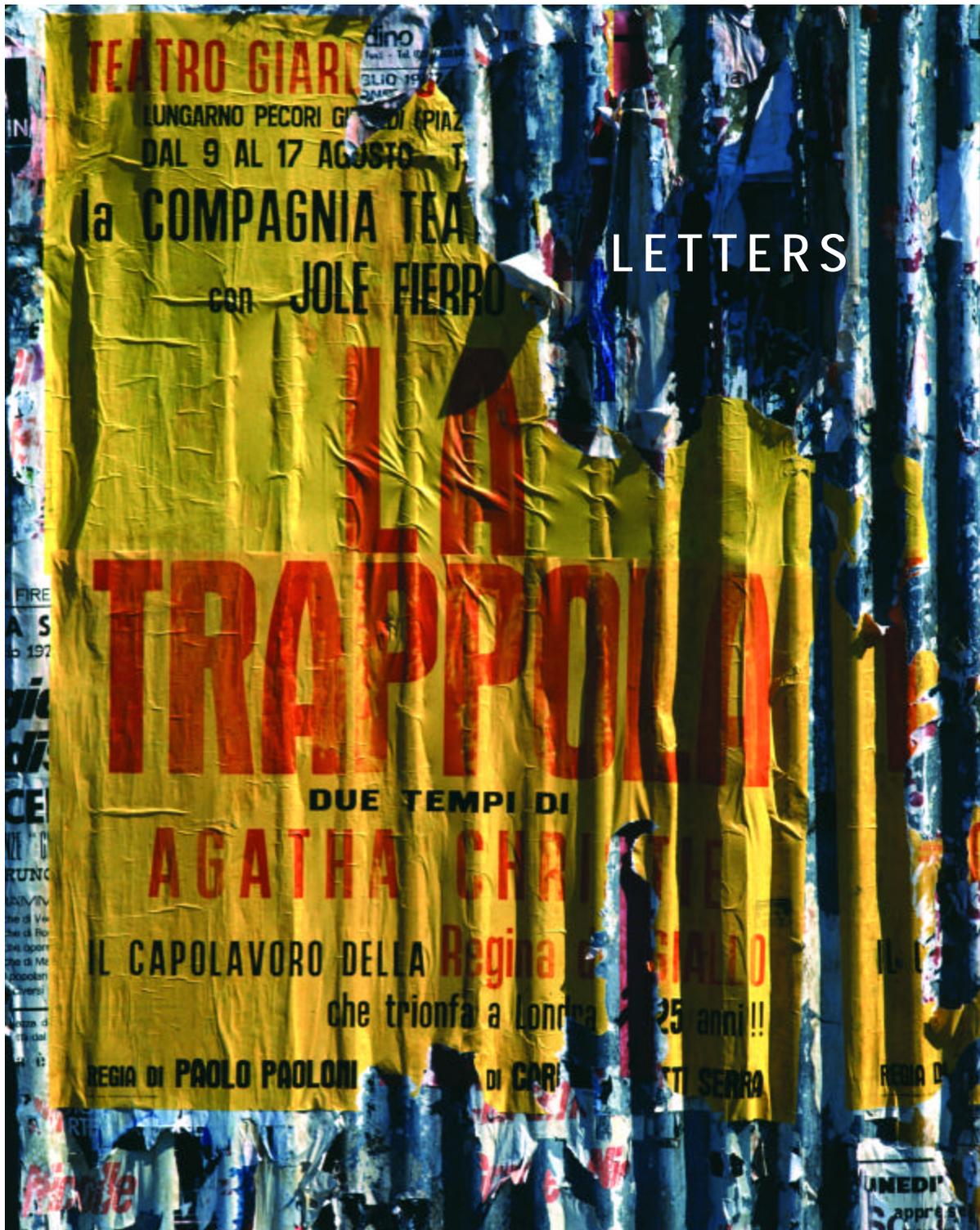


SOCIETY OF FELLOWS NEWS

AMERICAN ACADEMY IN ROME



LETTERS

FALL 2003

From the Editors

Stefanie Walker FH'01, Catherine Seavitt FA'98

What's in a letter?

The theme of this issue of the SOF NEWS explores that question, and we are pleased at the diversity of responses. Paul Davis FD'98, fascinated by the transformation of the corrugated metal walls around Roman construction sites into public bulletin boards, provides us with our fantastic cover. Other contributions center on the long history of letter writing, as studied by historian Emil J. Polak FR'63 in his delightful interview with Editor Stefanie Walker FH'01. The graphics of the Imperial Roman ABC's are studied by Sumner Stone VA'98 in his detailed analysis of the type forms carved into Trajan's Column in Rome. Our selections dot the span of both time and technology - from the hand-typed letter of Julia Budenz VA'01 to Cicero in honor of his 2089th birthday to Jim Smith's World Wide Wired radiogram to Paul Manship FS'12, while aboard a transatlantic vessel. Formal letters can be used to give thanks, and to give gifts, as Manship did with his 1915 gift of the infant Hercules sculpture that graces the fountain in the American Academy in Rome's cortile to this day. Or they can give awards, as does the e-mail to the Academy from the American Institute of Conservation. And then there is the notion of letters as literature, illustrated by the 1911 photograph (could it be staged?!) of former Fellows in the Library, engrossed in its volumes.

Perhaps the most fruitful sense of letter-writing as an exchange, a correspondence in the Baudelairian sense,

is exemplified by the collaborative work of two of the 2002-03 Fellows, writer Peter Orner FW'03 and visual artist Arthur Simms FV'03. It is truly in this fluid back-and-forth exchange that we feel the most hope for correspondence. There is nothing stranger than reading just one half of a dialogue of letters, as we are so often forced to do. It is then left to our imagination to fill in the missing letters of the other correspondent. And there is certainly the poignancy of letters left unanswered - or letters that one knows will not be answered, such as those addressed to Defense Secretaries or dead Roman senators. However, hope remains - the fact that a letter has been written makes the desire or the request seem more tangible, more possible. And if nothing else, letters will certainly be read again, in another time, in another space, as we read in this issue of the SOF NEWS.

We would like to thank the many gracious contributors to this issue, as well as past Fellows, whose letters still remain with us.

The upcoming Spring 2004 issue of the SOF NEWS will focus on the appropriately seasonal theme of *Gardens*. We seek contributions from Academy Fellows, Residents, and Visitors on any aspect of gardens, parks, landscapes, and growth, in any medium or period. Please submit your contribution to the Editors, in care of the American Academy in Rome's New York City office, by March 1, 2004.

COVER: Paul Davis FD'98 *La Trappola*, 1997

Society of Fellows NEWS FALL 2003

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AAR Field Abbreviations

F	Fellow	ME	Medieval Studies
R	Resident	MEC	Mellon East-Central
A	Architecture		European Visiting
AN	Ancient Studies		Scholar
ASCR	American School of Classical Studies in Rome	MO	Modern Italian Studies
B	Oscar Bronner Fellow	P	Painting
C	Classical Studies and Archaeology	R	Post-Classical Humanistic and Modern Italian Studies
CHP	Conservation/ Historic Preservation	RE	Renaissance and Early Modern Studies
D	Design	S	Sculpture
DTH	Dinkeloo Traveling Fellow	SRVA	Southern Regional Visiting Artist
FF	Fulbright Fellow	V	Visual Art
H	History of Art	VA	Visiting Artist
L	Landscape Architecture	VC	Visiting Curator
M	Musical Composition	VS	Visiting Scholar
		W	Writing

SOF President's Message

Pamela Keech FS'82

Rome, 30 July 2003

Dear All,

For this issue about letters, I thought I would write one to you. A real letter, not an email. I am in the last week of a two month stay in Rome where I've been working on a book. I rented a little apartment on Piazza San Cosimato (that's the one in Trastevere with the open air market). My window looks out at the flower stand, open 24/7.

This is the first time I've lived in Rome outside the Academy. There are quite a few Fellows living in Trastevere this summer. Lynne Lancaster FC'02 and her husband Tom Carpenter, Peggy Brucia FR'92, Brian Rose FC'92, John Clarke RH'95, and Michael Larvey are the regulars, with many others passing through. Joanne Spurza FC'89 graciously holds a salon on her breezy, twinkle-lit terrace every Wednesday evening. It has been beastly hot, the hottest summer in years and years. Air conditioning is becoming more common in apartments, funny portable units that you put on the floor and a duct goes out the window. The use of these has caused brown outs, and people in elevator buildings worry about getting stuck. The figs are ripe and they, as well as yellow plums, apricots, and peaches fill the market stands. Gelato is the lunch of preference. I have taken to coconut in a big way.

The biggest news is the #115 bus. It is a little electric bus that, wonder of wonders, actually winds its way through Trastevere, then put-puts its way up Via Garibaldi to the top of the hill! Service began June 3. It stops near the Aqua Paola and then goes on over the Janiculum to the end at Terminal Gianicolo near St. Peter's. Going down the hill, you can catch it in front of the Bar G, and ride it down past the Farnesina, then back along the Lungotevere to Santa Cecilia. It is such a treat to catch an easy ride up to the Academy! Hope it lasts.

Returning to the theme of communication, I am delighted to tell you that, many thanks to Jim Bodnar FA'80, John Marciari FH'98, and Kim Ackert

FA'97 the SOF website (www.sof-aarome.org) is now online. When I think that during my year in Rome we still were using telex! Remember **AMACADMY**? And I hope you agree with me that this publication looks better with each issue. Editors Stefanie Walker FH'01 and Catherine Seavitt FA'98 are our heroes.

