

# SOF NEWS

FALL 2002

THE SOCIETY OF FELLOWS  
OF THE AMERICAN ACADEMY IN ROME

VILLA AURELIA, RESTORED



## EDITOR'S NOTES

BY STEFANIE WALKER FH'01

The only time I ever had the privilege of staying at Villa Aurelia was before major renovation on the building began and long before my own Rome Prize. In 1989, **KATHLEEN WEIL-GARRIS BRANDT RH'76, '82** was a visiting scholar at the Academy and kindly took in her poor graduate student for a few days. She was housed in one of the romantically decrepit apartments, known as Aurelia A and B, on the long terrace overlooking the Gianicolo. I felt completely at home with the mismatched furniture and peeling paint, drank up the Chianti and the fabulous view, and secretly vowed to return. I was fortunate enough to be her guest while Prof. Brandt was consulting on the restoration of the Sistine Ceiling, then in its final stages, and she afforded me another unforgettable experience by taking me onto the scaffolding. It was dizzying to be so high up over the floor of the chapel and exhilarating to see the master's brushstrokes which seemed just days, not centuries, old.

A few years later, I set foot in the Villa Aurelia once more, this time as a visiting pre-doctoral guest, when then director **JOSEPH CONNORS RH'87** hosted a reception in the Biblioteca. The party followed a fascinating lecture given by **PAUL ZANKER RC'89**, now the director of the German Archaeological Institute in Rome, on how the image of Christ came to resemble that of a Greek philosopher. As the air in the packed room grew stuffier, I was grateful to be at the entrance, perched on the steps at the top of the beautiful winding staircase.

Then, during my own fellowship

year 2000-2001, **CRISTINA PUGLISI**, in charge of the restoration project, noticed that the Baroque artist I was researching, Giovanni Paolo Schor, had contributed decorative frescoes to the Villa in the 1660s. Whatever was still left of these probably was destroyed during the bombardment of Garibaldi and his troops in 1849, but we climbed under the rafters above the Galleria to study some painted fragments of putti sitting on architecture. I felt, however, they had to be by another hand than Schor's. Cristina generously showed me the rest of the impressive construction site, just on the cusp of completion with most of the gardens restored to new beauty. I suspect that on my next visit I will feel like completing a cycle, seeing the Villa at various points from old age to splendid rebirth, an experience certainly unique during my lifetime.

Whereas this issue of the *SOF News* centers on the restoration of the Villa Aurelia, I would like to announce the theme for the upcoming Spring 2003 issue. The intended topic is portraits and portraiture, taken in the broadest sense. Contributions are sought in a variety of media, the visual arts as well as many others. Architectural portraits of a building, a landscape, or a city could be drawn or written. We can imagine portraits of people, animals, or sites, in prose, poetry, or music, opinions about the self-portraits in the Academy bar, as well as more theoretical or historical thoughts about the subject, serious or less so. Be spontaneous, or wait until the deadline in March, but please come forward with your ideas and contributions! ♥

## AAR FIELD ABBREVIATIONS

F = Fellow; R = Resident; A = Architecture; ASCSR = American School of Classical Studies in Rome; B = Oscar Broneer Fellow; C = Classical Studies and Archaeology; CHP = Conservation/Historic Preservation; D = Design; DTF = Dinkelloo Traveling Fellow; FF = Fulbright Fellow; H = History of Art; L = Landscape Architecture; M = Musical Composition; MEC = Mellon East-Central European Visiting Scholar; P = Painting; R = Post-Classical Humanistic & Modern Italian Studies; S = Sculpture; SRVA = Southern Regional Visiting Artist; V = Visual Art; VA = Visiting Artist; VC = Visiting Curator; VS = Visiting Scholar; W = Writing.

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CO-EDITORS: Stefanie Walker FH'01  
and Jack Sullivan FL'83

CONTRIBUTORS: Joanne Spurza FC'88,  
Brian Curran FH'94

SOF LIAISON: Elsa Dessberg

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# SOF PRESIDENT'S MESSAGE

PAMELA KEECH FS'82

Last night was the opening concert in the series *Americans in Rome: Music by Fellows of the American Academy in Rome*, at Weill Recital Hall, adjoining Carnegie Hall. It was astounding, a brilliant convention of composers and their music. **KATHRYN ALEXANDER FM'89**, **ROBERT BEASER FM'78**, **JOHN HARBISON RM'81** and **PAUL MORAVEC FM'85** put it all together, with **DONALD BERMAN VA'99**, who was the artistic director. Old Fellows and Residents, new Fellows and Residents, so many came. Thirteen composers began the evening with a panel discussion about their memories of Rome and its impact on their work. **LUKAS FOSS FM'52, RM'78** was there, **MARTIN BRESNICK FM'76, RM'00**, **DAVID RAKOWSKI FM'96** and **JAMES MOBBERLEY FM'90**. **MARK WINGATE FM'99** came, as did **JOHN ANTHONY LENNON FM'81** and **YEHUDI WYNER FM'56, RM'91**, and many others. The concert began with *On That Day* by **TAMAR DIESENDRUCK FM'84** and closed with **STEPHEN**

**HARTKE FM'92**'s painterly *The King of the Sun*. All in between was sublime as well.


Coincidentally, it was opening night at Carnegie Hall. We slalomed past scads of parked limos and crowds in formal dress to get to the AAR concert. Those folks who chose the other concert were all next door listening to *Bolero* and unfortunately missed the moment when, at the close of *Tempo e Tempi*, its composer, the 94 year-old **ELLIOT CARTER FM'54, RM'63, '69, '80** stood for a bow and brought down the house.

This issue is devoted to the Villa Aurelia, remembered and restored. Many in last night's audience must have been reminiscing about the Villa as they listened to musical compositions that had once been played in the fabulous "music room" there. Two composers whose works were performed last night were not there — **ROGER SESSIONS FM'31** who died in 1985 and **SAMUEL BARBER FM'37, RM'47** who died in 1981. Barber's *String Quartet in B minor, op. 11* premiered at the Villa Aurelia on Decem-

ber 14, 1936. The second movement is Barber's very famous masterpiece *Adagio for Strings*. Barber wrote, "I have just finished the slow movement of my quartet today and it is a knock-out." Yes, it is a knock-out. Imagine having been at the Villa that night and hearing it for the first time!

The Villa Aurelia and its gardens mean much to many. It has seen occupations by armies, artists and architects. There has been magic, music and mischief. On mid-summer night in 1982, I myself perpetrated a performance art piece in the garden that culminated in the burning of a 12-foot tall man made of twigs and branches.

Grazie tante to the team who rebuilt the Aurelia, AAR President **ADELE CHATFIELD-TAYLOR**, Trustee **MERCEDES BASS**, and staff **CRISTINA PUGLISI** and **ALESSANDRA VINCIGUERRA** among many. They are visionary individuals who took on a huge project and completed an exquisite restoration. I hope that everyone in the Academy community can return to Rome to enjoy their masterpiece.

October 3, 2002 

*Artists who performed at the October 2 inaugural session of the Americans in Rome Concert Series at the Weill Recital Hall at Carnegie Hall included Curt Macomber, violin, Fred Sherry, cello, Yeeseun Kim, cello, and Mai Motobuchi, viola.*

Photos by Don Pollard



# 7 EAST 60 STREET

ADELE CHATFIELD-TAYLOR FD'84

The Academy has worked on endowing and stabilizing life in four quarters in the past decade — fellowships, property, programs, and principal positions of the staff in Rome. Leaving aside the first three enterprises, we would like to focus on a gratifying development of the last year, which is the endowment of the position of Librarian, which came about through the generosity of Trustee **DRUE HEINZ**.

The Library of the American Academy in Rome, containing over 128,000 volumes in classical studies, the history of art and architecture, history, literature and music, with open stacks and working space for up to 80 readers. The main users are Academy Fellows and Residents, but reading passes are also issued to Italian scholars, qualified Roman residents and Visiting Artists and Visiting Scholars.

