SOCIETY OF FELLOWS
NEWS
AMERICAN ACADEMY IN ROME

DEVILS AND SAINTS
FALL 2004
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 personas. The masked Carnevale Ball was a Fat Tuesday tradition at the American Academy through the 1960s, until the French Academy claimed it for themselves and left us with our rightful American heritage, the Halloween Party, an annual celebration that is uniquely our heritage, the Halloween Party, an Academy claimed it for themselves.

This issue of the SOF NEWS focuses on the tradition of masquerade – in our work and in our lives, as we examine two extremes – the good and the bad, the saints and the devils. But true disguise (or revelation) seems to always be somewhere between the two - often we are not even sure if what we do is a masquerade or the “truth.” The Roman experience, certainly, allows us to truly reinvent ourselves in whatever creative form we choose.

Thanks to all Fellows who submitted work for this Fall 2004 issue, especially Mark Robbins FAAR’97 who has contributed an image from his series of portraits for our cover, The Writer. Robbins’ work, reminiscent of Pompeian figures, iconic images of saints, and Dutch interiors, explores the relationship between our personas (or masks) and the environments in which we live.

Throughout the issue, we examine the unique qualities of devils and saints in the people we know and the work we make. It may be explored through the costumes invented by Pat Oleszko FAAR’99 RAAR’03, or through the tradition of relics in the work of sculptor Charles Ledray FAAR’99. Even the ancient practice of building a bridge does not lack a connection with the devil and the divine spirit of the river that the bridge-builder wishes to cross, a theme examined by Craig Copeland Visiting Artist ’97.

We hope you enjoy the issue, and Happy Halloween to all!

Left: Jeffrey Schiff FAAR’71, Saint #10, Image courtesy of Jeffrey Schiff.
From the AAR President, New York

Adelle 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 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at $8 million.

After 20 years of deficits, we have had 10 years of balanced budgets, we have been able to fund depreciation, and we have drawn on endowment earnings is no more than 5% of a three-year rolling average. With these disciplines in place and many new contributions, the endowment has grown to about $66 million today. Many have contributed to these achievements, but not one would have succeeded without Wayne.

In many areas, Wayne has made unique contributions - a planning process that helped us settle on a master plan for the Academy, and a first-ever retreat for the entire Academy staff. A master at real estate matters, 12 years ago he helped negotiate the lease on 7 East 60 Street, where the New York office still happily resides. He managed a 20-year lease with the US Department of State on the Villa Richardson property in Rome, which enabled us to hold onto it and get a lump sum payment to cover part of the cost of renovating the McKim, Mead & White building in Rome.

In another life, Wayne might be a scholar, or perhaps an archaeologist! His love of architecture, city planning, and historic preservation are also well known. During the 12-year historic preservation effort at the Academy, through which $20 million were raised and spent, he worked with the Board of Trustee Plant, Planning, and Preservation Committee and helped every step of the way.

There is no way we can adequately thank Wayne for his special contributions to the AAR, but we can acknowledge him with genuine admiration and appreciation, and we can wish him continued happiness and success! For the sake of his new Academy let us hope that he keeps just the right balance of the devils and saints mix, and good luck to all concerned!

John F. Callahan Book Endowment Fund, on the first anniversary of his passing
Franklin D. Israel FAAR’75 Fund, gifts in honor of Aaron Berksy 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, RAAR’79 Rome Prize Fellowship
Colin Rowe RAAR’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.

FORM OF BEQUEST

For those to whom the Academy has been important, who wish to make a bequest, the following language is suggested:

*I give (the sum of _______________ dollars or euros), (all or ____ percent of the residuary of my estate), to the American Academy in Rome, 7 East 60 Street, New York, New York, 10022-1001, for (its general purposes) or (the Library, Fellowship Fund, Sustainability of the Buildings and Gardens, etc.)