This will be my last published report to you. My term as president ends in early 2004. It has been a great honor to represent all of you to the Board of Trustees and to the Academy administration. I was lucky to have had a terrific hardworking SOF Council to work with, I can't thank them enough. We have tried to keep things lively and connected, and I hope we have succeeded in some small way in enhancing your memories of the Academy life and Rome.

Best wishes, I remain
Very truly yours,



Rome's new #115 bus climbs up the hill Photo by Pamela Keech



7 East 60 Street

Adele Chatfield-Taylor FD'84

Dear Mr. Rodzinski -

Many thanks for your cable. I am delighted to know you have found a place for my symphony in Cleveland.

... I have been waiting to write you until I could obtain permission from the Academy to come to America. As you may know it is strictly against the rules to come back to America during the two years of exile. Death of both parents is considered a mildly acceptable excuse, but the birth of a symphony (or even quintuplets) is frowned upon (even though they are delighted that you are doing it - the symphony I mean!) However they have finally come across this morning, and given me permission to come to Cleveland. I am hoping they will let me stay for February, too, in case you should do the New York performance that month. I am afraid they will never let me stay later than February.

... Again let me tell you how happy and confident I am to have the American performance of my first big orchestra work in your hands, Mr. Rodzinski, and how I am looking forward to hearing your interpretation: may luck be with me, so that I can hear both Cleveland and New York!

Sincerely,
Samuel Barber

Nov. 18.[19]36

Richard Rodzinsky - son of the addressee Artur Rodzinsky - read this letter at the Academy's 2003 benefit dinner *A Salute to Great American Composers and their Music: Samuel Barber, Elliott Carter and Aaron Copland*. It was a beautiful evening, not only for the music of these composers performed by Robert McDuffie VA'03 (violin), Yoon Kwon (violin), Hsin-Yun Huang (viola), Brinton Averil Smith (cello), and Albert Tiu (piano), but also for the words written home from Rome by Samuel Barber FM'37, RM'47 and Aaron Copland RM'51 and the presence of the incomparable Trustee Emeritus Elliott Carter FM'54, RM'63, '69, '80.

Music has been central to life at the Academy since the early years of the 20th century. And, Academy composers have been a force in the development of American Concert music since that time. We were delighted to celebrate this throughout the year 2002-03. In the United States we had this benefit dinner, attended by more than 300 people despite an unseasonable snow storm, and a series of concerts at Weill Recital Hall at Carnegie Hall.

In Rome, two months later, music was again performed at Villa Aurelia to large and enthusiastic audiences that included the Fellows and Residents, Roman friends, and Americans resident in Rome. Perhaps most notable was



David Sanford FM'03 conducting at the Annual Fellows' Concert in Rome

Photo by Pamela Keech

the Annual Fellows' Concert that this year featured compositions by Mark Kilstofte FM'03, the Frederic A. Juilliard/Walter Damrosch Rome Prize Fellow, and David Sanford FM'03, the Samuel Barber Fellow. The Aaron Copland Fund for Music, the Marcello Lotti Foundation, Lehman Bros Inc., the Ophelia Branca Snyder Fund for the Arts and Humanities, and The Lavinia and Brian Snyder Foundation helped to make these events possible.

This year also saw the completion of an important project to preserve and make available to scholars and other researchers the recordings of Fellows Concerts and other music performed at the Academy from 1955-1991. We thank the Gladys Kriebel Delmas Foundation for their support that made it possible for us to save this music for all time. A copy of the report of the project and a listing of the performance recorded can be found on the Academy's website, www.aarome.org.

And this year witnessed the birth of the Rome Chamber Music Festival at Villa Aurelia, Robert McDuffie, Artistic Director. Each June for the next five years we expect to host two programs of chamber music, each one featuring at least one American composer. This year the "Prelude to a Festival" included Barber's *Adagio for Strings from String Quartet No. 1 in B minor, Op. 11 (1936)*, performed by Robert McDuffie (violin), Yoon Kwon (violin), Lawrence Dutton (viola), and Antonio Lysy (cello). David Sanford described it best, noting at the conclusion of this piece that then and there in the music room of Villa Aurelia, listening to this most beloved composition by Samuel Barber, he fully understood the great tradition of which he was part.

Via Angelo Masina 5

Lester K. Little RR'96

The following is from my collection of unanswered letters:

The Hon. Donald H. Rumsfeld
Secretary of Defense
1000 Defense Pentagon
Washington, DC 20301-1000

Rome, 16 April 2003

Dear Mr. Secretary,

The looting of the National Museum and the National Library of Baghdad represents a catastrophic loss for the collective patrimony of human society. While the question of responsibility for this looting must and surely will be investigated thoroughly, the immediate task is to implement policies that entail (a) prevention of further loss and destruction, (b) incentives for those in possession of looted materials to come forward and surrender them, and (c) discouragement of international trafficking in such materials.

May I and the institutions and scholars from over thirty countries whom I represent have your word that you will see to implementing such policies in a timely manner? Moreover, if there is some way that you think we could be of assistance, please do not hesitate to contact me.

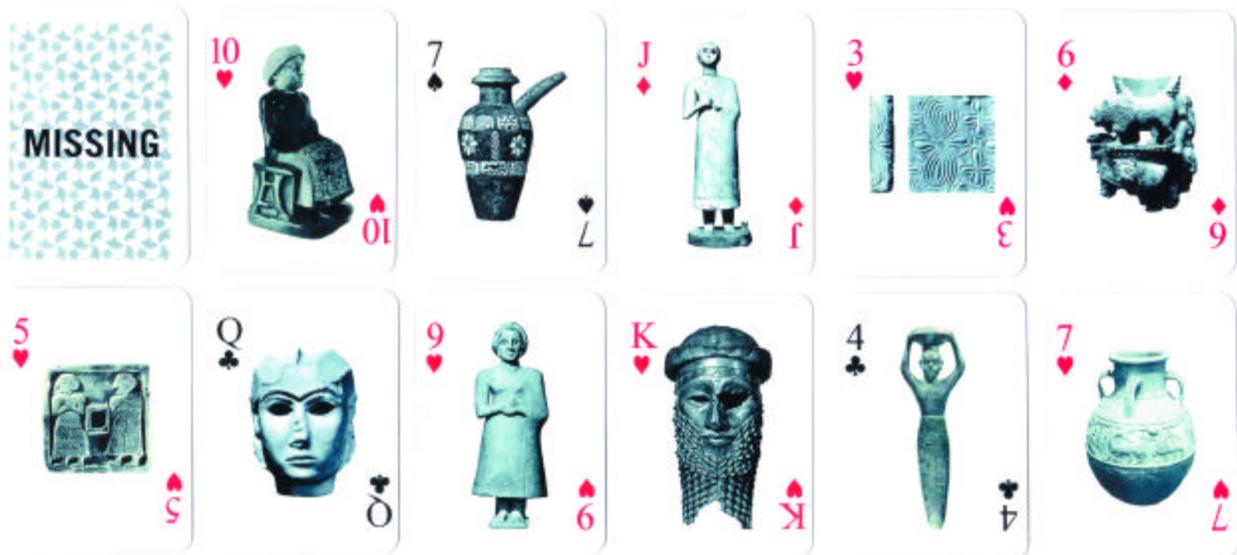
Yours sincerely,



Lester K. Little

Dwight W. Morrow Professor of History, Smith College
Director of the American Academy in Rome
President of the Medieval Academy of America
President of the International Union of Institutes of History, Art History, and Archaeology in Rome

Catherine Seavitt FA'98 *Missing Cards* (selection from the 52-card deck), 2003



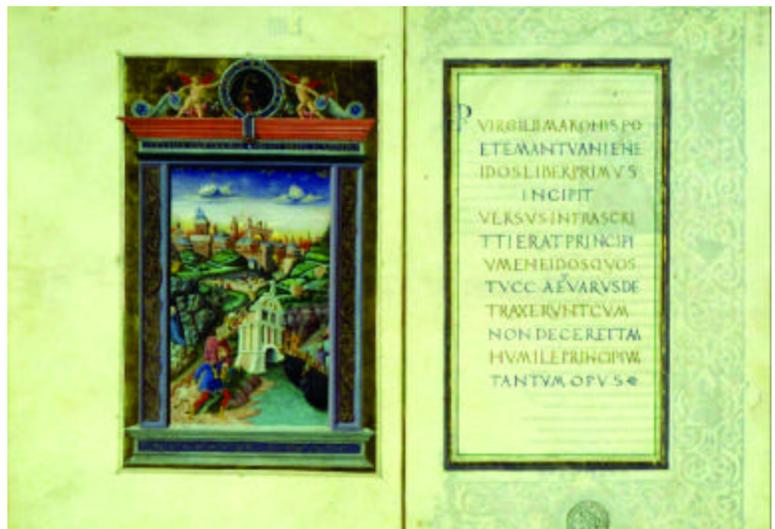
News from Rome

Ingrid Rowland FR'82, RH'00, Andrew W. Mellon Professor in the Humanities

The Summer Program in Applied Paleography owes its existence to the generosity of Trustee Emeritus James Ackerman FH'52, RH'65, '70, '75, '80, who won the prestigious Balzan Prize in November 2001 and decided to donate a portion of the proceeds to the Academy. He expressed the specific hope that they might be used to start a new program.