**CHRIS HUEMER**, the first Drue Heinz Librarian, had this to say about the famous resource that she has led since 1992: “To many Italian readers, the Academy *is* the Library. There is some truth to this. The Library has the same interdisciplinary character as the Academy; our material is of interest to both artists and scholars. It is also a meeting point among readers of many nationalities, where our Fellows can meet their European counterparts. The commitment of the Trustees in endowing the position of Librarian at the same level as the Andrew W. Mellon Professor in the Humanities and the Andrew Heiskell Arts Director recognizes that, together with the Director, we are all contributing to the intellectual atmosphere and the collaborative dynamic of the Academy, each in our own way.”

Over the 108 years of its history, the Library has developed in Janus-like fashion, facing in two directions, halfway between being Italian and being American. Chris Huemer continues, “We are old-fashioned in the way we do some things, in ways that make sense in Italy, and far ahead in our technological approach to others, drawing upon American know-how. I love this combination. It is part of what makes my job interesting — being a bridge between the two worlds — and between the U. S. readers and the Italian readers. That’s what’s fun. It’s like translating — to go from one mind-set to the other.”

Photo by Mimmo Capone



Christina Huemer

Huemer herself, although she believes that her incumbency had little to do with the endowment, is a wonderful professional and a good example of the hybrid *in person*. Born and raised in New Jersey, and a graduate of Mount Holyoke in 1969, she has lived in Italy for 17 years, following stints at Cornell, Oberlin, and the Avery Library at Columbia. In fact, her professionalism was undoubtedly an inspiration to Drue Heinz, a highly regarded person of letters in her own right, who has supported many literary causes and publications in the last years, notably *The Paris Review* and the Drue Heinz Literature Prize administered by the University of Pittsburgh Press. 🍀



Photo by Don Carroll

Dana Prescott, Heiskell Arts Director

In September 2002 Dana Prescott assumed the role of Andrew Heiskell Arts Director at the Academy. Dana is an American arts educator, painter, and writer who has lived and worked in Rome for most of the past 18 years. She has been on the faculty of a number of American university programs in Rome, including those of Cornell, Temple, the University of Washington, and the Rhode Island School of Design. As an artist, she has been in residence in programs at Moab, Utah and San Francisco, California and has shown widely in Europe (Paris, Rome, Florence, Vienna) as well as at numerous galleries and universities in the United States.

A well-spoken connoisseur of Rome, Dana

has written for *The Washington Post*, *The Seattle Times*, and the *Christian Science Monitor* and has produced a guidebook, *Around Rome with Kids*, published by Random House/Fodors in 2002.

In a recent conversation with the SOF, Dana presented her ideas for an ambitious exhibition schedule, organized together with Cornelia Lauf, the new Gallery Curator. She stressed that her advisement of Academy artists has been carefully coordinated with Ingrid Rowland, the Mellon Professor responsible for scholars. In her plans for trips and events at the Academy, Dana will include a broader focus on Italian culture, investigating historical treasures as well as language, pasta, and even Perugia chocolates.

## VIA ANGELO MASINA 5

LESTER K. LITTLE RR'96

Of all the reactions to the re-opening of the Villa Aurelia, the most colorful and gratifying to date has been that of the Italian Republic. Calls began coming in back in June from the office of the President of the Republic announcing that it was the wish of the President, **CARLO AZEGLIO CIAMPI**, to have the honors of the state conferred upon the two people most responsible for the restoration of the villa: Trustee **MRS. SID R. BASS** and President **ADELE CHATFIELD-TAYLOR**.

The great day for the awarding of these honors was October 1<sup>st</sup>. About thirty people assembled at the Quirinale Palace to witness the ceremony. Among those present were the United States Ambassador, **MELVIN SEMBLER**, a representative of Mayor **WALTER VELTRONI** of the city of Rome, **PROF. EUGENIO LARocca** who is the Superintendent of Culture for the City of Rome (and also an archaeologist who loves to work in our library), several Academy friends such as **SUSANNA AGNELLI**, Trustees Ambassador **BORIS BIANCHERI** and **ALBERTO DE BENEDICTIS**, **SID BASS**, **JOHN GUARE**, and **LELLA GANDINI** accompanied by yours truly.

The Diplomatic Counsellor to the President, Ambassador **ANTONIO PURI PURINI**, presided. He spoke briefly about the accomplishments of these two extraordinary women, stressing what a major cultural gift this work of restoration is to Italy, since it renders possible the continuing and indeed increasing role that the Academy can play in the strong cultural ties and meaningful cultural exchanges between Italy and the United States.

Then Ambassador Puri Purini turned to conferring the honors: he declared each of the honorees to be a Grande Ufficiale dell'Ordine al Merito della Repubblica Italiana, and decorated them with a gold medal suspended from a green ribbon placed around the neck (left; see also [www.quirinale.it/onorificenze/onorificenze.asp](http://www.quirinale.it/onorificenze/onorificenze.asp)). Adele responded with thanks on behalf of the entire Academy community, while Mrs. Bass accepted in the name of the remarkable team of restorers, architects, and builders who actually carried out the restoration project. Congratulations all around brought to a close this ceremony, so significant for bringing Italy's highest form of recognition to the Academy. ❧

*Left to right; United States Ambassador Melvin Sembler, Adele Chatfield-Taylor FD'84, Mrs. Sid R. Bass, Ambassador Antonio Puri Purini, and Prof. Lester K. Little RR'96.*

Photo by John Guare



# MELLON PROFESSOR'S REPORT

BY INGRID ROWLAND, FR'82, RH'00

Despite its terrifying beginnings, the year 2001-2002 marched resolutely forward; not a single Academy fellow failed to appear. Not one doubted the vital importance of an institution designed specifically to promote international understanding in a world where understanding often seems so much more complicated than thoughtless conviction. Rome has seen its share of barbarian invasions, and yet it persists indomitable; in many ways there was no better or more comforting place to ride out the consequences of September 11, 2001.

As always, the fellows made diverse and stimulating company; the challenge of finding common ground succeeds and fails in ways we can never predict in advance. The strange alliance of **KIRK FREUDENBURG FC'02** and **CAROL WHANG FR'02** worked beautifully by connecting the ancient Latin poetry of Horace and the Renaissance sung Masses of Palestrina. Presenting it produced one of our most exciting evenings of the year.

Major conferences this year included a remarkable multi-disciplinary assault on the Justinianic Plague of the fifth and sixth centuries (led by **LESTER LITTLE RR'96**) and a retrospective on musicologist **OLIVER STRUNK VS'43-51** (guided by Chris Huemer). A collaborative investigation with the Dutch and Belgian Academies studied the great Baroque artist Gianlorenzo Bernini, with **STEVEN F. OSTROW FH'02** and **EVONNE LEVY FH'90** acting as the Academy's organizers. Archaeology Lab Assistant **ERIC DE SENA** organized a conference on archaeological methods that drew in young scholars from the foreign schools and from the city of Rome, demonstrating the increasing dependence of vital, modern archaeology on a combination of new blood, well-thought-out theoretical grounding, and international cooperation — a real model for the future. Shorter “mini-convegni” focused on early modern Naples, the 400<sup>th</sup> birthday of the German Jesuit Athanasius Kircher, and Giordano Bruno, all of them bringing in international scholars and conducted in many languages.

The Jerome Lectures this year were delivered by **TONIO HOELSCHER** of the German Archaeological Institute on “Monuments and Memory.” His overview of monument-making in the ancient world from classical Greece to late antiquity was remarkable for the way in which it put well-known works of art into a larger social and historical con-

text, accessible to a general audience and yet revelatory to his colleagues. The Pirie Lecturer, provided us by the American School of Classical Studies in Athens, **NANCY BOOKIDES**, spoke about her decades-long exploration of Roman Corinth with subtle understatement and rare elegance.

