and then later on, Rhode Island, and Francine Gray (RAAR’80) from Connecticut. Then, the rest were around New York including; Harry Evans (FAAR’73, RAAR’91), Judy DiMaio (FAAR’78), Melissa Meyer (FAAR’81) and Alfred Frazer (FAAR’61, RAAR’87). I have the letter-head from that group too, so you can see who they all were. We decided that we needed a president with a known name, and somebody suggested this architect who was teaching at Princeton and was getting to have quite a reputation. So, we asked Michael Graves (FAAR’62, RAAR’78) and he said yes, very generously and happily. We printed up some stationary. I started writing a newsletter. I also started looking for Fellows because I would say 20 percent of them were lost - that is, not on the mailing list. A whole lot of Fellows had slipped away, one way or another, by moving and not registering their addresses. Along with the newsletter, we’d publish a lost list all the time, and I did research in the academic directories, and we gradually dragged back nearly all of the past Fellows and Residents onto the list.

We started having Birthday of Rome parties on the 21st of April. Borrow somebody’s loft, get together some wine and food, get together, and talk, talk, talk. We did a concert. Frank Wigglesworth (FAAR’54, RAAR’70) was on the Council and I think he wangled Town Hall. We did a small concert of some Academy music Fellows. We did a poetry reading with Joseph Brodsky [RAAR’81] at the Institute of Fine Arts [NYU]. Dues in those days were $10 and we’d charge a little bit, like $10 or $15, for the party. It began to be a group. I think we had a hundred or a little less at the party. And of course we opened the concert and poetry reading to everybody.

We decided that we’d take on a project to make the poster for the [Rome Prize] competition. And we decided to tie it to the issuing of a limited edition print. Michael Graves did a drawing and his office put together a poster. The poster went out, the print was made, and we sold it directly to the membership and through the Metropolitan Museum of Art Mezzanine Gallery and some other places. I think eventually - it sold out rather soon - we must have made about $20,000 on that print. It was an edition of 125 and it sold out at $300 which wouldn’t be that expensive these days. That was how we financed the newsletter and some of the other parties.

We then did another poster-print combination with Raymond Saunders (FAAR’66), a painting Fellow from the 60’s who’s in California. It was a smaller edition and more expensive, but I think we made $20,000 out of that, too. We never intended to be a fundraising arm of the Academy. I don’t know if that’s true now or not, but it certainly wasn’t then.

We got ourselves established as a non-taxable 501c3 organization independent of the Academy … between ’80 and ’83.

Jim: I want to go back to the SOF mission statement and the role of our organization. Could you touch upon these?
Virginia: Well, mainly to enhance communication and fellowship amongst the alumni, and to advance the interests of the Academy and the wellbeing of the Fellows. There was quite a bit of discussion about whether we could serve as any kind of job data bank, and help each other out that way. It didn’t come to anything because that’s too big a deal for us to do, I think. There certainly was a word-of-mouth network among people. We felt the poster project and the printing project were very good for public relations, because, after all, we had these artists; they should be doing the artwork for the public face of the Academy. We started a third one - Michael Lax (FAAR’78) was going to do one - and then Philip Morris underwrote the competitions and decided they wanted to select who did the poster, and that was the end of that.

To see a transcript of the entire interview with Virginia Bush, please visit www.sof-aarome.org.

Michael Graves FAAR’62, RAAR’78 signs his Rome Prize Competition posters.

Photo courtesy of the American Academy in Rome Archive.

Michael Graves FAAR’62, RAAR’78 He’s still at it... an edition of 125! www.sof-aarome.org

To see a transcript of the entire interview with Virginia Bush, please visit www.sof-aarome.org.
Slowing Down: Reflections on Tradition

Jed Perl
Marian and Andrew Heiskell Visiting Critic '03

20 FALL 2004

Looking — a tradition of looking? Well, I know this because I look at the razor-sharp clarity of the forms that are carved in stone on the walls of an Old Kingdom Egyptian tomb, when I look at the care with which colors are arranged in rhythmic patterns in a medieval stained glass window - when I look at these things I know that a value has been placed on looking for a very long time. The men who carved the Egyptian relief or who put together the stained glass windows knew nothing of art critics or art historians or what we think of as museums, and they may have never had a discussion about what we think of as beauty, but they were looking, and they expected other people to look. And so I am convinced that there is a tradition of looking.