This gift provided an excellent opportunity to put renewed emphasis on one of the Academy's traditional strengths: paleography, the art of reading old scripts. As a Fellow of the Academy in the 1950s, Professor Ackerman had scoured the Vatican Library and Secret Archive to discover information about the early history of the Cortile del Belvedere, a Renaissance villa next to the Vatican that soon became the home for the papal art collections and was incorporated physically into the Apostolic Palace. There are only a few courses of instruction for this kind of archival research, one run by the Vatican itself in the 1960s. Virginia Brown FC'68 was the first American to complete the course, an early step in her illustrious career in medieval paleography; shortly thereafter it was the turn of John Monfasani FR'71, now a distinguished scholar of the Renaissance. To give our own course a distinctive slant, and thinking of Professor Ackerman's work on the Belvedere, I decided to describe it as "applied paleography," with the idea that learning to read old scripts would be only a first step to investigating a wide variety of problems, from architectural history to historical climate.

Professor Ackerman and the Balzan Foundation welcomed the proposal, and we were on our way. Our Balzan funds are enough to sustain a summer course for three years, enough time to make a real difference in a field that is still largely self-taught. My first thought for a director was Christopher Celenza FR'94, an expert reader of Renaissance manuscripts, but also a first-rate historian with a remarkable grasp of literature and philosophy; hence, his own work provided an example of applied paleography. He accepted



A fifteenth-century manuscript of Virgil's *Aeneid*
Image courtesy of the *Rome Reborn* exhibition at the Library of Congress

immediately, and we decided to go ahead with the project in the summer of 2002 rather than wait another year. We assembled an impressive group of four official students and an auditor; they included Walter Cupperi, who has since won our Italian Fulbright fellowship for the coming year of 2003-2004 (Walter is the student of another Italian Fulbright Fellow, Salvatore Settis FF'68). Chris took the students on a guided tour of manuscripts from the invention of the book to the elaborate penmanship of the so-called print revolution, including some examples of especially difficult scripts. An exciting cast of guest speakers, including Marcello Simonetta, Melissa Bullard FR'84, Father William Sheehan, and Fabio Troncarelli supplemented classwork and the students' own research; their final reports showed that this specialized skill does indeed have an impressive range of applications. A field trip to Montecassino proved a huge success.

The second year, with a year's experience and ample time for preparation, has gone even more smoothly, with the addition of a special studio space devoted to the course, a total of six students, and a close relationship with the Academy's Summer Program in Archaeology. This year's trip to Montecassino had the added benefit of Michèle Mulchahey FME'03, whose expertise in medieval monasticism and incredible sense of humor were both smash hits with the participants. Again the student reports showed how wide the range of applications for paleography can be, and we are more than ever delighted to have these gifted young scholars among us for the summer. The grant permits us one more year with six students, but we hope that we can find ways for the Summer Program in Applied Paleography to continue for many years to come.

News from the Library

Christina Huemer, Drue Heinz Librarian



The Library's 1928 card catalog takes a walk through the garden...
All photos this page by Paolo Imperatori

A grande dame retires in style

Seventy-five years ago, in 1928, a handsome wooden card catalog was installed in the central room of the Library, to unite the various catalog records that had accumulated since 1895. At the same time, the Library adopted the use of Library of Congress catalog cards as a standard, replacing most of its old handwritten cards. The card catalog was the key that opened the door to the Library's treasures, and much time and energy was devoted to its contents. New cards were added until 1992, when the Library began converting all of its records to the online catalog of URBS, the Unione Romana Biblioteche Scientifiche. Over the last few years, queues of readers

have been forming at the computer terminals, while the card catalog has been increasingly out of date. In the past year, a major upgrade of computer infrastructure, sponsored by Atlantic Philanthropies, made it possible to add a bank of seven terminals to the area formerly occupied by the card catalog and to improve access to a variety of bibliographic databases as well as the URBS catalog.

On May 20, 2003, the card catalog made her graceful retirement journey to her new home in the lower stacks. She could hardly be expected to go down the stairs! Instead she sailed out into the courtyard, through the Bass Garden, out the back gate, down the Via Angelo Medici, and into the loading-dock entrance, through the cryptoporticus, past the computer room, and back into the Library, to be reunited with her drawers (no disrespect intended). There she remains, in the north corridor, available for consultation when necessary. In addition to records for books added to the collections from 1895 to 1992, she holds the shelf-list, which is still used to take inventory, and some records for maps, musical scores, and off-prints that have not yet been automated. And on those inevitable occasions when the computers go down, she is suddenly very popular again. Not a bad life for a 75-year-old....



An Academy Correspondence

Edited by Dana Prescott, Andrew Heiskell Arts Director

Collaborative work among the Fellows and the AAR community of visiting artists and scholars is one of the richest aspects of Academy life. Sharing ideas and technical knowledge last year, Fellows developed a variety of projects and relationships based on their work. As I scan a list of the 2003 Fellows, a remarkable number of examples of this cross-fertilization come to mind. For instance, Mary Yun (spouse of David Sanford FM'03 and an architect with the firm of Trustee Michael Graves FA'62, RA'78) collaborated with Linda Besemer FV'03 on developing a computer program that would analyze the facades of Baroque structures in Rome so that the curves and forms could be translated to Linda's painting interests. Mary also collaborated with Donald Albrecht FD'03 on developing a computer data base program to store images and notes from Donald's travels throughout Italy. Joel Katz FL'03 enlisted the insights and experience of Edward Weinberger FD'03 when studying the structural concerns of a table he was designing. Joel also collaborated with local craftspeople in Deruta to execute a line of dinnerware. Mark Kilstofte FM'03 worked with Richard Trythall FM'67, RM'71, Ned Rorem RM'03, and William Jay Smith RW'03 to bring us an unforgettable evening of Mark's singing Smith's poetry that had been set to Ned Rorem's music. Pat Oleszko FV'99, RV'03 called on the entire community to participate in many of her performances which drew their inspiration from Giordano Bruno to Julius Caesar to the Peace March and the Tiber River. Maureen Selwood FV'03 collaborated with visiting poet James Galvin VA'03 on developing text for a series of images her mother had drawn.

But one of the most visible and fruitful collaborations was certainly that of writer Peter Orner FW'03 and sculptor Arthur Simms FV'03. In their own words, here's what happened:

Peter Orner FW'03 and Arthur Simms FV'03 *Letters*, 2002-03



The Veld and the Baroque

by Peter Orner FW'03 and Arthur Simms FV'03

Peter Orner: Working with Arthur Simms over the course of a year at the American Academy changed, entirely, the course of a novel I have been working on for the past five years. It began, innocently enough, because Arthur mentioned in passing that he liked my handwriting and might be able to use it in some of collage pieces. To date he is the single person to ever praise my handwriting, which is not only illegible to most people, it's illegible to me. (My parents had to beg Mrs. Gerstadt to let me out of the second grade.)

At any rate, I began to give Arthur pieces of a book I am writing. The book is set in the veld, at a school, in a remote corner of the semi-desert in Namibia. At first I simply wrote drafts of chapters on scraps of paper; later I took Arthur's cue and started writing on things I found in the street. Thus, my work, which Arthur considered to be found objects (slipped under his door in the mornings), began to be found objects written on found objects. I found I could write on anything. Or at least try to write anything: stamps, fragments of cardboard boxes, posters advertising rallies for the Italian Communist party, pizza place napkins (Pizzeria Birreria da Pasquale), etc. I even tried, unsuccessfully to write on a bottle that Arthur had covered with tin foil.

All of this affected my work in an important way because it opened up new mode of telling a story. The writing became, for me, closer to a physical act. I found that, literally, the object I was writing on, the size of it, the shape of it, influenced the course of the story I was trying to tell, for better or for worse. Often when we tell stories orally, we have certain constraints. Maybe you're at work - you leave and meet a friend for coffee. "Listen I've only got fifteen minutes, but I've got to tell you this . . ." Writing on a stamp was a sort of replication of this kind of immediacy. I only had so much space. All of this, of course, has nothing to do with the end result: Arthur's collage pieces, which, like his sculptures, are strange and beautiful in ways that I cannot begin to try and describe here.



Peter Orner FW'03 and Arthur Simms FW'03 *The Veld and the Baroque* (in process), 2003

Arthur Simms: Over the past decade, I have been working on a body of work that evokes memory, loss and cross cultural ties. I am summarizing our epoch as it relates to me, my heritage, and people's universal commonness. My work, through object and thought, embodies power and history. Rome has a great tradition of art that was an enormous resource to study first hand. While there, I created an immense amount of sculpture and drawings. The sculptures were made of wire, rocks, stones, twigs, wood, corks, rope and found materials from the Roman landscape. The drawings were made of ink, thread, the natural materials that are indigenous to the Roman environment and various other objects on cloth, glassine, aluminum foil, and paper. My art is generally informed by its surroundings and is a product of bi-culturalism, a merging of my Jamaican heritage and American education. Being at the American Academy in Rome gave me an excellent opportunity to explore ideas in a special environment. Interacting with the Academy community, the people of Rome and the arts and architecture had a significant effect on me and my work.

Through their formal rigor and the poetic associations that the recycled elements trigger, my pieces narrate stories of personal identity, family, spiritual and physical journeys, erotic tensions, and nostalgia for home. The Roman experience of the Baroque, the works of Caravaggio and the writing of Fellow Peter Orner were added to my epic. Being able to live with the great Baroque art of Italy helped me to articulate grandeur of shape, color, and ges-

ture in my work. One piece in particular, a collaborative drawing with Peter Orner, was a landmark for me in terms using a Baroque influence to create a new dialect in my artistic language. *The Veld and the Baroque* is made of text written by Peter on discarded book covers, a motorino license plate, wire, colored markers, and text scraps by Peter on paper. Its dimensions are approximately 70 x 36 x 20 inches.