For the first time, the Academy sponsored a Polsky Lecture in science, bringing in the British chemist **SIR HARRY KROTO**, a committed proponent of science education as well as a Nobel laureate (1996). In addition, the distinguished Oxford historian **ADRIAN LYTTELTON** traced Italian history from before unification through the Fascist period with gusto and subtlety. **RANDOLPH STARN RR'02** spoke in wide-ranging terms about patina in sculpture (pronouncing it *pàtina*), current resident **FRANK SNOWDEN** spoke passionately about the social and political consequences of malaria in nineteenth- and twentieth-century Italy. A wide variety of speakers made for a program that sometimes occupied three or four nights of the week.

This year the Academy sponsored four summer programs of widely varied nature but universal success. The oldest of these programs, in its seventy-ninth year, was the Classical Summer School, directed by **ANN VASALY FC'83** of Boston University with **JOSIAH OSGOOD FC'02** as her assistant, both of whom received uniformly glowing reviews from their lively charges.

The National Endowment for the Humanities has sponsored summer courses for college teachers since the 1970's, but **KARL GALINSKY'S RC'73** course on Roman religion marked a real high point. The group was housed for the first time in the Academy proper, and this integration into the community made a tremendous difference both in their own sense of belonging and in the Academy's morale as a whole.

The Summer Program in Archaeology entered its eleventh year, for the first time in the hands of **JONATHAN HALL** from the University of Chicago and his wife **ILARIA ROMEO** from the University of Rome, Tor Vergata. The combination of a trenchantly pioneering thinker about archaeological theory and an experienced field archaeologist proved as stimulating to the students as the idyllic setting of their final excavation experience in Monte Polizzo in western Sicily.

Thanks to a grant from Trustee Emeritus **JAMES S. ACKERMAN FH'52, RH'65, '70, '75, '80**, who directed some of the proceeds of his 2001 Balzan Prize to the Academy, we were able to create a Summer Program in Applied Palaeography, with **CHRIS CELENZA FR'94**, a formidably

erudite young historian, as its first director. We have acquired an enthusiastic Italian collaborator for next year in **FABIO TRONCARELLI**, a distinguished scholar from the University of Viterbo, and Monteverde neighbor. Once again, the student evaluations for the program and for Chris were stellar. So were the students themselves.

The *Memoirs of the American Academy in Rome* are thriving, thanks to the sterling editorship of **ANTHONY CORBEILL FC'95**. It is my hope that the rest of the Academy's publication program will see some significant new activity this year, from the proceedings of the plague conference, to those on Margaret Fuller, to new *Publications from the American Academy in Rome*. In the meantime, **ANNA MARGUERITE McCANN'S**

**FC'66** strikingly attractive little guidebook to Cosa has been published just in time for our first conference of the year, a huge conclave on Roman pottery, beautifully organized by Archaeology Supervisor **ARCHER MARTIN** to make the most of our new, spectacular facilities in the Villa Aurelia.

The current year is shaping up splendidly: Frank Snowden's spellbinding lectures on modern Italy interspersed with Italian lessons, fellows' presentations, the first city walks, and, of course, Mussolini visiting the American Academy! The kittens that **DEREK BERMEL FM'02** found in May behind the Casa Rustica are now large and demanding Roman cats named Massimo and Sibilla, who hope that the new crew will be as attentive as their predecessors. ❀

## OPENING CONCERT AND PANEL DISCUSSION BRINGS FELLOWS IN MUSICAL COMPOSITION TO WEILL RECITAL HALL



*Above: John Harbison, RM'81 and Elliott Carter, FM'54, RM'80.*



*Mark Wingate FM'99, Martin Bresnick RM'76, RM'00, Yehudi Wyner FM'56, RM'91 and John Harbison RM'81 participate in the panel discussion. All photographs by Don Pollard.*

*Below: The panel discussion also includes (left to right) Robert Beaser FM'78, Kathryn Alexander FM'89, Paul Monavec FM'85, John Anthony Lennon FM'81, David Rakowski FM'96, Tamar Diesendruck FM'84, Stephen Hartke FM'92, James Moberley FM'90, and Lucas Foss FM'52, RM'78.*



# AAR CELEBRATES THE RESTORATION AND RENOVATION OF VILLA AURELIA

Trustees, Fellows, Residents, Staff and Friends gathered at the American Academy in Rome for a series of events in May 2002 to celebrate the restoration and renovation of Villa Aurelia. Fittingly, the festivities began with the dedication of the Room with the View in honor of Trustee **MARK HAMPTON**, as he set the Academy on the path of the 10 year project to restore all of the Academy's buildings and gardens. Special guests this evening were members of the Hampton family and the Mark Hampton, Inc. and **SOPHIE CHANDLER CONSAGRA**, Trustee Emerita, who introduced Mark Hampton to the American Academy in Rome.

The evening continued with the gathering of the entire Academy family in Rome: all members of the staff current and past, all Fellows and Residents whether in residence at the Academy or living in or passing through Rome, and all Trustees in Rome. More than 400 people came together for a ribbon cutting ceremony, reception and buffet dinner. It was a joyous evening filled with memories of important and happy occasions at Villa Aurelia and plans for more in the future, and with great thanks to the project team for their dedication and hard work.

The next evening, Sunday 26 May, the Academy welcomed Roman friends back to Villa Aurelia. Ambassadors and other dignitaries, and friends in the arts, cultural and business communities came to the Academy to celebrate the restoration of this Italian landmark and the return of Villa Aurelia as a place for the presentation of the arts and humanities. A high point of the evening was the awarding to Trustee **MRS. SID R. BASS** by **MICHAEL I. SOVERN**, Chairman of the Academy's Board of Trustees, the Trustees Award in recognition of her leadership of this



project as Chair, of the Restoration and Renovation of Villa Aurelia.

On Tuesday 28 May 2002 the Academy held its first program in Sala Aurelia. "New Century New World – The Globalization of Architecture" was sponsored by the Academy and the Pritzker Architecture Prize and co-chaired by **ADELE CHATFIELD-TAYLOR FD'84**, President of the American Academy in Rome and **BILL LACY**, AAR President 1977-80, FAIA, Executive Director of the Pritzker Architecture Prize. Bill Lacy chaired a full day of lectures and discussion by the following speakers: **ROLF FEHLBAUM**, Chairman, Vitra (International) AG; Trustee **ANTHONY GRAFTON**, Henry Putnam Professor of History, Princeton University; **ZAHA HADID**, architect; **DOGAN HASOL**, President, Building Industry Center, Istanbul; **RICARDO LEGORRETA**, architect; **KAREN STEIN**, Editorial Director, Phaidon Press, Inc.; and **WILFRIED WANG**, architect. The audience included architects, architecture students, and writers on architecture from around the world. ❁



*Above: Luca Zamponi and Renzo Carissimi.*

*Left, top to bottom: Trustee William Hart and Connie Eaton with Carl Ipsen FR'99; Louise Rice FH'86, and Michael Larvey; Richard Trythall FM'67, RM'70 and Derek Bernel FM'02; Kim Jones FV'02, Megan Ratner, Evelyn Tickle FA'02, and Alexander Kitchin FA'02. Photos by Mimmo Capone.*



# RESTARTING THE VILLA

BY SOPHIE CONSAGRA, AAR DIRECTOR, 1980-84, AND PRESIDENT 1984-88

Reclaiming the Villa Aurelia was a major gamble. Large, decrepit, and already occupied, it promised large expenses and maintenance at a time when the Academy finances were at their worst and Italian inflation ran between eighteen and twenty percent. My mandate on arrival in 1980 was to cut to the bone. The cutting was done but the need to raise funds became paramount. Why not try to use the Aurelia? The directors of the Academy had been living in the Villa Richardson, on Via Giacomo Medici, eminently suitable for a family and worth a much higher rent than that received from the Aurelia, which had been rented to the Indian ambassador to avoid selling the property. If the director lived in a small corner of the Aurelia, the Richardson as well as the Bellacci could increase rental revenue, while the rest of the Aurelia could be used as an exciting center for concerts, lectures, conferences, and entertaining, creating an aura of activity, gaiety, and (with luck) success – in other words, something worth supporting.