The bequest may be funded with cash, bonds or marketable securities. The Academy is a not-for-profit, tax-exempt entity. Contributions are tax-deductible. For more information, please contact Elizabeth Gray Kogen, e.g.kogen@aarome.org or 212-751-7200 x 27

Elizabeth Gray Kogen  Vice President of Development

McKim & Morgan Society

The American Academy in Rome is sustained, as it was established, by the involvement and support of individuals, organizations, foundations, and corporations committed to the arts and humanities. A number of these friends are celebrated with Rome Prize fellowships and Resident appointments. Others are recognized with plaques in a room, on a fountain, or named on book plates.

Behind each of these names is a fund established by bequest, gifts and/or gifts. These funds grow over the years, often through contributions made by friends and colleagues, as they continue to honor or commemorate the individual for whom the fund was created. These ongoing donations are important to the Academy for the resources they provide for today and tomorrow, as well as for the continuity of support they signal.

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:

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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 centuries. Thus, the question in any viewer’s mind is how the transformation of Sebastian into that figure came about.

Thus far, then, we are sure of our sources back to the eighteenth 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-arsrows 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.

Barred at the stake 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 scientist, writer, and poet. In his Sonnet in Praise of the Ass, Bruno uses that animal as an image of “ignorant, dogmatic religious faith, to which Bruno’s philosophy 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 ahd of connotemporaries like Keppler and Galileo, Bruno regarded the solar system as only one tiny component of an infinite universe, and in his citizen of the world were enjoined to think generously; in the end, he asserted, God would evan pardon the demons for their sins.

The technique of “reverse translation” that Jennifer Clairvoe FAA/R03 demonstrated during her fellowship in Rome, in which every word is translated by its exact opposite, seemed especially fitting for the contrarian Bruno, who lived his whole life as an irreconcilable combination of martyr saint and unpertinent sinner.

O sant’ asininità, sant’ ignoraenza,
Santa stoiccia e pia divizione,
Qual sola puo far l’ anima al buone,
Ch’uman ingegno e studio non l’avanza;
Non gionge faticosa vigilanza
Che l’uman ingegno e studio non l’avanza;
Ma con man guonte e’n ginocchion vuol
La santa asinità di ciò non cura;
Se gli astri son pur terra, fuoco, et mare?
Voler saper quel che fa la natura
All’asino e stolitezza di ciò non cura;
Che vi vol, curioso, il stradale,
Voler sapere quel che fa la natura,
Se gli astri son pur terra, fuoco, et mare?
La santa asinità di ciò non cura;
Ma con man guorte e’n ginocchion vuol stare,
Apostando da Dio la sua ventura.
Nessuna cosa dura,
Eccetto il frutto de’ l’estrema reique,
La qual ne dote Dio dopo l’estesequite.

Obstinate and Pertinacious Heresy

Giordano Bruno

Blest asininity, blest ignorance,
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
(No more than any philosophic notion)
To Heaven, where you build your resi-
dence.

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

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Jennifer Clairvoe FAA/R03, Andrew W. Mellon Professor in the Humanities

Ingrid Rowland FAA/R82, RAAR’00

Giordano Bruno: Reverse translation

Sonnet in Praise of the Ass

by

Giordano Bruno

translation by

Ingrid Rowland FAA/R82, RAAR’00

O damned humanity, damned education
O damned intelligence, impious perfidy
Subjecting bodies to such imbecility
Speak on by lazy heretical obfuscation.

And shuggish inattention’s elevation
Still less than any harried 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 who you never cared what Art provides?
If darkness is unmade by cold or heat
Total:
O damned humanity, damned education
O damned intelligence, impious perfidy
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Total:

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 stencils 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 apartments to make them more welcoming, I would add a vase of African violets and a few snacks. The Academy’s main building was showing its age but everyone loved it just the same; that has not changed over the years. The loyalty and attachment to this institution among the Fellows, Residents, staff, Visiting Artists, and Scholars has remained unvaried throughout the years.

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 definitely transformed the work site 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.

Dana: What are the biggest changes you note?

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 programs 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 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 do you like best about your job?