My collaboration with Peter was a major event, resulting in the creation of over sixty works of both sculptures and drawings. Their sizes range between twelve inches in height to monumental works that were eight feet high by five feet long. It all began out of a conversation we had early in the fellowship year. Peter likes to write his stories long hand because it gives him a direct connection to the characters. He would then transcribe it and give me the original manuscript to include in art work. Many people who visited my studio at the Academy were very excited about our collaboration, and I think proper venues in New York City and elsewhere should be found to exhibit the works.

I still have manuscripts given to me by Peter that I have not worked on. These pieces were given a few days before Peter left the Academy a couple of weeks before I did. So, the collaboration will continue. After this, I do not know what will happen. I would like to continue on some level, but because of our new situation, it will be hard. Peter is in San Francisco and I am in New York. We will see what happens.

Recent Events

A Salute to Great American Composers



Robert McDuffie VA'03 and Martin Bresnick FM'76, RM'00
Photo by Mary Hilliard ©2003

On Monday April 7, the American Academy in Rome held its annual gala dinner to benefit the Academy, chaired by Mr. and Mrs. Sid R. Bass and attended by more than 300 people. Each year the Academy pays tribute to individuals who have made a significant difference in areas of artistic and intellectual endeavors with which the Academy concerns itself. In 2002 three great American composers were honored:

Trustee Emeritus Elliott Carter FM'54, RM'63, '69, '80, Samuel Barber FM'37, RM'47, and Aaron Copland RM'51. Their music was performed by Robert McDuffie VA'03, Yoon Kwon, Hsin-Yun Huang, Brinton Averil Smith, and Albert Tiu. Letters each composer had written from the Academy were read by Richard Rodzinski, President of the Van Cliburn Foundation, and Academy Trustee Robert Beaser FM'78, master of ceremonies for the evening. John Corigliano, together with Mr. Beaser and Academy President Adele Chatfield Taylor, conferred upon Elliott Carter the Academy's highest honor, the Centennial Medal.

A Reunion and a Celebration

When Academy President Adele Chatfield-Taylor, FD'84, asked Edward Hirsch, FW'89, how the Academy could best recognize his appointment as President of the John Simon Guggenheim Memorial Foundation, he and his wife Janet Landay said that the most meaningful celebration for them would be with the artists and scholars with whom they had spent the year in Rome. On May 13 this wish was realized when Academy Trustee Susan Nitze hosted a reunion of Fellows, Residents, Trustees and Trustees Emeriti from the year 1988-89. Academy Fellows who were awarded Guggenheim Fellowships for 2002-03 also joined the party to congratulate Ed Hirsch.



AAR BENEFIT DINNER. From left to right: Anna Wintour, Trustee Mercedes T. Bass, Catie Marron, and Sid R. Bass
Photo by Mary Hilliard ©2003



AAR BENEFIT DINNER. Trustee Michael I. Sovern and Adele Chatfield-Taylor FD'84 congratulate Trustee Emeritus Elliott Carter FM'54, RM'63, '69, '80
Photo by Mary Hilliard ©2003



A REUNION AND A CELEBRATION. Adele Chatfield-Taylor FD'84 toasts Edward Hirsch FW'89. Trustee Susan Nitze, at far right, hosted the event.
Photo by Cristina del Sesto ©2003

Open Studios

Each spring in Rome witnesses the presentation of new work - often works in progress - that were undertaken during the fellowship year. 2002-03 was no exception. The first week in June - the week of the annual Trustees' Trip and Meeting in Rome - was the occasion of the Open Studios of the Rome Prize Winners in the Arts - an evening in which all the fellows in the arts opened their studios to the Trustees, art critics and collectors, the general public and, of course one another. This year's open studio also included in the Cortile a poster session of work by the scholars. *Index 2003* catalogues the work of the year and includes abstracts of work by scholars as well.

Minneapolis Reception

A reception in honor of Prof. Lester K. Little, Director was hosted on April 12, 2003 at the studio of Thomas Oslund, FL'86. Held in Minneapolis in conjunction with the annual meetings of the Medieval Academy of America, it was co-sponsored by Academy and the Society of Fellows, and brought together Academy scholars from the conference, Fellows from the region, one of the 2003-04 Rome Prize winners and some new friends.

Rome Chamber Music Festival

On June 25, the Villa Aurelia was the site of the *Prelude to a Festival*, organized by Rome Chamber Music Festival at Villa Aurelia, Robert McDuffie VA'03, Artistic Director. The Festival will take place every second and third week of June, starting in 2004, presenting masterworks performed by world-renowned musicians, and will consist of three performances each week of two distinct programs. The Rome Chamber Music Festival at Villa Aurelia is expected to draw chamber music enthusiasts from around the world, friends of the Academy and prominent figures from Italian society. For further information please see www.romechamber-festival.org.



AAR OPEN STUDIOS. The studio of Linda Besemer FV'03
Photo by Pamela Keech



AAR OPEN STUDIOS. Arthur Sims FV'03 and visitors to his studio
Photo by Pamela Keech



ROME CHAMBERMUSIC FESTIVAL. Applause for Yoon Kwon (violin), Andrea Lucchesini (piano), and Robert McDuffie VA'03 (violin) at the Villa Aurelia
Photo by Studio Moreno Maggio ©2003

The Imperial Roman Letter

Sumner Stone VA'98



Trajan's Column, Rome. Photo by Sumner Stone, 1998

The Imperial Roman style of lettering appeared in Rome during the middle of the first century BCE, perhaps about at the time of Julius Caesar's death. It is best known to those in the Anglo-American tradition of typography through the inscription at the base of Trajan's Column. A plaster cast of the entire column, inscription included, is in the Victoria & Albert Museum where it has been radiating into the surrounding culture since the mid-nineteenth century. In the judgment of British and American type and lettering experts this letterform is as good as it gets. The Trajanic letterforms were brought into focus more clearly in the late 20th century through the work of Edward Catich, an American priest who as a young man was trained as a sign painter. He was in Rome in the 1930s and made a thorough study of the Column's inscription

doing rubbings and casts. He learned to write the letters very convincingly with a sign-painter's flat brush, and carve them beautifully in stone. His two books on the inscription - *Letters Redrawn from the Trajan Inscription in Rome* (1961) and *The Origin of the Serif: Brush Writing and Roman Letters* (1968) - have been pivotal texts since their publication. Catich's thesis is that the letters were rendered by writing directly on the stone with a brush, and the resulting forms were then engraved with a chisel.

What was the life span of this style? During their stays at the Academy Arthur Ernest Gordon FC'49 and his wife Joyce Gordon FC'49, epigraphers at the University of California, Berkeley, photographed stones and squeezes in the museums of Rome which they could fairly accurately date. Their goal was to create a visual record of datable

inscriptions, since epigraphers - at that time, at least - were convinced that it was not possible to tell the date of a stone by the forms of the letters on it. It is a small collection compared to the vast number of extant stones: over 280,000 Latin ones according to the titles at the recently opened Epigraphic Collection of the Museo Nazionale Romano at the Baths of Diocletian. It does, however, provide some data on the question of longevity. The first inscription in their study which contains letters of the form we are considering is dated either 30 or 18-17 BCE, the last 199 CE.

A very high level of craftsmanship is necessary to produce these letters in their most perfect form. They appear in their prime, with remarkably little variation in style, from the *Laudatio Turiae* (8-2 BCE) to a funerary inscription for Tacitus (c. 120 CE). With Trajan, like the empire, the style appears to have had attained its greatest physical presence. Trajan's ambitious building program, financed by gold and silver plundered from the Dacian king Decebalus, included this Imperial Roman lettering style. The forms are found in Northern Italy, Southern France, Turkey, North Africa, and Spain. The lacunae of the written record are both physical and textual giving us no direct evidence about the provenance of the Imperial Roman letter. Why was it radically different from its immediate predecessors? Whence the consummate craft skill for making these



The inscription on Trajan's Column, detail. Photo by Sumner Stone, 1998

letters? We cannot compare letterforms that were used in contemporary books because none survive.

In the 1980s, Catich's work was used as the reference material for the design of a typeface called *Trajan*. It has become widely popular, and is currently used for, among many other things, the covers of most of the volumes in the museum bookstores of Rome.

Sumner Stone is a type founder. His Stone Type Foundry is located in Northern California, www.stonetypefoundry.com. He initiated and directed the Adobe Originals type designs, including the Trajan typeface. He was a visitor to the Academy for five weeks in January and February 1998.

The Trajan typeface used to reproduce the typography of the inscription on Trajan's column.

SENATVS·POPVLVSQVE·ROMANVS
 IMP·CAESARI·DIVI·NERVAE·F·NERVAE
 TRAIANO·AVG·GERM·DACICOPONTIF
 MAXIMO·TRIB·POT·XVII·IMP·VICOSVI·PP
 ADDECLARANDVM·QVANTAE·AITITVDINIS
 MONSETLOCVSTANTISOPERIBVS·SITE·GESTVS

Letters from the Archives

Compiled by Catherine Seavitt FA'98

PAUL MANSHIP
27 LEXINGTON AVENUE
NEW YORK

New York, Feb. 5, 1915.

William R. Mead, Esq.,
President, American Academy in Rome,
101 Park Avenue, New York.

My dear Mr. Mead:

When I was in Rome last summer and saw the beautiful new Academy Building on the Janiculum, I was fired with the desire to do something that would be a token, however humble, of my appreciation of the three wonderful years so full of happy memories, which I spent at the Academy. As a result, the idea of presenting a fountain to be placed in the Founders' Court came to me and, encouraged by Mr. Stevens, I set to work in one of the studios of the Villa Mirafiore and made a start which I afterwards completed in New York.