The gamble paid off. Concerts brought a large, disparate audience, plus swallows swooping to the sound of music outside the windows. Lectures overflowed: Talks by **Frank**

**Stella RP '83** and **Gore Vidal VA '78, '94** had late arriving diplomats sitting on the floor. The Italian government and the writer-diplomat **Sergio Romano** were immensely helpful in coordinating and financing programs our budget could never have encompassed. Having the Villa as a site inspired a two-day conference on translation and the Italian book in America, bringing together writers from both worlds: **Italo Calvino, Giorgio Bassani, Mario Soldati, Anthony Burgess VA '82, Shirley Hazzard VA '82, Richard Wilbur FW '55, Susan Sontag VA '82, William Weaver**, to name but a few. The beauty of the building, albeit faded and falling, brought the foremost Italian film directors to use it as a location: **Michelangelo Antonioni, Lina Wertmüller, Franco Zeffirelli**, and others.

The return of the Villa Aurelia for Academy programs and a community center served as a jump start for future funding and restoration of the building and garden. 1982-2002, twenty years, to finally sigh with relief and realize that the concert floor might not fall through, or the cracked cornice land on a passing head. Compliments must go to the many people who contributed their expertise and care and perseverance: Trustees, directors, Adele, her New York staff, outside experts and friends, and, above all, the wonderful Roman employees who have been so faithful and able. 🍀



*Left photo: Sophie Consagra with Kenneth Gaulin and Michael Putnam FC'64 RC'70.*

*Right photo, above: Silvia Sebastiani, Gianfranco Sebastiani, Cristina Puglisi, John Kamitsuka, Alessandra Vinciguerra, Paola Gaetani, Mauro Spaziani, Fabiana Zeli, Carlo Sebastiani, Donatella Sebastiani.*

*Right photo, below: Kelly Powell FA'02, Vanalyne Green FV'02, Derek Bermel FM'02 and Andy Cao FL'02*



# THE RESTORATION OF VILLA AURELIA

BY CRISTINA PUGLISI, ASSISTANT DIRECTOR FOR PROPERTIES

*The history of the Villa Aurelia and its site is long and diverse. Highlights include its location abutting Roman and papal fortification walls, a famous battle for the unification of Italy, and its many illustrious and colorful owners, among them a cardinal, a count, and, briefly, the King of the two Sicilies, then an American woman, and, finally, the American Academy in Rome. It has not been a quiet and peaceful history. The Villa was damaged, restored, renovated, or expanded (once even reduced in height) in every century of its existence.*

*Scholars and friends of the Academy have been researching the Villa's history for many years, foremost Professors **Joseph Connors RH'87**, **Katherine A. Geffcken FC'55**, and **Laurence Richardson jr. FC'50, RC'78**, but also **Antonella Bucci**, **Linda Roncaglia**, a practicing architect in Rome who wrote her MA on the Villa, **Roberto Einaudi** and **Fabiana Zeli** from Studio Einaudi, and myself, to name just a few.*

*What follows in this photo-essay is a very brief summary of the history of the Villa and an introduction to the restoration work that was recently completed.*

The Villa Aurelia is situated on top of fortification walls built in the 3<sup>rd</sup> century by Emperor Aurelian from whom it takes its current name. Built around 1650 by Cardinal Girolamo Farnese, the Villa was described in 1670 by Carlo Cartari as very elegant, decorated with frescos and gilded ceilings as well as gilded windows made of the finest crystal. After Farnese's death, circa 1668, the Villa was first rented and then owned by the Giraud family until 1841, when Count Alessandro Savorelli acquired it. In 1845, Savorelli, under the supervision of architect Virginio Vespignani, carried out an extensive restoration and expansion of the Villa itself, which had fallen into disrepair under the Giraud. Vespignani also built what we today refer to as the Greenhouse and Cappella and expanded the existing Villino. In 1849, the Villa and its smaller buildings were almost entirely destroyed. They were caught in the fierce crossfire between the French army of General Oudinot, in Rome to reinstate papal authority, and Garibaldi, the fa-



mous Italian general who was charged with the defense of the first Roman Republic and headquartered at Villa Aurelia. The Republicans lost, and both the Villa and the Savorelli family were ultimately left in ruins. In 1885, the property was bought by Mrs. Clara Jessup Heyland, a wealthy lady from Philadelphia, who bequeathed it to the American Academy in Rome in 1909. Both Mrs. Heyland, in 1880, and the American Academy, in 1945-47, carried out extensive expansions and renovations of the Villa.

The most recent restoration and upgrading of Villa Aurelia began in 2000 and was completed in May 2002. The project was extensive and initially focused on the type of work that is ultimately invisible but most crucial, such as the replacement of all building major systems (electrical, heating, plumbing, fire, and egress, etc.). Structurally, it was discovered during the renovation, that most of the Villa floors were on the verge of collapse and had to be replaced. The underpinning of the Villa foundation was also carried out and a new fire stair constructed.

Photo by Robert Reck



*Exposed iron structure on the caryatid.*

Upgrading, however, was not all that was accomplished. Conservation and consolidation work was carried out on all exterior and interior plaster decoration (putti, garlands, and skulls), gilt wood and painted plaster ceilings, and areas of *a secco* painting. On the ceiling of the atrium, original decorative work from the Savorelli period was discovered under several layers of paint. The original parquet floor in the Music Room was restored. New wood and terracotta floorings were designed and fabricated according to

seventeenth-century practices to replace cement based floors dating from 1945-47. Working closely with local artisans, terracotta tiles were made with local clay and local pigments,



*Left: The site of Villa Aurelia in the 1660s. Note the Aurelian Wall below the Villa, the papal wall and Porta San Pancrazio, the Villa Garden with its paths, and the back of the Acqua Paola. From Giovanni Battista Falda, Pianta, 1667.*

*Below: Engraving from the 1849 Battle. A view of Porta San Pancrazio, Greenhouse and Villino, seen from the Villa, in ruins. From: Atlante Generale dell'Assedio di Roma Avvenuto nel Giugno 1849. Editore: Giuseppe Ferrini and from the Museo Del Risorgimento di Roma.*

whereas parquet floors were created to our own specifications by cutting old wood beams. Blacksmiths were secured to fashion wrought ironwork for the new elevator shaft and railings. The old wood and mother of pearl elevator cab was restored, brought up to code, and reinstalled. Masons from Tivoli cut limestone for the new fire stairs. On the roofs waterproofing was installed, wood beams upgraded, and the old terracotta tiles gingerly removed, cleaned, and reinstalled. The Villa was painted after careful analysis with traditional lime wash mixed on site and tinted with local pigments. A new sidewalk was built around the Villa, the surrounding terraces secured and expanded.

Finally, a new conference and reception room, seating 220 and dubbed Sala Aurelia, was created within the twentieth-century wing of the Villa, previously known as the Foresterie Aurelia A and B. ❧



*Below, left: Villa Aurelia, circa 1993.*

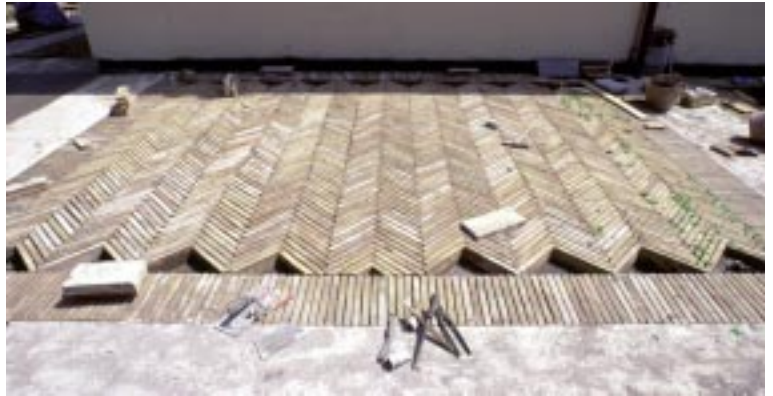
*Below, right: The Villa Aurelia in all of its restored splendor.*