One of the things I want to emphasize about this tradition is that it is not something that is imposed on us from outside. It is inherent in our experience as human beings who have eyes. I think it is important to make a distinction, or at least to attempt to make a distinction, between traditions that involve a set of assumptions or attitudes or rules that many people believe are imposed on them - such as the traditional roles of men and women - and traditions that many people believe grow out of some essential human inclination. Now obviously we can argue forever about what is and is not essentially human. But at a time when ours, when there is so much talk in the academy about this or that being culturally constructed, I believe that it is very important to emphasize the inherent, essential nature of certain traditions. Even as we happily argue about the meanings of what we are looking at, we are all involved in a tradition of looking.

Tradition, in the sense that I am defining it here, has no axe to grind. It has no ideology and implies no particular view of the past. It is simply a recognition that the past is significant. There are a nearly infinite number of ways in which a person can choose to regard tradition or to interpret tradition. One of the most common misconceptions about tradition is that it is inherently anti-progressive, if not downright reactionary. An anti-progressive ideology offers a particular view of tradition. Radicalism takes another view of tradition - and may, in fact, lay claim to an especially astringent view of tradition, since to be radical is to go back to the roots or fundamentals of a thing.

As for liberals, they value tradition for the great variety of models and lessons and experiences that it offers, which are seen as exercising a moderating influence on the present and the future.

I used the words slowing down in my title. Perhaps the most marvelous thing about certain traditions, in this case traditions of looking, is how they slow down and, in doing so, deepen our experience. Tradition is not opposed to innovation or distinctions. You might say that innovation is an attempt to understand tradition better, and that tradition is a thickening or complication of innovation. If history often seems to be an evolution that is always moving in one direction - forward - tradition suggests that the evolution of art is something closer to a spiral. You move, you sometimes advance, but even as you advance you may find that the relationship between your sensibility and your values and other sensibilities and values are falling into familiar patterns, patterns that themselves have a history, a tradition. Oppositions between the straight and the curved, between the painterly and linear, between surface and depth keep reappearing, traditions within a tradition of looking. The classicism of Athens, the classicism of Rome, the classicism of 15th century Florence, and the classicism of Poussin are different but related, as are the exuberant, heavily decorated manner of certain Hellenistic works and of certain Baroque works. We move forward, but we always return to the same place, the same position.

Spending time in Rome has a way of scrambling and confounding the more or less neat genealogies of style that we all learned in school. One of the great pleasures of my time in Rome was the opportunity to return to Borromini’s buildings again and again. In the work of this sublime seventeenth-century architect we see how the mystery of artistic personality emerges from the tangle of tradition. The traditions of classical architecture gave Borromini models of gravity and severity, but also of opulence and even playfulness. He responded to the austerity of Michelangelo’s classical architectural vision, to the Mannerist enigmas of Michelangelo’s work in the Laurentian Library, and also to the playfulness of certain Hellenistic shrines, which is reflected in the crazy shallowness of Borromini’s towers and turrets. Borromini was a complex, mercurial figure, and he found within the classical traditions all the shadings of his personality. He made tradition a personal matter—which is, I believe, what each artist must do.

For artists - whether they are painters or writers or musicians or architects or landscape designers - the slowing down that is tradition is most immediately alive in the working process itself. To struggle to organize colors, shapes, notes, or words is to engage in a traditional struggle, and the acquaintance - and, finally, the intimacy - with tradition becomes a matter of experiences that are instinctive, intuitive. The most basic lessons-such as learning to mix colors, or to draw an object in perspective, or to write a poem with a particular rhyme scheme, or to play scales on the piano-serve to establish fundamental connections between the individual and the creative tradition.