The fountain is now on exhibition at the Architectural League and portrays the infant Hercules strangling the serpent which was sent to destroy him. It is intended to symbolize Youth's Triumph over Adversity.

I now offer this bronze figure and its pedestal to the Academy, asking only that the Academy provide a bowl of marble or granite, in accordance with the design as I have modelled it.

I regret that at the present time I cannot afford to present the bowl also but I hope that the Trustees will find it possible to have it made, should they accept the statue.

With kindest personal regards, I am,

Very sincerely yours,

A handwritten signature in cursive script, reading "Paul Manship". The signature is written in dark ink and is positioned at the bottom right of the letter, below the typed name "Very sincerely yours,".

THE UNIVERSITY OF ROCHESTER

INTRAMURAL CORRESPONDENCE

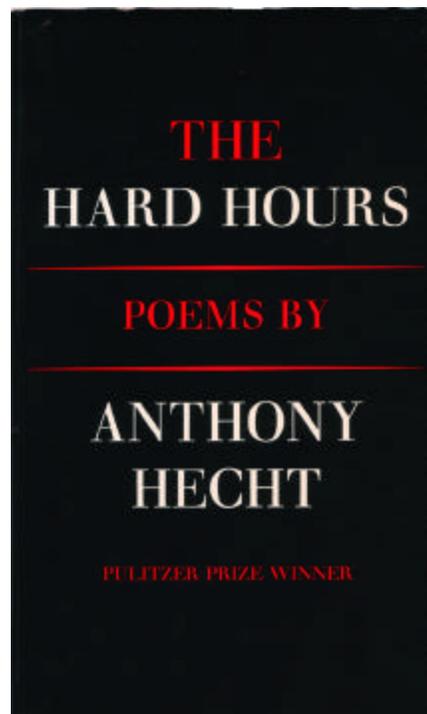
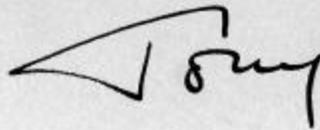
Saltaire
Fire Island
New York 11706
July 14, '68

Dear Mary,

At last I've settled down to the sloth and indolence of a summer on the beach, and can address myself, however tardily, to answering the mail that started to pour in in early May - and which I have had to put off till now because of purely logistical problems, like finishing up the term at Rochester, and giving a speedy reading tour around the country, and getting myself moved back to New York and finally out here.

As you can guess, I am delighted by the award, and very grateful to you for your note. I look forward with enormous excitement to getting back to Rome - though so far I have not taken any steps about getting there. I'll be out here till the end of August, and before I leave for Rome I have a number of little time-consuming chores to attend to, including getting my New York apartment in suitable shape to sublet, and registering to vote by absentee ballot. But I'll get there.

Again, thanks for your kind and enthusiastic note.



All images courtesy of the American Academy in Rome Archives.

Emil J. Polak FR'63 on the Art of the Letter

Interview by Stefanie Walker FH'01

Tall and gentlemanly, with an unmistakable New York accent, Emil J. Polak FR'63 speaks with passion and eloquence about his subject, the history of epistolography or letter writing. He is also a great storyteller with an astounding memory, a charming and entertaining raconteur. It says something about his personality that he has kept a complete record of his life since elementary school in letters and clippings, some of which are to go to Columbia University.

We met for our interview at the end of August, almost exactly to the day 40 years after Polak left the Academy at the end of his fellowship in Post-Classical Humanistic Studies in 1963. He smiles, reminiscing about "another time, another world ... much slower, tranquil, and orderly." With his usual precision he recalls the excitement of applying and the date of the short interview (March 20, 1962) with Rensselaer W. Lee RH'55, Frank Brown FC'33, RC'54, '55, and Mary T. Williams, the much appreciated Executive Secretary of the New York office at the time. The award letter, which arrived just one day later, had him exulting in his dorm at Columbia University. "Great people," Henry T. Rowell RC'67, then Professor-in-Charge of the School of Classical Studies, Frank Brown, the first Andrew W. Mellon Professor-in-Charge, were among the memorable figures, as well as the legendary secretary in Rome, Margarita Rospigliosi, who accompanied Fellows to dinner. Among the composers, Polak has fond memories of Helen and Elliott Carter FM'54, RM'63, '69, '80, who had an apartment at Villa Aurelia, also the "fine sculptor" Walker Hancock FS'28, RS'57, '63.

Polak remembers several fantastic trips, one with Rowell to the Naples area and Salerno, where he was moved by the sight of Gregory VII's tomb, the summer school with Professor Smith Palmer Bovie FC'50, and a "pioneering expedition" in February 1963 to Libya, then still ruled by King Idris. While the archaeological sites were amazing, he also recalls the experience of a rather wild sounding night club show at the Libya Palace Hotel in Tripoli, that commenced before the professors and their charges could escape! His allotment of \$500 travel money took him to Egypt, Lebanon, Syria, Jordan, Israel,

Turkey, and Greece on a trip of his own for six weeks.

In Rome, Polak's main project was to pursue his dissertation topic, an edition of the *Summa dictaminis*, a 13th-century treatise on letter-writing by Jacques de Dinant. The manuscript is housed at the Biblioteca Angelica, which he remembers as having more closing than opening hours. He was introduced to the medieval art of letter-writing, a genre of practical rhetoric, by Professors John H. Mundy and Paul Oskar Kristeller VS'81-82, his advisors at Columbia.

While a full history remains to be done, Polak explains that epistolography, the writing of letters, goes back to the first civilizations, on cuneiform clay tablets in Sumer and hieroglyphs on papyrus in Egypt. There are legacies of letters by the Greeks and especially the Romans, for example Cicero and Pliny the Younger. In Europe during the Middle Ages, with the rise of towns, kingdoms, and the papacy following the investiture controversy, and the establishment of the Holy Roman Empire, there was increased need for letter writing, both official and personal. Literacy was rising too, with the growing population as well as monastic and other religious schools. By the 11th century, at Montecassino, we have the first medieval treatise on how to write letters, called the *ars dictandi*.

Such treatises and the popular collections of model letters (*dictamina*) were used by notaries, lawyers, and teachers, among others. It was a requirement at the venerable University of Bologna to have a course in letter writing. The *ars dictaminis* flourished in 12-13th centuries, especially in Italy where the letters were mainly practical, concerned with business, judicial, or political correspondence and official requests, directed, for example, to the pope or other authority figures. The aim of most personal letters is to ask for something with the goal to persuade, mostly how to politely and compellingly ask for money, but there are also love letters, letters of recommendation, and secret or code letters.

Typically, a letter had to have five parts: 1. *salutatio*, the salutation which was different for every rank and position of the addressee. Appropriate acknowledgement of status was all important in the highly stratified class society of

the Middle Ages. 2. *captatio benevolentiae*, an introductory statement to garner the good will of the reader, to provide the proper mood for the request that was to follow. 3. *narratio*, the narration or explanation, followed by 4. *petitio*, the actual petition or request, and finally 5. *conclusio* with the concluding greeting (*valet*).

The essence of medieval treatises was to give instruction on these five parts. Certain examples include remarks on the *vitia*, the mistakes one can make in letter writing, or can go into figures of speech, becoming more rhetorical. This highly formalized literary art spread from Italy to France, England, the German lands, and Spain in the course of the Middle Ages. Hundreds of dictaminal treatises - there was a lot of borrowing and plagiarism - were written and continued well into the 16th century. One of most popular and richest works is the model letter collection by Petrus de Vineia, chancellor of Frederick II, Holy Roman Emperor in the 13th century, which contains several hundreds of different examples. Another by the prolific Boncompagno de Signa at Bologna is a famous treatise on love letters, the *Rota Veneris* or Wheel of Venus. With Petrarch and the onset of humanism in the 14th century, the rigidity of the postulated rules began to be eroded, the approach became less formal, apparently following a close re-reading of the letters of Cicero. The gradual but growing predominance of the vernacular over Latin altered the field considerably, bringing different conventions, but the art of writing letters and treatises about it continued - to this day we may turn to self-help books about letter writing and use models for business letters.

In conference meetings and publications the study of epistolography is active and well. One of Emil Polak's greatest wishes is to establish an organization on letters and letter writing from antiquity to today, which he proposes to call LETS (Letters and Epistolary Theory Society) or ISLET (International Society for Letters and Epistolary Theory). Although he does not use it, he does not think e-mail will make letters disappear. It may endanger the physical evidence of letters, but not so much the form itself, which, as he points out, survived the introduction of the telephone.

Emil Polak's ongoing, gargantuan manuscript project is to assemble and publish a repertory of all the existing Latin treatises on letter writing and collections of model letters from 1000-1700. Two volumes in the series have appeared to date: *Medieval and Renaissance Letter Treatises and Form Letters : A Census of Manuscripts Found in Eastern Europe and the former U.S.S.R.* and the same for *Part of Western Europe, Japan, and the United States of America* have been published in Leiden/New York by E.J. Brill in 1993 and 1994, respectively. These reference books contain information vital to scholars who seek to study or prepare textual editions of individual authors or letter collections. Polak's inventories list all the libraries that have such manuscripts, and even those that do not have any, for example in Finland, Liechtenstein, and Norway. The entries include the basic information on the manuscript and its location. Critical identifying information is contained in the opening words (the *incipit*) and closing words (the *explicit*) which are also listed. While Polak has traveled far and wide in Western and Central Europe with his wife and collaborator, Patricia Faith Polak, at his side, he has yet to complete work in some of the largest collections, notably the Bibliothèque Nationale in Paris, the Vatican, and some of the other major Italian libraries. He currently has two grants for research in Paris and Germany. For the work outstanding in Rome we wish him the possibility of a residency at the American Academy.