Pina: The part of my job I like best is all of the people I get to meet. Every person who comes to the Academy brings a wealth of ideas to share, a gold mine I can tap into. I have made so many friends throughout the years and have not lost my enthusiasm for getting to know new people.

Dana: What is the most difficult part of 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, Bridges, and the Ponte Rotto
Craig G. Copeland Visiting Artist ’97

Devils have a long history with bridges in western culture, most prevalent 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 the peripheral region with the center of Rome. As Trastevere continued to transform and improve itself, this region was where the more worldly out-of-towners dwelled and many powerful Roman families built palaces primarily inhabited by Jews, Syrians, and transient populations of traders and merchants. It was considered the seedier side of Rome and, early on, represented the threatening edge of the Etruscan empire. Later, during the medieval Christian era and into the Renaissance, Trastevere was where the more worldly out-towners dwelled and many powerful Roman families built palaces there. Likely as a result of such affluence and influence, the Church focused efforts on stabilizing the region through concentrated construction of numerous churches. As Trastevere continued to transform and improve itself, the Pons Aemilius further established its usefulness in connecting the peripheral region with the center of Rome. However, despite the care and maintenance given to the Pons Aemilius, and despite its more massive stone construction, the bridge suffered continual damage through flooding throughout its long history. Often the wrath of God was credited with many of Rome’s inundations and destructions they caused. Was there something about the Pons Aemilius that displeased him? More scientifically considered, the perpetual vulnerability of the bridge could be explained by its poor location relative to the river’s geometry; the Tiber both drops and heads at a 90° angle just upstream from the bridge. Aside from a somewhat makeshift repair in 1853, when a suspension bridge was added to replace the previously damaged eastern span, the bridge with its dragons could be considered to have its own devil-bridge myth.

Near the center of Rome, in the middle of the Tiber River, one particular bridge – or remnant of one – the Ponte Rotto has an animal image, several dragons, which can be seen prominently in the pendentives of its archways. The bridge with its dragons could be considered to have its own devil-bridge myth. Formerly known as Pons Aemilius, the bridge was first built in 798 BC and connected the Forum Borium to Trastevere just outside Rome to the west. At this time, Trastevere – literally meaning “across the Tiber” – was primarily inhabited by Jews, Syrians, and transient populations of traders and merchants. It was considered the seedier side of Rome and, early on, represented the threatening edge of the Etruscan empire. Later, during the medieval Christian era and into the Renaissance, Trastevere was where the more worldly out-towners dwelled and many powerful Roman families built palaces there. Likely as a result of such affluence and influence, the Church focused efforts on stabilizing the region through concentrated construction of numerous churches. As Trastevere continued to transform and improve itself, the Pons Aemilius further established its usefulness in connecting the peripheral region with the center of Rome. However, despite the care and maintenance given to the Pons Aemilius, and despite its more massive stone construction, the bridge suffered continual damage through flooding throughout its long history. Often the wrath of God was credited with many of Rome’s inundations and destructions they caused. Was there something about the Pons Aemilius that displeased him? More scientifically considered, the perpetual vulnerability of the bridge could be explained by its poor location relative to the river’s geometry; the Tiber both drops and heads at a 90° angle just upstream from the bridge. Aside from a somewhat makeshift repair in 1853, when a suspension bridge was added to replace the previously damaged eastern span, the bridge with its dragons could be considered to have its own devil-bridge myth.

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 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.
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

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 provides 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 Jeffrey 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 Duo (for percussion and sax) and eight song (electronics). The performance was held in the Cryptporticus, 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.

Upcoming SOF Event

Celebration of the 2003-04 Academy Year

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 Nonno Rievreolo alla Villa di Massenzio nell’antica Antocia, 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
The Art of Biography: New York City is a new addition to the FOL Lectures, and the first scheduled FOL lecture in New York City. The new series includes a tribune, a chairperson, and a three-person panel of speakers.

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

Patricia H. Labalme
Photo courtesy of Pryde Brown Photographers

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

Patsy 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.