Tradition is not so much an intellectual acquisition as it is an attitude toward experience that is registered through the workings of an artist’s hand and an artist’s mind. It is because tradition must become instinctive that short cuts and labor-saving devices often turn out to be the enemies of tradition. There is a world of difference between drawing an ancient building and taking a photograph of an ancient building. The digital camera and Photoshop are by no means the enemies of tradition, but the people who look to computerization to get the job done faster may end up more alienated from the past than they imagine. True, there are no assurances in tradition. The most labored over artwork is one that may never take the place of inspiration. And a person with an instinct and a throwaway camera can sometimes take a terrific picture. But when tradition has truly become a part of an artist’s arsenal, there is something almost athletic about it - it is a matter of mental and muscular instinct.

Tradition is full of ambiguities. It is always catching us out, always showing us that what we thought is new is really old. And because academies try so hard to pin down traditions, the relationship between academies and tradition is invariably vexed, invariably troubled. I can’t resist quoting Chardin’s words to his colleagues in the French Academy of the eighteenth century, about the heartbreak ing mismatch between classical academic training and the creative act. “The eye,” this greatest of all still life painters said, “must be taught to look at nature, and how many have never seen it and never will! It is the torment of our lives.”
Frescoes at San Cresci, Tuscany
David Mayernik FAAR’89

Returning last summer, I began the first of five scenes in the upper register of the space that will illustrate the life of the saint to whom the church is dedicated, San Cresci: a third century German martyr under the emperor Dacian, he was a contemporary of Florence’s better known San Minias. Because he fled from Florence’s prison toward the Borgo San Lorenzo area with a growing following of converts, Cresci is considered the evangelist of the Mugello. He and virtually all his followers were captured and summarily decapitated near the present church; the church is supposedly built on the spot at which his head rolled to a stop. With the Medici’s affection for the Mugello, the church had received over the centuries an elaborate altar and various precious objects, one of which was a reliquary containing the skull of Cresci. After an earthquake early last century, much of its accumulated incrustations were removed, and the nave is now a rather austere, if not downright cold space (thus the winter chapel). But the chapel is shaping up as a vibrant palimpsest of old and new, relics and restorations, with some of the funds coming from the proprietor of a neighboring casa colonica and much of the heavy lifting done by the two monks in residence, Don Giuseppe and Don Giovanni. The San Cresci cycle is based on a Life of the saint composed by a nineteenth century pastor of the parish. In an area of Tuscany known a few decades ago for Pietro Annigoni’s pro bono fresco work in churches, my pro bono work is also trying to re-engage history and tradition in a living way.

The pieve of San Cresci in Valcava can be found northeast of Florence just outside of Borgo San Lorenzo, along the road from Borgo to the small town of Vicchio and Giotto’s birthplace. Call ahead to the church to be sure the chapel will be open (tel. 055 849 5612); simple, attractive, and inexpensive rooms are also available for guests at the church. A fun, rustic lunch can be had at the nearby Casa del Prosciutto in Vicchio.

Scene Two from the Life of San Cresci: Cresci and the Roman Prison Warden
Photo courtesy of David Mayernik

The strange story of a saint and an unusual encounter with history are the context for a recent cycle of frescoes in a rural part of Tuscany. In 2001 I was invited to the church of San Cresci in Valcava, in the Mugello area, to consider painting a fresco for the small chapel used in the winter to celebrate mass. In the chapel was a dismembered seventeenth century painting of the Crucifixion, with Mary and John but no cross - at some point in its history the central section of the canvas had been cut out. I proposed a frescoed crucifixion, with the two remaining halves of the canvas removed from their single frame and hung on either side of the image that would "complete" the scene, albeit in a different medium and context. It was a way of credibly dealing with the historical integrity of the paintings and satisfying the church’s desire for something whole. But if the history of those two canvases spurred the creation of a new fresco, the history of the chapel began to get in the way. As the wall behind the altar in the small space was being prepared for the fresco that summer, an eighteenth century fresco of the Annunciation was found under the whitewash, and my project was stopped in its tracks. Regrouping, my fresco and its companion canvases were eventually moved to a lateral wall, and while I was painting in the summer of 2002 restorers were uncovering and restoring the Annunciation. The four and a half giornate I spent on the fresco paled in comparison to the month spent by the restorers on their work.