Photo by Nigel Ryan



Photo by Mimmo Capone



# OUTSIDE AND IN

*On the preceding page:*

*Top three photos: Restored decorative plasterwork on the exterior façade includes the corner pilaster and the lunette. The general view of the restored Villa Aurelia shows the corner pilaster in context.*

*Center two photos: The new brick sidewalk has a typical herringbone pattern.*

*Bottom two photos: Some balustrades are old, some are new, cast to match the old ones. The old iron structure inside the balustrades has been replaced with stainless steel to avoid future problems with rust and expansion.*



*This page:*

*Top: The Music Room during the time of Mrs. Clara Jessup Heyland.*

*Center: The completed Music Room is the result of careful structural engineering and restoration.*

*Below and below right: In the Music Room, the cement beams from 1945, which were close to collapsing, had to be entirely replaced. In order to do so, the original wood floor was removed, repaired and readied for reinstallation.*



# CEILINGS...

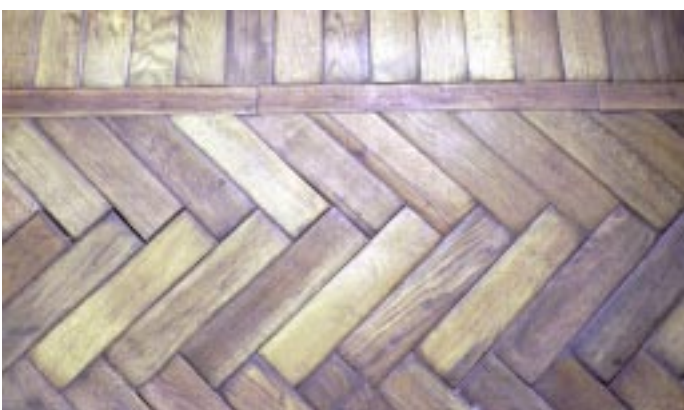
*Below, left and center: The atrium ceiling, a newly discovered decorative work from Savorelli's time. Below, right, and center photos: The conservation work on the former conference room. The ceiling is made of a combination of gilded wood and painted plaster. Bottom: The frieze is a secco painting, shown before restoration on the left, restored on the right.*



## ... AND FLOORS

*A rich kaleidoscope of colors, patterns and materials are evident in the new and refurbished wood floors and the new terracotta tile floorings.*

*Text and images for this photo-essay were compiled by Cristina Puglisi and arranged by Jack Sullivan. All photos by Mimmo Capone except where noted.*



### **PROJECT LEADERSHIP:**

Mercedes T. Bass, Trustee & Chair of the Villa Aurelia Restoration; David M. Childs, FAIA, Trustee & Chair, Plant & Planning Committee; Adele Chatfield-Taylor, AAR President; Cristina Puglisi, Assistant Director for Properties.

### **PROJECT TEAM:**

Arch. Roberto Einaudi and Arch. Fabiana Zeli, Studio Einaudi; General Contractor: Fratelli Sebastiani s.r.l. (Geometra Carlo Sebastiani, Geometra Gianfranco Sebastiani); Structural Engineer: Studio Beta (Eng. Marco Barone) Electrical Engineer: Eng. Silvio Fiorani, HVAC: Arch. Dante Pini.

### **LANDSCAPE:**

Master Plan: Laurie D. Olin FL'74, RL'90, Trustee Emeritus; Alessandra Vinciguerra, Bass Superintendent of Gardens; Secret Garden: Mrs. Niels W. Johnsen, Trustee; Mercedes T. Bass Lemon Garden: Mercedes T. Bass, Trustee; Bee's Fountain: Simon Verity.

### **DONORS:**

Areté Foundation; Mercedes and Sid R. Bass; Patti Cadby Birch; The Brown Foundation, Inc., Houston; Marian and Andrew Heiskell; Paul Mellon Estate; Irene Rosenzweig FC'30 Estate; Susan and David Booth; Mr. and Mrs. H. Charles Price; Mr. and Mrs. Arthur Ross; Mrs. Charles Wrightsman; Rothschild Family Trust; Friends of Mark Hampton; Ann Hartman; George Hartman; Rogers V. Scudder.

## NEWS FROM

# THE LIBRARY AND PHOTOGRAPHIC ARCHIVE

BY CHRISTINA HUEMER, DRUE HEINZ LIBRARIAN

Recent gifts from Fellows, Residents and friends have helped the Library grow, in more ways than one! Compact shelving (the 1998 gift of **WILLIAM E. THON FP'48, RP'56, '65**) was installed in three basement rooms of Via Angelo Masina 5B, and approximately 12,000 volumes of lesser-used periodicals were moved there last summer. These represent all periodical volumes published to 1950, as well as all titles that have ceased publication since that date, now identified by the location "Storage" on the catalog records. We are currently paging these books once a day, but we are also willing to allow Fellows and other trusted readers to take a key to the Storage area if they need to consult long runs of periodicals. We are luckier than many libraries in the fact that our offsite storage is only a few meters away! Back in the Library, we regained some precious space and put it to use immediately. The remaining periodicals from the balcony over the reference room were shifted downstairs and integrated into the basement periodical stacks, with ten years' growth space after all current periodicals. One of the former periodical stacks was used to expand the ancient topography section, which had been in dire straits, and the collected essays were moved to the balcony. A new table and chairs and some empty shelves next to the balcony provide more space for readers and their individual reserve shelves.

The Library has benefited from a new book fund in Classics in honor of **MICHAEL C.J. PUTNAM FC'64, RC'70**, Trustee, Friend of the Library, and a frequent reader. Significant new contributions were added this year to the existing Emeline and Lawrence Richardson Fund for Library Acquisitions. On its way to us is a legacy of several thousand books on Greek and Latin literature from the personal library of **CHARLES P. SEGAL FC'63, RC'86**, of Harvard University.

Funds from the U.S. Department of Education over the past two years have allowed us to build core collections and expand access to online databases in Medieval, Renaissance, and Modern Italian studies, including history, art history, literature and musicology.

The Photographic Archive received a collection of about 950 photographs of ancient art from Cornelius Vermeule, Curator Emeritus of Classical Art of the Museum of Fine Arts, Boston. A gift from the Samuel F. Kress Foundation paid for the shipping and processing of this collection.

These are only a few highlights from a year that brought us many friends, old and new, some with a "capital F." If you are not yet a Friend of the Library, please join us! (This will happen automatically if, when you make your year-end gift to the Academy, you indicate on the reply card or on your check that you would like your gift to support the Library.) ☘

## UPCOMING EVENTS

2002-2003

The Society of Fellows and the American Academy in Rome cordially invite you to join us at the following special events and the receptions held in conjunction with professional conferences that will take place in 2003. Look for your invitations in the mail or call the New York office at (212) 751-7200 ext 36 for more information.

**Tour with Robert Venturi through the exhibition *Le Corbusier before Le Corbusier***

December 12, 2002

Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture  
New York City, New York

**Archaeological Institute of America and the American Philological Association**

January 3-6, 2003

New Orleans, Louisiana

**College Art Association**

February 19-22, 2003

New York City, New York

**Medieval Academy of America**

April 10-12, 2003

Minneapolis, Minnesota

**Rome Prize Ceremony**

April 24, 2003

New York City, New York



# 2002-2003 ROME PRIZE WINNERS WELCOMED AT VILLA AURELIA

Photo by Mary Chung Yun



Photo by Mary Chung Yun



Top: David Sanford, Rome Prize Winner in Musical Composition, and Adele Chatfield-Taylor. Above: Ingrid Rowland and John Guare.