The love letter certainly appears to be alive and well on the walls of Rome, as photographed here by Paul Davis FD'98



Roman Correspondence in and out of Time

Julia Budenz VA'01

One way of receiving letters from Rome is to read Cicero's letters. One way of sending letters to Rome is to respond as Petrarch did, by writing letters to Cicero and other ancient Romans. In the third book, Rome, of my long poem, The Gardens of Flora Baum, the protagonist is moved by such realities to write a series of "epistles," addressing not only Petrarch and Cicero but also Caesar and Varro and a contemporary friend. Here is one of the eleven letters:

410

(5) To Marcus Tullius Cicero.
From Cambridge, Massachusetts, January 2, 1984.

Flora Baum to Marcus Tullius Cicero greetings.

I admit that my language is barbarous,
Though I'm no slave. Half Celt, half German,
I live farther than Gaul, farther than Britain, far over Ocean,
in a land of myth,
A land Homeric, Ulixean,
Quixotic, if you know what I mean.
I want you to know how much you mean to me.

First let me apologize expressly
For my Latin style. Surely once, before your time,
The Romans seemed barbarian to the Greeks.
If now Americans (that's our name) seem savage and uncouth
To you Romans, think that other men will seem
Barbarous to them unless--until--
Barbarity has ceased to be or ceased
To be felt or to be named. We abound at least in names.

I'm writing for your birthday, which I know is tomorrow,
When I think you'll be 2089.
Oh, all of a sudden, that computation
Distances you from this whitish day
As snowflakes studiously descend, collect
Cuneate in the wedges of slender trees
And decipherable as hieroglyphs of braille
On that fire escape's slender, slanting rail.

I don't want you to seem so far away.
Can't you be close again? I've been reading over
Your letters from the end of 50 B.C.,
Remembering and reflecting as I read
How after an absence of more than a year and a half
You were planning in the middle of December
To reach Rome on your birthday, staying over
At Pompey's Alban place the night before.
But later in December, when you found
That in 49 Compitalia would be observed
On January 2, not wishing to inconvenience
Pompey's household, you thoughtfully changed your plans
And reached Rome on the fourth. Everyone
Went out to meet you on the road. Nothing
Could have given you greater honor. But, as you said, you fell
Into the very flame of civil discord or rather war.

You urged peace. What if they had listened?
 What if they had listened? What if spring,
 Fresh with reconciliation, not wintry war,
 Had been breathed by Pompey; Caesar; Cato;
 Mark Antony; Quintus Cassius; Curio; Caelius;
 Messalla; Gabinius; Gnaeus Domitius Calvinus;
 Tiberius Claudius Nero, your daughter's suitor
 (Whom Livia married since Tullia chose Dolabella,
 As you will recall, but do you know that the son
 Of Livia and Tiberius Claudius Nero
 Became the second emperor?); Dolabella,
 Your son-in-law; Pompey's father-in-law,
 Metellus Scipio; Lentulus Crus, the consul;
 Lentulus Spinther; Domitius Ahenobarbus;
 The Marcelli; Bibulus; Brutus; Gaius Cassius;
 Appius Claudius Pulcher? Who were the twenty-two
 That voted no on December 1, 50,
 When three hundred seventy senators voted yes,
 That both Caesar and Pompey should disarm?
 What if they now had listened to counsels of peace?

What if? No Rubicon? No Pharsalus?
 No veni vidi vici? No Actium?
 What if? No Antony and Cleopatra?
 No Maecenas? No Aeneid? No Roman Odes?
 No Tristia? No Letters from the Black Sea?
 Neither any July nor any August?
 No leap year? No December 31?
 No palace and no prince? No emperor?
 Never a Christian offered to the lions?
 No Nero? No Domitian? No Constantine?
 Never, never your severed head and hands
 Bolted to the rostrum from which you had thundered?

I haven't been able to say what I wanted to say,
 But what if I want you to get this letter tomorrow?
 I'd better pull on my boots and try to catch
 The next collection. Undoubtedly you can guess
 How everywhere the mail is slowing down.

The 4th day before the Nones of January, there being no consuls.

In Memoriam

Edited by Brian Curran FH'94

Andrew Heiskell

Trustee, American Academy in Rome
September 13, 1915 - July 6, 2003

If Andrew Heiskell had done nothing after his retirement from his 43-year stint as publisher, CEO, and Chairman of Time Life, Inc., he would still have gone down in history as a great 20th-century figure. He was a defining type - captain-of-industry, magazine man, internationalist, and someone who played an important part in introducing Americans to a world beyond their shores, whether he did so through the legendary photographs and stories in *Life* magazine, or through his conviction that Americans needed to broaden their horizons if they were to play a constructive role in a wider world.

He was indelibly identified with that wider world, as he himself indicated by naming his 1998 autobiography

David Levine *Andrew Heiskell, 1998*
Image courtesy of the AAR Archives



Outsider Insider. He was born in Naples in 1915, to expatriate American parents who were artists. He had a nomadic upbringing, living in a series of European hotels, and not going to school until he was ten. Except for a brief trip to the States as a babe in arms, he arrived “knowing nothing about America,” a few days before his 21st birthday, at the height of the Depression. Instead of college, he spent a semester at the Harvard Business School, and then moved to New York.

His career began in 1937, when he was hired to produce and edit pictorial articles on science and medicine for *Life* magazine. He later moved to the business side, and at age 30, became publisher of *Life*. By 1960, he had been named chairman of the Time Inc. media conglomerate.

When he stepped down at 65, he began to devote himself entirely to charitable activities, civic improvements, philanthropy, and the leadership of cultural institutions, accomplishing more in the 22 years that followed than perhaps anyone of his generation.

He helped many institutions. During the late 1960s, after riots devastated many American cities, he helped found the Urban Coalition, an organization of community coalitions that addressed urban problems. In 1978, he became Chairman of the Board of Trustees of the New York Public Library, spearheading, together with Vartan Gregorian and Brooke Astor, a campaign to raise over \$300,000,000, and in the process make the library available again to New Yorkers and the nation. He became President of the Harvard Corporation, where he helped preside over an important anniversary and a major fund raising drive. He was a founding Chairman of the President’s Committee on the Arts and Humanities, where he helped establish a new tradition for public-private partnerships in support of the arts at the highest level. He was Chairman of the Board of the Bryant Park Restoration Corporation, where he led the effort to re-store, re-design, re-program and re-capture a midtown oasis that had been taken over by destructive elements. As Chairman of the Enterprise Foundation advisory board he helped to advance \$600 million of housing in the South Bronx; Brownsville, Brooklyn; and other blighted areas around the United States. In his role as Vice-Chairman of the Vivian Beaumont Theatre at Lincoln Center during a peri-

od when it came back to life, he was also Chairman of the Institute of International Education, which manages the Fulbright Fellowship program and Chairman of the Executive Committee of the American Academy in Rome. His international perspective and long experience helped broaden the Academy's perspective and base of supporters. He and Marian were crucial to the restoration of the property and library in Rome.

His contributions to his causes included not only dollars and cents (his own as well as those he raised from others) but also leadership, credibility, vision, and presence. People used to say that it was an invaluable advantage to have someone of his caliber simply show up and walk into the room, at 6'-5", a sort of brainy John Wayne - gigantic, curious, optimistic, authoritative, tough, wide open. Things instantly started to get better.

He himself used to say that running cultural institutions was "not exactly a conventional undertaking." Trustees and staffs had to be jacks-of-all-trades - good, interchangeably, at fixing the Xerox machine, balancing the budget, running the meetings, making the sandwiches, knowing the cast of characters, mastering the history of the place, testifying before Congress, raising millions of dollars, and, to paraphrase William James, being wise enough to know what to overlook. Andrew had a knack for it all.

He was a natural for the Academy. It embodied much of what he was interested in - international exchange, independent thinking, libraries, scholarship, art, and quality. He was a passionate reader, an occasional painter, a reflective person, a thinker, a man of few words. He was drawn to problems that needed work over the long haul, the necessities that are difficult to re-imagine once they start to slip. He also realized how crucial it was to equip the next group to carry on. He worked hard on the succession of leadership. This was his trademark - a building instinct. He liked to think about the future. "This," he said, "is a compliment. Only institutions that are building can think about the future."

When you visited Andrew in his office, you saw photographs of him from the past and present, shaking hands with heads of state. While he sat behind his desk, with his stocking feet on his desk, he took calls from people in

Washington needing advice on connections on the Hill, at the National Endowment for the Arts or Humanities, in corporations, at the White House, or City Hall. The mail arrived with piles of resumes because he was on so many search committees. He loved solving problems.

He set an example for all ages, but especially the younger generations, understanding that the great American traditions of philanthropy and "pitching in" are not second nature, but examples that need nurturing. Andrew showed that volunteering involved toughness, discipline, responsibility and accountability.

He instilled something unusual in those he helped - he made us all care about each other. Our organizations were not rivals but friends. He created camaraderie wherever he went. And he made us believe that he was fulfilled, expanded and made happy by his own generosity. He was a wonderful leader and teacher, and a shrewd judge of people. He was fun, fearless, loyal, gallant. He was never heard to complain about a single thing. Everybody loved him.

His name and influence will go on for a long time at the Academy. Two Rome Prize Fellowships in the School of Classical Studies were endowed and named for him for his 80th birthday, and the Andrew Heiskell Arts Director was instituted and named for him with a lead gift from the Andrew W. Mellon Foundation. And, a new prize has just been launched - the Marian and Andrew Heiskell Visiting Critic and Journalist Award - the first residency created at the Academy specifically for professionals writing about culture.