Scene Two from the Life of San Cresci: Cresci and the Roman Prison Warden
Photo courtesy of David Mayernik

No, I was thinking would I lose my head when there was the emperor’s man, and thwack, it wasn’t my hat that was missing.

I was a sister or I was a saint, maybe a gilded statue of Venus, sporting a halo or wearing a hat, blood on my bosom or no blood at all, gilding a lily or a gala gown; I was the garderobe or the avant-garde with the guards at my back in the palace.

What was a bust without a head on it, what was a dress without a girl in it, a dress or a bag, a drape or a rag.

Dear Lesbia and poor fat Drusilla, an emporium of décolletages, or a model of empiricism.

No, 'please save me' wasn’t a noble thought, but save my face, at least that act of grace!

All this was heady, which didn’t mean smart, it was the foam or the fizz, or the fat; the cut of the gown, the slash of the neck.

Oh god, how I wanted to dance and dance, dress in a lily, shake myself silly.

The thought wriggled up, but my head was gone.

It could be me or my image in stone. It might be a headstone or a hanger, a headache maybe or a hangover.

Dunbar Dyson Beck FAAR’30 Salome, 1930
Image courtesy of the American Academy in Rome Archive
Awards and Publications

Edited by Joanne Spurza FAAR’89

George Garrett FAAR’63 announces the publication of two works of fiction in 2004: the novella A Story Goes With It (Black Sheep Books) and the novel Double Union (University of Alabama Press). On October 16, 2004, he received the Lifetime Achievement Award, given by the Library of Virginia to honor Virginia authors.

Emil J. Polak FAAR’63 has edited A Medievalist’s Odyssey: Helen Wincenczak, Scholar (Uomini e dottrine, 41; Rome, 2004), which recounts the story of “an internationally recognized medieval and Renaissance scholar of medieval political theory and the art of letter writing... who fled Hitler’s Germany, then Spain and Italy, to the US where she became the first full-time woman historian at The City College of New York.” Among the essays included in this study is a “Commentary” by Ronald G. Petrucci FAAR’97.

Joel Katz FAAR’03 Staglieno Cemetery, Genoa, 2003

Eve D’Ambra’s FAAR’86 was awarded fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Humanities in 2003-04 for research on beauty and the Roman portrait. She will be a Resident in Classical Studies and Archeology at the Academy in Spring 2005.

Emil J. Polak FAAR’63 has edited A Medievalist’s Odyssey: Helen Wincenczak, Scholar (Uomini e dottrine, 41; Rome, 2004), which recounts the story of “an internationallly recognized medieval and Renaissance scholar of medieval political theory and the art of letter writing... who fled Hitler’s Germany, then Spain and Italy, to the US where she became the first full-time woman historian at The City College of New York.” Among the essays included in this study is a “Commentary” by Ronald G. Petrucci FAAR’97.

Emil J. Polak FAAR’63 has edited A Medievalist’s Odyssey: Helen Wincenczak, Scholar (Uomini e dottrine, 41; Rome, 2004), which recounts the story of “an internationallly recognized medieval and Renaissance scholar of medieval political theory and the art of letter writing... who fled Hitler’s Germany, then Spain and Italy, to the US where she became the first full-time woman historian at The City College of New York.” Among the essays included in this study is a “Commentary” by Ronald G. Petrucci FAAR’97.

Joel Katz FAAR’03 Staglieno Cemetery, Genoa, 2003

Eve D’Ambra’s FAAR’86 was awarded fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Humanities in 2003-04 for research on beauty and the Roman portrait. She will be a Resident in Classical Studies and Archeology at the Academy in Spring 2005.

Emil J. Polak FAAR’63 has edited A Medievalist’s Odyssey: Helen Wincenczak, Scholar (Uomini e dottrine, 41; Rome, 2004), which recounts the story of “an internationallly recognized medieval and Renaissance scholar of medieval political theory and the art of letter writing... who fled Hitler’s Germany, then Spain and Italy, to the US where she became the first full-time woman historian at The City College of New York.” Among the essays included in this study is a “Commentary” by Ronald G. Petrucci FAAR’97.