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 Joanne 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 outcomes tidying 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.

**Passage to the Islands**
John Peck FAAR’79

in memory, John Mattera
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, lies forth quixotically tilting, titillating and taunting. Using the world as a stooge, ideas are exorcised through absurdity and humor. In Rome, thrilled to be within shooting 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 peri-pathetic 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 anguished 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 (id. 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 Nincompoop I was violently apprehended at the Vatican, taken to police headquarters, strip searched, interrogated as to the meaning of the word Nincompoop (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 Nincompoop sped in hot pursuit of a choirboy with shorts at feet, a shriek 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-inization, 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 kind of lapsed in the 60s. There was an attempt to resurrect it in the 70s under Milton Lewine (FAAR’61, RAAR’73). Michael Graves FAAR’62, RAAR’78 signs his Rome Prize Competition posters. Photo courtesy of the American Academy in Rome Archive.

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 Pietrasanta.

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’90) 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 Di Maio (FAAR’78), Melissa Meyer (FAAR’81) and Alfred Frazier (FAAR’61, RAAR’87). I have the letterhead 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 little 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 Metropolitaran 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. So 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 ’60s 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.sofaanro.org.

Michael Graves FAAR’62, RAAR’78 He’s still at it... an edition of 125! Photo courtesy of the American Academy in Rome Archive.
Looking - a tradition of looking? Well, I know this because tradition and continuity of looking. In the face of all the quite understandable interest regarded - has changed over the years and over the centuries. In the extent to which art - and the way art is looked at and established some fundamentals. We tend to emphasize the inherent, and yet a tradition of looking is a very complicated speaking of a tradition of looking may seem rather simplistic, and sometimes becoming part of a tradition of looking. To deal with tradition is to deal with the question of continuity. Tradition is a matter of how what was relates - or does not relate - to what is. As a critic whose subject is the visual arts, I deal with tradition in the most immediate - one might say hair-raisingly immediate - way. Basically, what an art critic does is look at works of art, and report on those encounters. The critic looks at new art and at new presentations of old art. And in doing all this looking, the critic simultaneously experiences the excitement of looking at what is going on and the excitement of becoming part of a tradition of looking. To speak of a tradition of looking may seem rather simplistic, and yet a tradition of looking is a very complicated thing, so complicated that it may be good to begin by establishing some fundamentals. We tend to emphasize the extent to which art - and the way art is looked at and regarded - has changed over the years and over the centuries. In the face of all the quite understandable interest that we have in change - or, as some academics would say, in how looking is constructed and reconstructed and deconstructed - I want to emphasize, first of all, the continuity and consistency of looking. And why is it that I believe that there is a continuity to looking - a tradition of looking? Well, I know this because I look. And if my reasoning seems circular, please bear with me for a minute, while I try to explain. When 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 such as 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 ax 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 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 monumental 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 churlishness 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 - will 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 what we thought we knew is really real. And because academics try so hard to pin down traditions, the relationship between academics 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

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.

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

Sarah Arvio FAAR’04

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'95 announces the publication of two new 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 Wieruszowski, Scholar (Uomini e dottrine, 41; Rome, 2004)_ which recounts the story of “an internationally recognized medieval and Renaissance scholar of medieval political and imperial power.” She will be a Resident in Classical Studies and Archeology at the Academy in Spring 2005.

Eve D’Ambra 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.

Eveonne Levy FAAR’90 has published _Propaganda and the Janit嘉 Baroque_ (University of California Press, 2004). She was a Fellow at the American Academy in Berlin in 2001-02. Together with Maarten Delbeke and Steven F. Ostrow, she is editing Bernini’s _Biographies: Critical Essays, 1666-1996_.


Rebecca Ammerman FAAR’91 sends “sunny salutations from the island of Cyprus” where _Albert Ammerman FAAR’90_ is a Senior Fulbright Scholar (2003-04) and she is “missing the archaeological libraries of Rome!”