Andrew is survived by his wife of 37 years, a sister, Diana, who is the painter; a son, Peter Chapin; a daughter, Diane Schetky; a stepson, Robert Dryfoos; two stepdaughters, Jacqueline and Susan Dryfoos; four grandchildren, six step grandchildren and six step great-grandchildren, as well as generations of grateful friends and colleagues at the American Academy in Rome.

His family asks that memorial contributions be made to the New York Public Library, the American Academy in Rome, the Enterprise Foundation, People for the American Way, the Institute of International Education and the Lincoln Center Theater.

Adele Chatfield-Taylor FD'84

President, American Academy in Rome

Lucy T. Shoe Meritt FC'37, FC'50
August 7, 1906 - April 13, 2003

The American Academy has lost a loyal friend whose contributions to the scholarly life of the Academy community lasted over seventy years.

Lucy T. Shoe was born August 7, 1906, in Camden, New Jersey, the daughter of William Napoleon Shoe and Mary Esther Dunning Shoe. She was raised in Philadelphia where at the age of nine she discovered the world of archaeology in the Memorial Hall Museum. Upon seeing the stereoscopic views of Pompeii she questioned the reconstructions, and thus developed her lifelong interest in ancient architecture. She pursued her interest in the ancient world at the Philadelphia High School for Girls and at Bryn Mawr College, where her teachers Rhys Carpenter and Mary Swindler taught her to "see what you look at" and to ask, "what is the significance?" There she earned her AB in 1927, MA in 1928, and Ph.D. in 1935.

Lucy Shoe Meritt had a distinguished academic and scholarly career. She taught archaeology and Greek at Mount Holyoke College (1937-1950) and was a member of the Institute for Advanced Study at Princeton, New Jersey in 1948-1949 and again from 1950-1973. She founded the publications office for the American School of Classical Studies and served as its editor from 1950 to 1972. In 1964, she married Benjamin Dean Meritt, a distinguished American classicist and leading authority on

Lucy Shoe Meritt walks with Frank Brown
along the walls of Rome, November 1949.
Image courtesy of the AAR Archives



Greek epigraphy. Her honors include the Gold Medal of the Archaeological Institute of America for Distinguished Archaeological Achievement, 1976; an honorary Doctor of Humanities degree from Brown University, 1974; and an honorary Doctor of Humane Letters degree from Hamilton College, 1994. She was a

Visiting Scholar in the Department of Classics at the University of Texas at Austin since 1973, and Professor of classical archaeology there in 1973-74, 1975-76, and 1990. She was on the excavation staffs at Corinth (1931), Cosa (1950), and Morgantina (1957).

In 1929 Lucy Shoe received a fellowship from the American School of Classical Studies at Athens, where she began her research on ancient architecture. The results of her investigations confirmed that there were important chronological distinctions in the execution of architectural moldings, as she demonstrated in her pioneering publication of full-scale drawings and explanatory text, *Profiles of Greek Mouldings*, which appeared in 1936.

Lucy Shoe Meritt's association with the American Academy in Rome began in 1930 with her first visit to the Academy. She returned in 1936-37 as one of few women Fellows to be admitted in the period between the two World Wars. This fellowship provided the opportunity to expand her study of Greek architecture in the West, Magna Graecia and Sicily. The resulting study was published as *Profiles of Western Greek Mouldings* in 1952. A second Fellowship in 1949-1950 made it possible for Lucy Shoe Meritt to explore Italic sites from Pompeii in the south to Marzabotto in the north.

Her professional and academic responsibilities as Editor of *Publications of the American School of Classical Studies at Athens* delayed the publication of the Italic material for several years. Then, in the Spring of 1957, just as she was completing her documentation of the moldings, her original drawings were stolen. Thanks to the generous support and encouragement of colleagues and friends like the Academy's Frank Brown FC'33, RC '54, '55, Professor-in-Charge and Director and Gisela Richter, and AAR Trustee Charles K. Williams II, Architect of the Princeton excavations at Morgantina, she was able to revisit the original sites and redo the drawings. These drawings, along with tracings of some of the 1949-1950 originals, were published in 1965 as *Etruscan and Republican Roman Mouldings (Memoirs of the American Academy in Rome, XXVIII)*.

The extraordinary results of Lucy Shoe Meritt's research showed that Etruscan (and, by extension, Republican Roman) architecture is based on principles distinctly different from those of Greek and Western Greek architecture. In addition to the fundamental differ-

ences in form and scale between Etruscan and Greek moldings, there are significant differences in building materials and techniques, which varied according to the individuality of the Etruscan cities. As a result, the study showed that while Greek moldings could be used as a reliable dating tool, the equivalent Etruscan moldings tell us more about their region or a city of origin, regardless of the chronology.

The need to continue the study of Etruscan and Republican Roman moldings had become evident as early as the publication of the 1965 volume. One of the fundamental goals of the study was for the drawings to be published at full scale. Unfortunately, this principle had to be sacrificed in the plates of the 1965 publication. Thanks to the efforts and support of many individuals and institutions, a reissue of the *Etruscan and Republican Roman Mouldings* was published by the American Academy in Rome and the University Museum in Philadelphia in 2002. In addition to drawings reproduced at full scale, this reissue (distributed by the University of Texas Press) includes a new chapter by Lucy Shoe Meritt where she summarizes her view of ancient architecture and emphasizes the individuality of the three traditions, Greek, Western Greek, and Etrusco-Italic.

Lucy Shoe Meritt served as Treasurer (1942-1946), Vice President (1951) and President (1952) of the Classical Society of the American Academy in Rome. In 1999 she received the Academy's Centennial Award, and a Residency in Classical Studies and Archaeology in her name was endowed by Charles K. Williams II in 2000. An exhibit of her work, "Sixty-five Years of Classical Archeology at the American Academy in Rome: Lucy Shoe Meritt's Contributions to Architectural History in Italy," was held at the American Academy in Rome from September 17 - October 12, 2001.

As a Fellow and loyal friend of the Academy, Lucy fulfilled her life's ambition to further the study of ancient architecture. But, as important as every ancient building and architectural detail was to her, she always treasured her friends and colleagues of all ages. Her greatest wish was to see her work continue, and all of us in the Academy community can honor her memory in no better way than by paying close attention to everything we look at and finding the significance in all that we see and do.

Ingrid Edlund-Berry FC'84

Associate Professor, Classics, University of Texas at Austin

Alan Dugan FW'63

February 12, 1923 - September 3, 2003

Alan Dugan, Fellow in Literature and Pulitzer Prize-winning poet, died on Wednesday in Hyannis, Mass. He was 80, and lived in Truro, Mass.

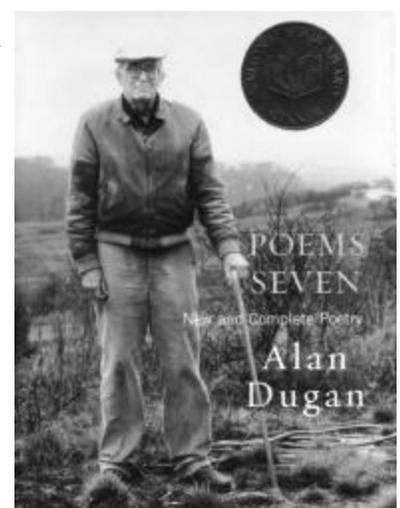
Dugan was born in Brooklyn, New York. His father was a salesman specializing in nuts and bolts, and the family resided at various times in Brooklyn and Queens. He published his first poems in the literary magazine of Queens College in 1941, before serving in the Army in World War II. Subsequently he attended Olivet College in Michigan on the G.I. Bill, where he met his wife, Judith Shawn, daughter of the painter Ben Shahn, an artist whose father was the painter Ben Shahn. The pair left Olivet after a student strike prompted by the firing of leftist professor and moved to Mexico City. They later returned to Manhattan where they were married, according to Ms. Shawn, to avoid being evicted from their apartment.

Dugan continued to write poetry while working at various jobs in New York, and for a while the couple even operated a greeting-card business. In 1960, he won a Younger Poets Award from Yale, which led to the publication of his first book, *Poems*, by the Yale University Press 1962. The book was a great success and won both the Pulitzer Prize and the National Book Award. He published eight more volumes of poetry, including his last collection, which was released in 2001.

Dugan taught at Sarah Lawrence, Connecticut College and the University of Colorado. He taught poetry workshops at the Truro Center for the Arts at Castle Hill, and was a founder of the Fine Arts Work Center in Provincetown.

His poetry has been described as tough and compromising, words that may also be applied to his life-long commitment to social and economic justice. He is survived by his wife and partner, Judith Shawn.

Alan Dugan *Poems Seven*, 2001 edition
Seven Stories Press, New York



Robert Mitchell Hanna FL'76

May 21, 1935 - March 8, 2003

For many landscape architecture students at the University of Pennsylvania from 1969 through 2000, Bob Hanna was their principal design mentor. During those years, the Penn faculty included many inspirational designers and planners. Bob was more reserved than the others, but he was the one who always seemed to be sitting next to every student's desk scrutinizing each detail of a drawing.

As former student W. Gary Smith of Austin observes, "Hanna was a master of detail, and he taught me more about the 'architecture' of landscape architecture than anyone I encountered in seven years of school and more than twenty of professional practice (I spent six of those years either as his student or his employee). Every time I puzzle through the intricacies of a paving pattern, or figure out how to craft a wooden arbor, or to fit together the pieces of a stone wall, I think of Bob and remember his inventiveness, his attention to detail, and above all his patience."