*Below: Norma and Bernard Goldman and Paul Seck, Rome Prize Fellow in Landscape Architecture. Bottom: Molly Tambor, Rome Prize Fellow in Modern Italian Studies, Theodore William Moore and Linda Besemer, Rome Prize Fellow in the Visual Arts, on their way up to the Villa Aurelia.*

Photo by Mary Chung Yun



Photo by Lella Gandini

On September 25, 2002 Villa Aurelia was the site of yet another great celebration: a welcome for the 2002-2003 Fellows and Residents, the new Heiskell Arts Director **DANA PRESCOTT**, and Gallery Curator **CORNELIA LAUF**. President **ADELE CHATFIELD-TAYLOR**, Director **LESTER K. LITTLE RR '96** and **LELLA GANDINI** were joined by more than 250 friends from Rome to greet these new arrivals and celebrate the start of a new year. What was originally to be a garden party, was modified to be an "entire villa party" for two reasons. One was a cool breeze that had started to sail gray clouds, covering the sky intermittently and the other that many of our guests were eager to visit the newly restored Villa Aurelia from the ground level to the roof terrace.

Among our guests there were **AMBASSADOR JAMES**

**NICHOLSON** and his wife **SUZANNE**, **MARY McGRORY**, the President of the Association of Architects, **AMEDEO SCHIATTARELLA**, Trustee **SUSANNA AGNELLI**, **EUGENIO LA ROCCA**, Superintendent of Artistic Patrimony of the City of Rome, and **GIANNI MERCURIO**, Director of the Museum of Contemporary Art. We also were joined by **CY TWOMBLY VA'81, '98** and **TATIA FRANCHETTI** along with many other artists, scholars, and city officials.

The heart of the party was the Sala Aurelia and its terraces, both front and back, illuminated by garden torches creating a very welcoming atmosphere. In addition, information on the Fellows, their project descriptions and other information on the Rome Prize were available in the ground floor gallery. ❁

# AWARDS & PUBLICATIONS

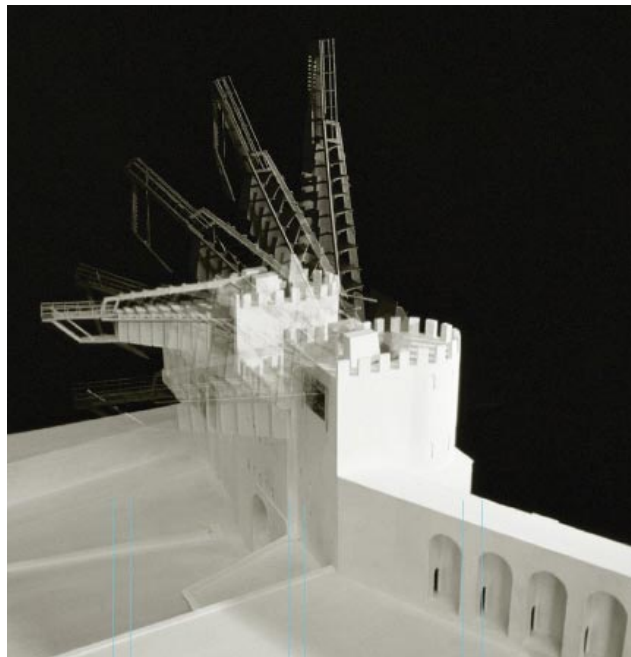
EDITED BY JOANNE SPURZA FC'88

**GERALD D. ADAMS FD'68** reports the publication of an article, "At Mission Bay, It's Try, Try Again: Five attempts show how the best-laid plans can go awry," in the August 2002 issue of *Planning*, by the American Planning Association. He describes this as "a twenty-year history of how to plan – or not to plan – a large new community within a densely populated city, San Francisco, whose population zealously protects it turf from traffic, noise, shadows and threats to vistas."

**EDMUND CAMPION FM'95** was promoted to Associate Professor at the University of California, Berkeley. He reports his more recent work includes commissions from IRCAM (L'Institut de Recherche et Coordination Acoustique/Musique, Centre Pompidou) in Paris, as well as from festivals in Portugal and in Nice, France.

*Going to See the Elephant: Pieces of a Writing Life*, a collection of works by **GEORGE P. GARRETT FW'59** (edited by Jeb Livingood) has just been published by Texas Review Press.

**JOHANNES KNOOPS FA'00** has received a Boston Society of Architects (BSA) Unbuilt Architecture Design Award for his project "Evoking Obsolete Devices with Kinetic Fantasies." It will be exhibited at the Build Boston Design Gallery, November 12-14, 2002 and presented in this year's "Build Boston," annual design convention. In addition to this public viewing, the work will be featured in the January 2003 awards issue of *ArchitectureBoston*. "Evoking..." is one of three propositions (together with "Honoring Dedication by Fulfilling an Intent" and "Unmasking Foundations in Pools of Pleasure") to Knoops' project, "HISTORY: an argument against historic preservation," which will be presented as a paper in a session called "Commemoration and Contemporary Practice," at the 3rd Savannah Symposium, "Commemoration and the City," February 20-22, 2003.



*Johannes Knoops' Evoking Obsolete Devices with Kinetic Fantasies*

A new edition of *Etruscan and Republican Roman Mouldings* (1965) by **LUCY T. SHOE MERITT FC'50** has just been published by the University of Texas Press. The reissue includes a new preface and two new chapters, one by Meritt and the other by **INGRID EDLUND-BERRY FC'84**.

**BLAKE MIDDLETON FA'82** was the design architect for a major renovation project of the Santa Barbara Bowl, a 4,500-seat outdoor theater built as a WPA project in 1936. He notes, "Because the Bowl is a unique cultural treasure, we tried to evoke the spirit of its original time and place, while adding modern flourishes that would complement its rustic character. We especially drew inspiration from the national park structures of 1930s and 1940s. Overall, our design intent was to create simple, bold, and robust forms out of stone, wood, and steel trusses." The Bowl reopened on May 23, 2002.

**THOMAS G. SMITH FA'80** announces the publication of a new book on his work: *Thomas Gordon Smith and the Rebirth of Classical Architecture*, by Richard John (New Architecture, London, 2001).

**STEFANIE WALKER FH'01** has two articles forthcoming: "Livio Odescalchi, Pietro Stefano Monnot e Carlo Maratta: una rivalutazione alla luce di nuovi documenti" in *Sculture romane del Settecento*, vol. II (Studi sul Settecento romano 18), edited by Elisa Debenedetti, Rome 2002, and "Dining in Papal Rome: Un onore ideale e una fatica corporale" in the catalogue to the exhibition, "Die offene Tafel. Formen europäischer Hofzeremoniellen," Deutsches Historisches Museum, Berlin, 2002. She participated in the recent international symposium "Nicodemus Tessin the Younger: Sources - Works - Collections," September 19-22, Stockholm, with a paper entitled "Tessin, Roman Decorative Arts, and the Designer Giovanni Paolo Schor."

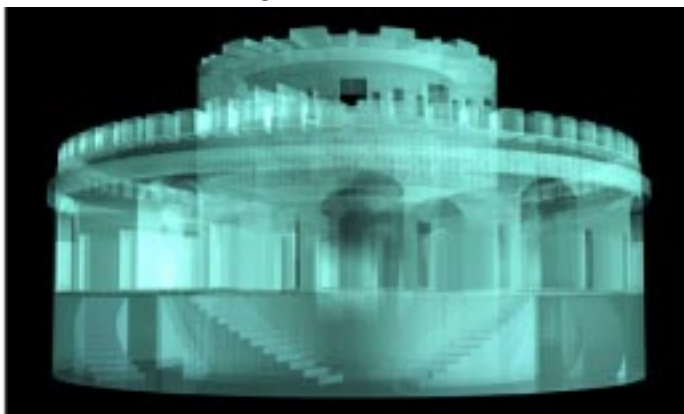
# EXHIBITIONS & PERFORMANCES

EDITED BY JOANNE SPURZA FC'88

**DREW BEATTIE FP'95** exhibited work this summer in a show entitled "Afflicted" at Roebling Hall in Brooklyn.

**CAREN R. CANIER FP'78** had a solo exhibition of her paintings, March 15 – April 2002, at the Sherman Gallery of Boston University.