Paul Shaw FAAR’02 reports the publication of four articles, all stemming from research done during his Fellowship year: "A Recent Discovery in Trajan’s Forum: Some Implications for Understanding Bronze Inscriptional Letters," Typography Papers 5 (2003); (Department of Typography & Graphic Communication, University of Reading); “Fascism on the Facade,” Print (April/May 2004); “Bartolomeo Sauvini,” Letter-Arts Review 19:2 (2004) and "Optimal Optima" (review), J.D.: The International Design Magazine (May 2004). He received grants from The Book Club of California as well as a Limited Editions Club Fellowship for the Harry Ransom Humanities Research Center at the University of Texas at Austin, both to continue his work on a biography of the American book and type designer, W.A. Dwiggins. In addition, he is the co-recipient of a Faculty Development grant from the New School University (Parsons School of Design) to develop a multimedia instructional coursepack in the craft and history of typography. Finally, he co-curated the exhibition "Against the Grain: The Book Covers and Jacket Designs of Alvin Lustig, Elaine Lustig Cohen, Chip Kidd and Barbara de Wilde" at the Center Gallery, Foshum University at Lincoln Center (3 June - 3 August 2004).

Rachel Allen FAAR’03 Untitled (St Peter), video still, 2003

W’ll Build to Suit, a story by Ann Harleman Visiting Artist ’01 won the $1000 Goodheart Prize for Fiction from Shenandoah magazine this spring. Another story, Biscuit Baby, appeared in the Spring 2004 issue of Ms. magazine, and the German translation of her first short story collection, Hippokrates (1994), recently was reprinted in paperback by Deutscher Taschenbuch Verlag. She read from her work at Boston’s Goethe Institut in April and at PEN New England in Cambridge, in June.
Exhibitions and Performances
Edited by Joanne Spurza FAAR'89

F A A R ' 6 0 s
Aldo Casanova FAAR'81, RAAR'75 writes that he has been elected to the Executive Committee of the National Sculpture Society. His sculpture Genesi recently was installed in the Rancho Santa Ana Botanic Garden in Claremont, California, having previously been shown in South American Garden in Claremont, California, having Sibley Society. His sculpture Aldo Casanova FAAR'61, RAAR'75 FAAR'60s

Edited by Joanne Spurza FAAR'89

F A A R ' 7 0 s
A musical composition for quintet, Ghosts in the Dream Machine, is being composed by the award-winning young composer, Gabriela Lena Frank based on drawings and paintings of Simon Dinnenstein FAAR'78. It will be premiered at the Trinity Center for Urban Life, Philadelphia, on April 10, 2005. Performers will include Simon Dinnenstein, piano and the Chiara String Quartet (cur- rently in residence at the Juilliard School). The work will be published by Schirmer’s with reproductions of the artist’s work to accompany the score. In performance, the music will merge with the visual art project-
ed on stage. A second performance is scheduled for April 12, 2005 at the Aaron Copland School of Music, Queens College. In addition, Dinnenstein’s work was on dis- play in a group exhibition entitled Master and Maestros: The Nadar, from September 10 - October 25, 2004, at the Seraphin Gallery, Philadelphia.

In July 2004, Naxos released internationally the premiere recording of Shadow of the Faun, a concerto for piano and orchestra by Dennis Eberhard FAAR'79. The CD, featuring Russian-born pianist Halida Dinova and the Community String Orchestra at Vernon Parish, Louisiana, on September 13, 2004. James thus proves, as he says, “that old dogs can learn new tricks!”


F A A R ’ 8 0 s
John Anthony Lemon FAAR’81 has performed and recorded extensively in the past year; recordings include Strav for violin, cello, and piano with Trio Solisti on Bridge Records (an AAR publication); Distances Within Me for alto saxophone and piano with David Stanstahl; and Another’s Landings for solo guitar with Oren Fader.