Patricia Fortini Brown FAAR’90, RAAR’01 has just published _Private Lives in Renaissance Venice. Art, Architecture and the Family_ (Yale University Press 2004), which was partly written when she was a Resident at the Academy in Spring 2003.

Eveonne Levy FAAR’90 has published _Propaganda and the Janit嘉 Baroque_ (University of California Press, 2004). She was a Fellow at the American Academy in Berlin in 2001-02. Together with Maarten Delbeke and Steven F. Ostrow, she is editing Bernini’s _Biographies: Critical Essays, 1666-1996_.

C. Brian Rose FAAR’92 has received grants from the National Endowment for the Humanities, the American Council of Learned Societies, and the American Academy of Berlin for academic year 2004-05.

Peter Lindsay Schaut FAAR’91, Principal of Peter Lindsay Schaut Landscape Architecture, Inc. (PILSA), has received the following three awards, all in 2004: National Building With Trees Award of Excellence, National Arbor Day Foundation, North Burnham Park; Best New Open Space, Friends of Downtown Chicago, North Burnham Park; and the Award of Excellence, Green Roofs for Healthy Cities, North Burnham Park.

Joanna H. Drell FAAR’01 received the twenty-ninth annual Howard R. Marraro Prize of the American Catholic Historical Association, for her book _Kingship and Conjunct Family Strategies in the Principality of Salerno during the Norman Period, 1077-1194_ (Cornell University Press 2002).

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); “Bartolommeo Sauvini,” _Letter-Arts Review_ 19.2 (2004) and “Optimal Optima” (review), _L.A.: 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, Foshay University at Lincoln Center (3 June - 3 August 2004).

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 _M_ magazine, and the German translation of her first short story collection, _Hippokrates_ (1994), recently was reprinted in paperback by Deutscher Taschenbuch Verlag. She reads from her work at Boston’s Goethe Institut in April and at PEN New England in Cambridge, in June.

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

Joel Katz FAAR’63 Staglieno Cemetery, Genoa, 2003

Image courtesy of Josh Katz
Exhibitions and Performances

Edited by Joanne Spurza FAAR'89

**F A A R ’ 6 0 s**

Aldo Casanova FAAR'61, FAAR'75 writes that he has been elected to the Executive Committee of the National Sculpture Society. His sculpture Genesis recently was installed in the Rancho Santa Ana Botanic Garden in Claremont, California, having previously been shown in South American museums as part of a two-year traveling exhibit entitled, The Near Van, sponsored by the Smithsonian Institution; the work also was shown at the College of William and Mary, Williamsburg, Virginia for one year.

**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 Dinetstein FAAR’78. It will be premiered at the Trinity Center for Urban Life, Philadelphia, on April 10, 2005. Performers will include Simon Dinetstein, piano and the Chiara String Quartet (curators of “Ghosts in the Dream Machine,” a fantasy sundial/sidewalk/park of Luck, a relationship with the delta waterways,” and a permanent sidewalk carpet of inlaid brass to be installed in New York and runs to the end of the month.

**F A A R ’ 8 0 s**

John Anthony Lennon FAAR’81 has performed and recorded extensively in the past year; recordings include Stravinsky for violin, cello, and piano with Tito Salardi on Bridge Records (an AAR publication); Distances Within Me for alto saxophone and piano with David Stambler; and Another’s Fandango for solo guitar with Oren Fader.

**F A A R ’ 9 0 s**

Douglas Argue FAAR’98 has an exhibit of work, Portraits, 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

Ronald Binks FAAR’62 Halloween at Forde, Rhode Island, 1959

Photo by Ronald Binks.
Tania León RAAR’98 is included in the exhibition from the Smithsonian Center for Latino Initiatives, Our Journeys/Our Stories: Maureen Selwood FAAR’03 purchased in 2003, has been purchased by the Fonds Régional d’Art Contemporain de Picardie in France this past spring.