Another former student, Brooks Kolb of Seattle recalls, "He did not exhibit the sort of quick, verbally-oriented intellectual brilliance that I had learned to expect from [other Penn professors]. Instead, the steady gaze of his blue eyes projected the strongest expression of integrity and solidity that I had ever experienced. I knew immediately that I could trust Bob; that I could rely on him . . . When Bob gave one a 'crit' - and I mean anyone - you felt that you had his unwavering attention and that he would not leave your side until your work had been completely reviewed. He was always challenging but never discouraging. From Bob, I learned to love the design of small spaces-to make every square foot of a plan count. He was always patient, always devoted; time never seemed to matter."

A third former student, University of Oklahoma Professor Deborah Dalton, succinctly describes Bob as "a quiet, thoughtful, wise and talented man whose influence was as profound as it was indirect and understated."

In addition to serving on the landscape architecture faculty, Bob helped establish the undergraduate environmental design program at Penn, one of the first in the nation, and served as its chair. Bob was responsible for bringing his

former classmate Laurie D. Olin FL'74, RL'90 to teach in the environmental design program. Together, they established Hanna/Olin, Ltd. in 1976. At Hanna/Olin, many former Penn students, like Smith and Kolb, continued to be mentored by Bob. The firm produced many significant projects such as the renovation of Bryant Park in New York City, Westlake Park in Seattle, and Denver's 16th Street Transit Mall. Their work was especially influential in its focus on urban landscapes. Recently, Hanna/Olin's Battery Park City Master Plan and Esplanade received the 2003 Landmark Award from the American Society of Landscape Architects. In 1995, Bob founded R. M. Hanna Landscape Architects in Philadelphia which continued to produce notable design work and is now directed by his widow, landscape architect Beverly Briggs Hanna.

A Fellow of the American Society of Landscape Architects, Bob received his Bachelor of Architecture degree from the University of Washington in 1959. He was one of a generation of architecture students who were influenced by the legendary landscape architect Richard Haag RL'98. Bob worked in Haag's Seattle office for a while before entering Harvard's Graduate School of Design, where he earned his Master of Landscape Architecture in 1967. The University of Pennsylvania awarded him an Honorary Master of Arts in 1977. Bob passed away on March 8, 2003.

Frederick Steiner, FCHP'98

Dean, School of Architecture, University of Texas at Austin

Short Notices

The Society of Fellows notes the passing of additional members of the Academy community whose deaths have not yet been noted in the SOF NEWS. Memorial essays may appear in future issues.

Mason Hammond RC'52, passed away on October 15, 2002, at his Cambridge, MA, home. He was 99 years old. Hammond was born on February 4, 1903, in Boston, MA. He received his BA from Harvard University in 1925, and studied at Oxford for three years, supported for a time by a Rhodes Scholarship, before returning to Harvard to teach. He was an Instructor and Pope Professor of the Latin Language at Harvard from 1928-73, and Pope Professor Emeritus for 30 years. In addition to his long and distinguished career as a Classical Scholar and teacher, he also spent many years researching the history of

Harvard University.

Hammond was Professor-in-Charge of the School of Classical Studies at the American Academy in 1937-39, and again in 1955-57. He also served as an AAR Trustee from 1941-76. He also served two terms as acting director of Harvard's Villa I Tatti in Florence. During World War II, he was an officer in the U.S. Military Monuments, Fine Arts, and Archives unit and served in Italy and Germany, where his efforts were directed to the recovery and protection of works of art confiscated by the Nazis.

He was the author of several books, including *The Augustan Principate in Theory and Practice During the Julio-Claudian Period* (1933, revised 1968) and *The City in the Ancient World* (1972). He received an honorary Doctorate of Letters at the Harvard Commencement of 1994, and was awarded the Harvard Medal by the Harvard Alumni Association in 1987. He is survived by three daughters.

Agnes Mongan RH'51, died on Sunday, September 15, 2002 at Mount Auburn Hospital in Cambridge, MA. She was 91. Born in Somerville, MA, in 1905, she studied art history and English literature at Bryn Mawr College, where she received her BA in 1927. She continued her studies in art history at Smith College, including an extensive course of study in Italy, France, and Northern Europe, and received her MA from Smith in 1929. In the same year, she accepted a post as a research assistant for Paul Sachs at Harvard's Fogg Art Museum. She spent her first years researching the Fogg's collection of drawings, a project that saw fruit with the publication, with Sachs, of the catalogue of *Drawings in the Fogg Museum of Art* (1940), a work that cemented Mongan's reputation as a leading scholar and connoisseur of Old Master drawings. But Mongan also developed a considerable interest in the contemporary art of the time, and was one of the founding members, in the 1930s, of the Institute of Contemporary Art in Boston.

During her extraordinary and distinguished career, Mongan received many awards and honors, and published many scholarly catalogues and essays. She became the first female curator at the Fogg Art Museum in 1947, when, after a decade of service as "Keeper" of Drawings, Harvard ended its policy of reserving curatorships to men. She served as Curator of Drawings from 1947-75, and was appointed Assistant Director of the Museum in

1951. In 1968, after four years as Associate Director, she was appointed Director of the Fogg Museum, which made her one of the placing first female directors of a major museum in the United States. Upon her retire as Director in 1971, she retained her title as curator of drawings and continued in that position until 1975, when she became Curator Emeritus. She continued her active career into the 1970s, 80s, and early 90s, and was honored in 1994 when the Agnes Mongan Center for the Study of Prints, Drawings, and Photographs opened at the Fogg Art Museum. Her most recent publication, *David to Corot: French Drawings in the Fogg Art Museum*, was published by the Harvard University Press in 1996. Agnes Mongan is survived by her sister Elizabeth Mongan of Rockport and by several cousins.

Normand Lockwood FM'32, died on March 9, 2002 in New York City. Lockwood was born on March 19, 1906, in New York City. A composer, violinist, pianist, and music educator, Lockwood held teaching positions at Oberlin College, Columbia University, Yale University, the University of Denver, and many other institutions. His work for small ensembles, choir, and orchestra was widely performed and recorded, and he received numerous fellowships and awards, including a Guggenheim Fellowship. His collected papers have been assembled in the Special Collections of the Penrose Library at the University of Denver.

Robert J. McCloskey FP'49, died on June 30, 1993, on Deer Island Maine. A celebrated author and illustrator of books, McCloskey was born in Hamilton, Ohio, on Sept. 15, 1914, a small town that provided the setting for many of his works. But his most famous book, *Make Way for Ducklings* (1941), concerns a family of ducks who made their home in a pond at the Boston Public Garden. A bronze sculpture commemorating the ducks was set up in the Garden in 1987, where an annual "Make Way for Ducklings" children's parade is held every Mother's Day. McCloskey was also the author and illustrator of the popular "Homer Price" stories.

Stuart Mertz FL'40 and AAR Centennial Medal, 1994, died on August 5, 2003, in Redding, CA, at 86. An appreciation will appear in a forthcoming issue of the SOF NEWS.

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Doug Argue FV'98 *Untitled* (detail), 1997



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The Library at the Academy's McKim, Mead & White building, 1911
Photo courtesy of the American Academy in Rome Archives

-----Original Message-----

From: Shelley Sturman
Sent: Tuesday, May 20, 2003 12:39 PM
To: Chatfield-Taylor, Adele
Subject: American Institute for Conservation

May 20, 2003

Adele Chatfield-Taylor, President
American Academy in Rome
7 East 60 Street
New York, New York 10022

Dear Ms. Chatfield-Taylor:

The Board of the American Institute for Conservation (AIC) has authorized me to inform you that the AIC Awards Committee has selected the American Academy in Rome to receive our [Distinguished Award for Advancement of the Field of Conservation](#). This award recognizes institutions for vital and long-standing support of professional development activities of conservators. We are deeply appreciative of the Rome Prize offered annually for two six-month fellowships in Historic Preservation/Conservation. A number of our members have been recipients of this most prestigious fellowship and we know that it has made a difference to their careers in conservation. The American Academy in Rome is among an esteemed group of institutions previously recognized by AIC. In fact, the award has been given on only one other occasion, that was in 1996 and it was shared by the Andrew Mellon Foundation, the Samuel H. Kress Foundation, and the Getty Grant Program.

Traditionally awards are announced and presented at the banquet during our annual meeting, being held this year in Washington, DC (Crystal City) on Sunday evening June 8. We hope that it will be possible for you to attend the banquet.

Congratulations on a well deserved honor.

Sincerely,
Shelley Sturman, Chair
AIC Awards Committee

Shelley Sturman
Head of Object Conservation
National Gallery of Art
Washington, DC 20565

FROM THE ARCHIVES

RADIOGRAM						
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LETTER						
WEEK-END	NIGHT LETTER					
RADIO-						
LETTER						

Send the following Radiogram *Via RCA* subject to terms on back hereof, which are hereby agreed to

MEX Paul Manship
on Board VULCANIA
(sailed from New York for Italy, May 6, 1950)

PLEASE LOOK UP MY WARM FRIEND CHARLES E. MERRILL.
THINK YOU WOULD ENJOY HIM ON VULCANIA AND IN ITALY.

JIM SMITH

May 9, 1950

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address: American Academy in Rome, 101 Park Avenue, New York 17
(Not to be transmitted)

Radiogram from Jim Smith of the American Academy offices to Paul Manship FS'12 while the latter was aboard the transatlantic vessel *Vulcania* from New York to Rome. Manship is the sculptor of the Atlas figure at Rockefeller Center in Manhattan, where RCA Communications' headquarters were then located.

Image courtesy of the American Academy in Rome Archives

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