In March 2005. With the support of the John Simon Guggenheim Memorial Foundation (2002), Eberhard also has completed Fava, a concerto to viola and orchestra.

Bunny Harvey FAAR’76 released the Pinanski Prize for Excellence in Teaching at the 2004 Wellesley College Commencement and became the second holder of the Elizabeth Chusky Kopf Chair in the Department of Art. A show of her new work opens October 7, 2004 at the Berry-Hill Galleries in New York and runs to the end of the month.

Shieila Silver FAAR’79 has two new CDs out on Naxos: Piano Concertos and Six Preludes for Piano on Pograms. She also performed in Japan with the Los Angeles Chamber Orchestra.

New Paintings by Melissa Meyer FAAR’81 were shown at the Rebecca Ibel Gallery, Columbus, Ohio March 4 - April 24, 2004.

Franc Palala FAAR’86 received three grants for his recent curated show, The Luminous Image, presented at the Collaborative Concepts Gallery in Beacon, NY. The grants were awarded from the Dutchess County Arts Council, Wal-Mart, and the Experimental Television Center, Newark Valley, NY. He also has exhibited his work at the Dorothy & Company Gallery in Kingston, NY, among other venues.

F A A R ’ 9 0 s
Douglas Argue FAAR’98 has an exhibit of work, Portrait, at Gallery Go at the Wyman Building, Minneapolis, September 17 - October 29, 2004. (Note: his oil painting, Portrait, 2002 appeared as the cover of the SOF News, Spring 2003.)

Jim Jones FAAR’92 Untitled, 2004

26 FALL 2004

SOF NEWS 27
Other News

Edited by Joanne Spurza FAA'89

Chester Naturewicz FAA'59 writes us: 
"During my sojourn in Rome I embarked on what has turned out to be a lifelong interest in Classical scholarship within the countries of Central and East Europe. It all started when I was asked to be a facilitator for delegates from the Soviet bloc countries at the Seventh International Congress of Classical Archaeology in Rome and Naples in September of 1978. In some ten days I got to know about 25 delegates from these lands quite well and since that time have maintained contacts with them and their younger generations of students. Wishing to share my knowledge of Classical Studies in Central and East Europe, especially at the end of World War II, I recently launched a website on the Internet that deals with this topic (www.ceecs.net) and is supported by Bolchazy-Carducci Publishers. I would appreciate mention of this website . . . and shall be very happy to answer any questions dealing with the site. If you want to contact me otherwise than by e-mail, please call me at home in Houston (713-932-9124) or write me at 2107 Trice Road, Houston, TX 77080-6408."  

Thomas Bosworth FAA'81 sends word that 
"The Bosworth Studio, my office of many years, has morphed into a new architectural office: Bosworth Hoedemaker LLC."  
Just back from China, Frederic Schwartz FAA'95 is in the finals (teamed with Robert A. M. Stern Architects and the Southeast University of China) for an international competition to design the master plan for the next World Fair 2010 in the heart of Shanghai on the Huangpu River. Schwartz was founder of the THINK team, and THINK Baghdad (teaming with Rafael Viñoly Architects) recently was selected for the International Trade Zone Master Plan in Baghdad. In June, Schwartz Architects completed Knoll’s new 60,000 square foot headquarters and showroom in New York. Ongoing projects include: the Santa Fe Rail Yard Park, winner of a national design competition in collaboration with landscape architect Ken Smith and artist Mary Miss; a major competition for the International Olympic Committee in China, under the guidance of Rafael Viñoly Architects; and the next World Fair 2010 in the heart of Shanghai on the Huangpu River.

As The Veil Lifts,由Johannes Knoops FAA’00 and Joyce Kozloff FAA’00 have collaborated on a granite exhibition, inspired by classical models, inlaid with vibrant mosaics for a family memorial to the Conway Milgrim family at Laurel Hill Cemetery, Philadelphia. Kozloff’s map mosaics trace the movement of the family from Europe to America.