**AGNES DENES FV'98** gave lectures on "Art for the Third Millennium: Creating a New World View" at the Modern Art Museum, Fort Worth, Texas and at the State University for the Humanities in Moscow. She participated in panel discussions on "Art and Political Engagement" at the Sundance Film Festival in Utah, and on "Art as Spiritual Practice" at the House Foundation for the Arts in New York. This past summer she took part in the exhibit, "Ecovention," at the Contemporary Art Center in Cincinnati. In January 2003, a traveling retrospective opens, "Agnes Denes: Projects for Public Places," with eighty-five works of drawings, sculpture, models and documentary photos at the Samek Gallery, Bucknell University in Lewisburg, Pa. At the upcoming College Art Association Conference in New York (February 2003), she will speak and participate in a panel entitled "From the Transcendental to the Social: Redefining Spiritual Art." An ongoing project is the creation of a master plan for the Nieuwe Hollandse Waterlinie, the 85-km defense-line dotted with seventy forts built from the 16th - 19th centuries in the central Netherlands. The master plan includes historical preservation, urban planning, land reclamation, water and flood management, and landscape architecture. For this work, Denes has also designed a full-scale fortress made of glass (below).



A solo exhibition of photographs by **ANTHONY HERNANDEZ FV'99**, entitled "Pictures for Los Angeles," was held at Grant Selwyn Fine Art Gallery in New York, April 30 – June 15, 2002.

**LAURA NEWMAN FP'80** had a solo exhibition of current paintings at the Bellwether Gallery in Brooklyn, March-April 2002. The show was reviewed in the Summer 2002 issue of *Artforum*, and a feature on her work was published in the Spring 2002 issue of *Bomb Magazine*. She currently is an assistant professor in the Art Department at Vassar College.

**FRANC PALAIA FP'86** has exhibited in three group shows in 2002, and received a NYFA Grant for a mural project. The exhibitions were held at the Samuel Dorsky Museum of Art at SUNY New Paltz, the Barrett Art Center in Poughkeepsie, and Montclair University in New Jersey. Another project, his "Olde Main Street Mural," which measures 130 x 16 feet, will be dedicated on October 10 in downtown Poughkeepsie. He and his wife, **Eve D'Ambra FC'86**, have a new mailing address: 21 Beechwood Park, Poughkeepsie, NY 12601.

Gene Rochberg writes that "at 80-something," her husband, **GEORGE ROCHBERG FM'51** "still continues to work and contribute to the life and world of music." His music will be performed as part of the series, "Festival of Philadelphia Composers," at the Independence Seaport Museum, Penn's Landing (November 15 and 17, 2002). In March 2002, a concert of his works was performed by the Rundfunk-Sinfonie-Orchester of Saarbrücken (Germany), for which Rochberg was present. The 40-year correspondence between Rochberg and composer Istvan Anhalt recently has been transcribed by Alan Gilmore (Carleton University), using a new voice-recognition program called The Dragon Naturally Speaking. In addition, she notes that "he is now writing a book about his music and the outstanding and often courageous musicians who performed and recorded so much of his work."

"Silent Fields," an exhibit of works by **MICHELLE STUART RV'95**, takes place September 14 – October 13, 2002 at Art Sites, in Greenport, New York. ❀

# IN MEMORIAM

EDITED BY BRIAN CURRAN FH'94

PHYLLIS PRAY BOBER, RR'99

BY BRIAN CURRAN FH'94

The Fellows and the entire community of the American Academy in Rome were saddened to learn of the death of Phyllis Pray Bober on May 30, 2002, at the age of 81. Professor Bober's life and work in the fields of archaeology, Renaissance studies, and the historical archaeology of cooking and cuisine exemplified the cross-disciplinary ethos that is the heart of the Academy's mission. She was a true and passionate lover of Rome, and devoted much of her life to the study of the post-antique reception and "afterlife" of its ancient monuments. Phyllis Bober was an inspiration to generations of students and scholars, and her influence can be felt in the pages of virtually numberless works produced by Academy scholars over the past half-century. But her official involvement with the Academy came only in her later years. She co-directed the Academy's NEH Summer Seminar in 1990, and was an outstanding and much-loved Resident of the Academy in Post-Classical Humanistic Studies in 1999. I had the opportunity to get to know her when I was a visiting scholar in the summer of that year, and had the tremendous good-fortune to attend her presentation on the culinary "arts" of the ancient Romans. I was far too squeamish to avail myself of the samples of Roman food and drink that Prof. Bober had prepared for the audience, but it was a memorable moment, and one that, to my mind, seemed to epitomize the Academy's fusion of scholarly and creative exploration.

In her 1995 Charles Homer Haskins Lecture for the American Council of Learned Societies, Phyllis Bober described her own "uncanonical life of learning." A native of Maine, she developed her enthusiasm for Latin and ancient history in High School, and went on to study at Wellesley College, where she majored in art and minored in Greek. In 1941 she transferred to the Institute of Fine Arts in New York, where she studied with Karl Lehmann, Irwin Panofsky, Richard Krautheimer and other giants of art history and archaeology. In 1943, she married Harry Bober, a medi-

evalist and fellow Ph.D. candidate. In 1946, with her Ph.D. completed, she traveled with her husband to Europe, and by the following January both she and her husband had become involved in projects at the Warburg Institute in London, then under the directorship of Fritz Saxl. For Phyllis, this marked the beginning of a lifetime of work on the *Census of Antique Works Known to the Renaissance*, a documentary project that continues to thrive and expand to this day. Perhaps the most visible product of this work is the indispensable book that Prof. Bober produced with Ruth Rubinstein in 1986, *Renaissance Artists and Antique Sculpture*.

Bober's academic career was both varied and distinguished. She taught at Wellesley College, and then at New York University for many years, until 1973, when, following her divorce in that year, she moved to Bryn Mawr College, where she served as Dean of the Graduate School of Arts and Sciences. She served as the President of the Renaissance society of America and the College Art Association, received a Guggenheim Fellowship in 1979, and many other awards and honors, including election to the Accademia dei Lincei in Rome in 1995. She retired from Bryn Mawr in 1991, but "retirement" is hardly the word for the active scholarly life that she continued to pursue with energy and devotion until the very end of her life. Throughout the 1990s, She was

an alert and rigorous critic of scholarly papers and presentations—including one of my own delivered at the CAA conference in the winter of 2000. And she pioneered a whole new field in her investigations into the history of food and cooking, which she shared with friends and colleagues in a series of "archaeologically correct" banquets like the one she presented, on a somewhat smaller scale, at the Academy in 1999. The first volume of her projected two-part study, *Art, Culture, and Cuisine: Ancient and Medieval Gastronomy*, was published by the University of Chicago Press in 1999. The second volume reportedly remains unfinished at the time of her death. The full measure of Phyllis Bober's contribution to the broader community of students, scholars, and to all who had the good fortune to know her or appreciate her work, is ultimately impossible to calculate. The Academy



Photo by Lella Gandini

was honored by her presence as one of the most distinguished and beloved of its Residents, and we will never forget her contribution to our community and our institution.

Phyllis Bober is survived by her sons, Jonathan and David, and her devoted companion, Ted Barnett. 🌿

## EARLE BROWN RM'87

July 2, 2002

Earle Brown was an active force in contemporary music from the 1950s to the early 21<sup>st</sup> century. He was associated with the New York School of avant-garde composers, a group that included John Cage, Morton Feldman, and others. He was born December 26, 1926, in Lunenburg, Massachusetts, and studied mathematics and engineering at Northeastern University before he entered military service during World War II. In his early years, Brown played trumpet in jazz and military bands and studied composition at the Schillinger School of Music. He became involved with the John Cage group in the early 1950s, and collaborated with the sculptor Alexander Calder in the 1960s on a piece for "mobile and 100 percussion instruments". In the late 60s and 70s he produced a series of recordings that helped introduce important contemporary European composers to American listeners. In his later years he produced a number of major orchestral and chamber works and participated in concerts in Vienna, London, and Prague, among many other venues. He received many distinguished commissions and awards, including a Guggenheim and John Cage award, as well as the residency at the American Academy. He is survived by his wife, Susan Sollins, of Rye, New York, by his mother, Marilyn Krysil, of Lunenburg, Massachusetts, and a host of nieces and nephews.