Chester Naturewicz FAAR’59 writes us: “During my sojourn in Rome I embarked on a tour of the Vatican, the Walled City, and Rome in general. I was particularly interested in Classical scholarship within the countries of Central and East Europe. I 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 1958. In some ten days I got to know about 25 delegates from these lands quite well and that time I have maintained contacts with them and their younger generations of students. I was delighted and happy to share the news that her installation, "As The Veil Lifts," written by Antonio Benitez Rojo, will receive its world premiere on January 14, 2005, with three performances in Hamburg, Germany, and three in Berlin. Finally, her new opera, "Kobayashi," with libretto by Antonio Benitez Rojo, will be presented at the Miller Theatre, Columbia University.

Our Journeys/Our Stories: Maureen Selwood FAAR’03 writes that she is "delighted and happy" to share the news that her installation, "As The Veil Lifts," written by Antonio Benitez Rojo, will receive its world premiere on January 14, 2005, with three performances in Hamburg, Germany, and three in Berlin.

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In Memoriam

E. Fay Jones FAAR’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.

Jones was born on January 31, 1921 in Pine Bluff, AR. He studied civil engineering at the University of Arkansas, where he helped teach design studios before receiving his degree in the school's first graduating class in 1940. Jones earned his Master's degree in Architecture from Rice University in 1951, and from 1951-53 taught at the University of Oklahoma. In 1953 he began his apprenticeship with Frank Lloyd Wright, serving as a fellow at Taliesin West, near Phoenix, AZ in the spring and spending the following summer in the Wisconsin Taliesin. His close relationship with the great architect continued until the latter's death in 1959.

In 1961, Jones received an award from the American Institute of Architects, the first of more than 20 national design and fellowship awards that he received over the next thirty years. These include AIA Honor Awards for Thorncrown Chapel in Eureka, AR (1981), the Roy Reed Residency in Hoguey, AR (1987) and Proctor Pavilion in Picayune, MS (1996); the Distinguished Professor Award of the Association of Collegiate Schools of Architecture (1985); and the American Institute of Architects Foundation Price Fellowship for Architecture and Rome Prize Fellowship in 1981. In 1988, he was awarded the Gold Medal of the American Institute of Architects for his design of the Thorncrown Chapel, a work that many consider to be his masterpiece.

Jones also published extensively in architectural journals, served on many national and international design juries, and gave visiting lectures and seminars at the most distinguished architectural schools in the country.

Following his retirement, Jones continued his work as a designing architect, working closely with his partner Maurice Jennings. He described the 41-foot tall Fullbright Pavilion at the University of Arkansas campus, one of the projects from those years, as the "exclamation point" of his career. In 1997, he began donating his personal and professional papers to the university. In addition to personal and professional records, the collection includes models, drawings, and other working materials.

He is survived by his wife Mary Elizabeth and his daughters, Janis and Jean.

Alfred H. Blaustein FAAR’57
January 23, 1924 - July 15, 2004

Al Blaustein, painter, printmaker, and educator, died in New York City on July 15, 2004; he was 80 years old.

Born in the Bronx on January 23, 1924 to a family of East European immigrants, he attended the High School of Music in New York. Following military service in World War II, he pursued his studies of the visual arts at the Cooper Union Art School in New York. He began his professional career working in Tanzania where he worked as an artist and draftsmen for Life Magazine and the British Overseas Food Corporation.

He began his career as an educator at the Albright Art School in Buffalo, NY where he was employed from 1949-52. After holding positions at a variety of other institutions in the mid-to-late 1950s, he came to the Pratt Institute where he taught courses in drawing, printing, and illustration for the next 45 years. During his tenure at Pratt, he originated and instituted the Pratt Draw-A-Thon, a "draw 'til dawn" festival of figure drawing and watercolor that has attracted hundreds of participants from across the New York metropolitan area over the past 16 years.

Blaustein's own art was especially figurative and expressionist in style, and over the course of his distinguished career, he received many grants and awards. He received the Rome Prize Fellowship in Painting in 1954-57, a Guggenheim Fellowship in Painting (1959) and Printmaking (1961), as well as distinguished others. He exhibited widely in one-man and group shows, and his work is represented in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Fine Arts, Boston, the Art Institute of Chicago, and others.