Joyce Kozloff’s map mosaics trace the movement of the family from Europe to America...
E. Fay Jones FAA’81
January 31, 1921 - August 30, 2004
E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.
Stanley Hollingsworth FAAR’58
August 27, 1924 - October 29, 2003

Stanley Walker Hollingsworth, composer and educator, died on October 29, 2003, in Rocklin, CA, at the age of 79.

He was born in Berkeley, CA, on August 27, 1924, and studied piano at San Jose State College, CA before studying composition with Darius Milhaud at Mills College from 1944-46, and with Gian Carlo Menotti at the Curtis Institute of Music from 1948-50. He taught as an assistant to Menotti at Curtis from 1949-55 and later taught at San Jose State College. He was composer-in-residence at Oakland University, CA from 1976-93, when he retired as professor emeritus.

Hollingsworth wrote operas, orchestral, chamber, and choral works. His work became well known and was performed internationally, but he was an especially important presence in Detroit, where he mentored young composers and his works were played by the Detroit Symphony Orchestra and other local ensembles. He became well known and was performed internationally, but he was an especially important presence in Detroit, where he mentored young composers and his works were played by the Detroit Symphony Orchestra and other local ensembles. He also worked as composer and orchestrator for the Harkness Ballet from 1963-70, and for the Curtis Institute of Music from 1976-93, when he retired as professor emeritus.

Hollingsworth taught as an assistant to Menotti at the Curtis Institute of Music from 1948-50, and as an operative stage director in Austria and Turkey from 1970-72.

Professor Hollingsworth’s 1957 opera La Grande Breteche was commissioned by NBC and broadcast on national television. His Piano Concerto was premiered by soloist Flavio Varani and the Detroit Symphony Orchestra at the Meadow Brook Music Festival in 1980. But perhaps his best-known work was an operatic trilogy based on children’s themes - The Selfish Giant, The Mulberry and Harrison Loved His Umbrella - which was premiered at the Spoleto Festival, SC in 1981. He received commissions from the Curtis Institute of Music, Federa Horowitz, Dumbarton Oaks, Meadow Brook Arts, Meadow Brook Festival, and the National Endowment for the Arts, among others. His major works are archived in the Edwin A. Fleisher Library of Philadelphia, and all others at Oakland University. In addition, nearly nine hours of interviews with the composer have been archived as part of the Oral History, American Music project at Yale University. Among his many honors were the Rome Prize Fellowship (1955-58), a Guggenheim Fellowship (1958), and residencies at Wolf Trap, Yaddo Arts Colony, MacDowell Colony, Montalvo Center for the Arts, and Oohlaw Island Project (1973-75).

Prof. Hollingsworth is survived by his sister, Louise Bachtold.

Elisabeth Blair MacDougall Friend of the Library, Rome Prize Juror 1925 - October 12, 2003

A distinguished art historian noted for her scholarship on the history of gardens, Elisabeth Blair MacDougall died on October 12, 2003 in Boston, MA. She was 78.

Born in Chicago in 1925, MacDougall received her BA from Vassar College in 1946, her MA from the Institute of Fine Arts at New York University, and her Ph.D. from Harvard University in 1970. She served on the Cambridge Historical Commission and was appointed chair of the Boston Landmarks Commission. She served in various positions in the Society of Architectural Historians and was editor of the society’s Journal from 1984-87. MacDougall was coauthor of the second volume of the Cambridge Architectural Survey. Her publications include The Villa Matto and the Development of the Roman Garden Style (1970); The French Formal Garden (ed., 1976); The Garden (ed., with Richard Erichhausen, 1976); and Gardens, Statues, and Fountains: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries (1994).

Professor MacDougall served as director of studies in landscape architecture at Dihampton Oaks in Washington, DC from 1972-88, was a member of the Faculty of Arts and Sciences, and a visiting associate professor at the Harvard Graduate School of Design. While at Dihampton Oaks, she shaped the first center for the study of the history of gardens and landscape.

Zubel Kachadoorian FAAR’59
February 7, 1924 - March 29, 2002

Zubel Kachadoorian, painter, educator, and mentor to young artists, died on March 29, 2002, at his home in Ferndale, MI. He was 78. He was born in Detroit, MI on February 7, 1924, and studied painting at Meiningter Art School, Detroit, the Osho School of Painting in Saugatuck, MI, and the Colorado Fine Arts Center from 1943-47 inclusive. He also held apprenticeships with the painters Francis De Erdely (1943-45) and Carlos Lopez (1946-50).

He won major awards from the 1950s to the 1980s, including the AAR Fellowship in Painting and the Rosenthal Prize from the National Institute of Arts and Letters. These fellowships allowed him to study and work in Italy, France, Spain, Greece, and North Africa.

Kachadoorian was a dedicated teacher and mentor to generations of students. He taught at the Colorado Fine Arts Center, the School of the Art Institute of Chicago, the Osho School of Painting, Wayne State University – where he met his future wife Deena Mongoloff - and the Norton Gallery School in West Palm Beach.

His paintings may be seen in the collections of many major museums, such as the Detroit Institute of Arts, the Smithsonian Institution in Washington, DC, and the Tate Gallery in London. But his favorite commission was an altar painting commissioned by St. John’s Armenian Church in Southfield, IL. Thirty years later he completed the project with two side panels of the Annunciation and St. John the Baptist.

While Mr. Kachadoorian enjoyed national and international success in his career, he continued to live and work in his native Detroit, where his studio in Greektown became a fixture for the many young artists. His is survived by his wife, Deena; two daughters, Naka Hoffman and Katiya Gorya; and two grandchildren.
FROM THE RELIQUARY

A Spell to Fetter Devils

“In the name of the Father, and the Son and the Holy Ghost, One God. A prayer or spell, to fetter the devils... The Father is fire, the Son is fire, and the Holy Spirit is fire. The fire is One, the life of the heights of heaven. By the might of these Thy names the devils shall be driven away, and the Satans scattered who make sick the head, and disturb the brain, and make black the face, and wound the eyelids, and make the eyes decay, and make the ears deaf, and distort the jaws, and prevent the nose from smelling, and eat away the lips and tongue, and make the teeth decay, and make the voice feeble, and obstruct the breath, and bend the neck, and set a yoke of disease upon the sides and belly, and make sores to break out upon the back and in the marrow, and make the sides rough, and distort the intestines and bowels, and snatch away the mind, and prevent the understanding, and break the instep and feet, and crush the knees, and cause rheumatism to come in the feet, and hands, and fingers, and toes, and take the form of thorn bushes when a man is traveling, and become things which trip him up on his journey along the road, and cause dogs to bite a man and vipers and scorpions to sting him, and attack by day and by night, and at noon, and in the evening, and at all times. Through the names Father, Son, and Holy Ghost: let all these devils be scattered far from and draw not nigh to Thy handmaiden...”

E. A. Wallis Budge
A History of Ethiopia, Nubia & Abyssinia According to the Hieroglyphic Inscriptions of Egypt and Nubia

encountered by Paul Burke FAAR'80, at the Vatican Library, Rome

NOTE BENE

2006 SOF Council Nominating Committee

The Nominating Committee is now accepting nominations from active members of the Society of Fellows in all fields to serve as Officers (2 years) and Members (4 years) on the SOF Council beginning January 1, 2006. Please forward your nominations to the Chair of the Nominating Committee, John Marciari FAAR’98, at john.marciari@yale.edu prior to the deadline of July 1, 2005.

FROM THE RELIQUARY

Charles Ledray FAAR’98  Ring Finger, 2004
Ivory and gold. Image printed actual size. Courtesy of the artist and Sperone Westwater Gallery, New York
Photo by Tom Powel ©2004
The annual Carnevale celebration at the American Academy in Rome, 1927. Or is this just the Fellows dressing for dinner?

Seated at left:
Clarence Dale Badgeley FAA'29.

Standing at left:
Madame DeDaehn.

Standing center:
Jean Proctor, the daughter of A. Phimister Proctor and sister of Gifford Proctor FAA'37.

(Others have not been identified.)

Photo courtesy of the American Academy in Rome Archive, New York City.