Professor Blaustein was survived by his wife Lottie, a graphic designer, and his son Mark, Art Director of the New York Public Library.

In a note to the editor of this newsletter, Mrs. Blaustein recalled that "Al's years at the Academy were extraordinarily important to both his work and to him personally. They provided him with subject matter both in modern Rome and the gregarious and inscrutable antiquities surrounding him. The stimulation of meeting scholars and artists of varied disciplines was inspiring and led to friendships that have lasted to this day. And the excitement and learning that came with travel in Europe and Africa added to a richly productive period."

Stanley H. Pansky FAAR’83
December 29, 1923 - January 29, 2004


Born in the shadows of Yankee Stadium, in the Bronx, New York, on December 29, 1923, Stanley spent his retirement years happily reading and cooking mouth-watering meals for his friends and family. At age 81, he was frequently regaled with songs from his glee club years and tales of his adventures in Europe. His sense of humor was infectious and made for lively conversation. He is survived by his wife, Iris, daughters, Jane; son, Tom; daughter-in-law, Shannon; granddaughter, Sasha; and a community of family and friends.

His most celebrated works as a composer were his phenomenally successful Night Valsey for flute, piano and strings, composed in 1938, which was performed in concerts by such eminent conductors as Eugene Ormandy, Leopold Stokowsky, Arturo Toscanini, and Seiji Ozawa, and his 1936 Sonata for Trumpet and Piano. Other works include Three Pieces for Orchestra, Threnody, and Retrospective, a set of 12 pieces for piano. In 1992 he donated his manuscripts, scores, correspondence, scrapbooks, and other materials to the Harry Ransom Humanities Research Center at the University of Texas, Austin. Pansky is probably best known today for two of the most successful music texts ever published, The Technique of Orchestration, which first appeared in 1952 and is now in its sixth edition, and Counterpoint, which was published in 1959 and also ran to multiple editions.

He is survived by his half-brother, George Pansky, as well as many students, colleagues, doubting Thomas's and other students, historian, diplomat, and by several nephews, nieces, and their children. His grand-niece, Shella Giorello, a Virginia journalist, is reportedly writing his biography.
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 was composer-in-residence at Oakland University, CA, from 1976-93, when he retired as professor emeritus.

Professor Hollingsworth’s 1957 opera La Grande Bretelle 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 Bush, and Harrison Loved His Umbrella - which was premiered at the Spoleto Festival, SC in 1981.

He received commissions from the Curtis Institute of Music, Fedora Honawitz, Dumbarton Oaks, Meadow Brook Music Festival, and the National Endowment for the Arts, among others. His major works are archived in the Edwin A. Fleisher Collection of Orchestral Music at the Free 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, Taddo Arts Colony, MacDowell Colony, Montalvo Center for the Arts, and Osaalow 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 Ville Matel and the Development of the Roman Garden Style (1970); The French Formal Garden (ed., 1974); The Islamic Garden (ed. with Richard Ettinghausen, 1976); and Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries (1994).

Professor MacDougall served as director of studies in landscape architecture at Dumbarton 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 Dumbarton 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 Meiningtger Art School, Detroit, the Oxbow 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 Erdley (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 Oxbow 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 life is survived by his wife, Deena; two daughters, Naka Hoffman and Kanita Gorey; and two grandchildren.
FROM THE RELIQUARY

Charles Ledray FAAR’06  Wang Fangye ©2004
Ivory and gold. Image printed actual size. Courtesy of the artist and Sperone Westwater Gallery, New York
Photo by Tom Powel ©2004

FROM THE RELIQUARY

Charles Ledray FAAR’06  Wang Fangye ©2004
Ivory and gold. Image printed actual size. Courtesy of the artist and Sperone Westwater Gallery, New York
Photo by Tom Powel ©2004

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, 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
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 DeDeehn.
Standing center: Jean Proctor, the daughter of A. Phiminster 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.