## EUGENE E. MATTHEWS FP'60

Boulder, Colorado, April 23, 2002.

Born March 22, 1931 in Davenport, Iowa, Eugene Matthews was a nationally recognized watercolorist and Professor of Art at the University of Colorado, Boulder, from 1961 to 1996. He earned his bachelor's degree in fine arts from the University of Iowa in 1957, and his master's degree from the same institution in 1957. His wife, Wanda Miller, was also an artist. They married in 1952, and she died on November 24, 2001. Their eldest son was born at Salvator Mundi hospital in 1960, during Prof. Matthew's Rome fellowship. Matthews was a major force in the arts

program at Boulder. He was one of the founders of the University's Visiting Artists Program, and became its first director. He showed at international exhibitions in Rome, Paris, Great Britain, Brazil, Taiwan, Thailand, and many other venues, and his work may be found in public and private collections in Poland, Hungary, Denver, and the National Collection of Fine Arts in Washington, DC. He is survived by his mother, who lives in Davenport, Iowa; by his sons Anthony L. Matthews of Boulder and Daniel N. Matthews of Boise, Idaho; and by his two grandchildren. Contributions in his memory may be given to the Hospice of Boulder County, 2594 Trailridge Drive East, Lafayette, CO 80026 (Thanks to Vernon Minor, FP'00)

## MEYER REINHOLD FC'35

Nashville, Tennessee, July 1, 2002.

Meyer Reinhold was a distinguished scholar of Greek and Roman history, and he made a special study of the influence and impact of Classical ideas in American culture. Reinhold was born on September 1, 1909 in Brooklyn, New York. He received his BA from the City College of New York in 1929 and his Ph.D. from Columbia University in 1933. He taught at Brooklyn College, Southern Illinois University, the University of Missouri and Boston University. He was the author of 23 books, including a biography of Marcus Agrippa (1933) and a "Reference Biography" of Thomas Jefferson (1986). Professor Reinhold was preceded in death by his wife, Diane Roth Reinhold and by his son, Robert, a journalist. He is survived by his daughter, Helen Reinhold Barrett, Dean of the Graduate School at Tennessee State University, two grandsons, and a brother, Louis Reinhold of Queens, New York. Contributions in his name may be made to the Meyer Reinhold Fund, Department of Classical Studies, Boston University, 735 Commonwealth Avenue, Boston, MA 02215.

## ROBERT WHITE FS'55, RS'69

September 2002.

Professor White taught at the Parsons School of Design in the 1950s and at SUNY, Stony Brook, from 1962 until his retirement in 1987. He was a master of many media, from bronze and stone to wood, terracotta, and other materials. He exhibited frequently in the New York area and was named an Academician by the National Academy of Design in 1982. 🌿

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(abursiche@yahoo.com).

## ROME AND A VILLA\*

BY KENNETH GAULIN AND  
MICHAEL C. J. PUTNAM FC'64, RC'70

Our residency in Villa Aurelia resulted from Michael's appointment as Mellon Professor in 1989. We chose it over other offerings for its slight remove from the creative ferment at the Academy two streets away. We had no notion at the outset that we'd end up running a sort of U.S.O. where the Fellowship could gather and be entertained by a wide range of talented visitors "singing for their suppers." At the end of two wonderful years a basketful of *prosecco* corks, the size of a wheel of *parmigiano*, was the mute evidence of our fortuitous miscalculation.

Like initiates to the mysteries, we worked our way gradually into the Villa's gilded precincts, stopping first in Aurelia "A" and Aurelia "B" (then apartments, now the site of a brilliant new conference hall). We ended up in the suite of former directors, **SOPHIE CONSAGRA** and **LAURANCE ROBERTS**, among others. An extension of the Villa proper, it had sitting room, kitchen and a bedroom with a view. It was cozy and comfortable but lacked sufficient space in which to entertain and better acquaint ourselves with the Fellowship who, the Mellon Professor was convinced, should have regular access to the Villa as an extension of their Academy experience.

Above the apartment, however, was a single large room — the *Biblioteca* (now the Mark Hampton Room). A beautifully proportioned space with high ceiling, fenestration on three sides and a fireplace, it opened onto a terrace half as big as the room itself where presided a pair of nubile caryatids molded into the Villa's walls. The view out over the city was a feast for the eyes and mind — all

of Rome at one's feet — domes, spires, monuments, all clearly identifiable. The terrace provided an unparalleled point of orientation for visitors new to the city.

But the room was piled high with a gallimaufry of furniture and bric-a-brac that had found no other place in **MARK HAMPTON**'s recently completed redecoration of the Villa. 1989 was drawing to a close and the possibility of celebrating our first New Year's Eve with the Fellowship in this spectacular setting meant only one thing: the room had to be rescued from its ignominious status as storage locker.

Help abounded within the Academy community. The best of Mr. Hampton's discards were retained and new "treasures" were found by then Director **JOSEPH CONNORS' RH'87** wife, **FRANÇOISE**, and by the omniscient **PINA PASQUANTONIO**. **ALFREDO CIANFROCCA**, the Villa's dedicated factotum, mysteriously produced a Chinese silk rug and satin draperies of whose existence he alone was aware. Fellows and staff volunteered the elbow grease and by New Year's Eve we had a glowing, if somewhat shabby-chic, *grande salone* at our disposal. Through the south windows was McKim's imposing façade; to the north, the majestic dome of St. Peter's; and at the east end — *tutta la città!*

The social carousel that the *Biblioteca* became was destined for a limited run but it was as filled with joy during its season as is that other one next door in Garibaldi Park that still keeps going round and round. We're reminded each time we return to the Gianicolo of one early spring day when we sat in the park giving away kittens from a box marked "*Quattro gattini cercano una casa buona.*" Babe, our rescued Roman cat, had turned out to be in a more precarious

★ *Inspired by a correspondence of experience — a privileged sojourn in Villa Aurelia — we have co-opted Eleanor Clark’s memorable title and hope readers will forgive our presumption.*

state than we’d thought when we brought her into the Villa one dark and stormy Roman winter night!

But we have many moments to be treasured. Ken’s surprise 50<sup>th</sup> birthday party, perpetrated by some of the Fellows and the Mellon Professor, turned the Villa’s Music Room into a Fellinesque ocean liner replete with paper lifeboats hanging in davits outside the windows. At midnight, a conga line erupted with the incumbent Mellon Professor at its head and, bringing up its rear, a barefooted and dirndl-skirted **INGRID ROWLAND FR’82, RH’00**, herself to be named

M. P. a dozen years later.

Some musical memories are indelible — the sight of **GARRICK OHLSSON**, keyboard virtuoso and great spirited bear of a man, crunching purposefully up the gravel drive to practice at the Villa’s renowned Hamburg Steinway because he’d been locked out of Santa Cecilia by a piano movers *sciopero*.

To an enraptured audience, **MIRIAM FRIED**, in her first performance after breaking her bow arm, played Brahms’s first sonata for violin and piano accompanied by **YEHUDI WYNER FM’56, RM’91**, whose spouse, **SUSAN DAVENNY WYNER**,

later the same year, permitted us to witness the beginnings of her new career as conductor as she worked her way through the piano score of *Daphnis et Chloé*.

But it wasn’t all wine and song. There were shop talks and lectures and outreach efforts to the Italian scholarly and artistic communities too numerous to mention here. And it was our beloved, and now magnificently restored, Villa Aurelia that provided the welcome and the warmth, the ambience and embrace, the grandeur and the historic integrity to make each event memorable and magic. 🍷

## FROM THE ARCHIVES

*Gallery of Villa Aurelia during the time of Mrs. Clara Jessup Heyland. From: The Photographic Archive of the American Academy in Rome. Photographer: unknown.*





## ROMAN VIEWS

*Engraving from the 1849 battle between the French army of General Oudinot and Garibaldi, who was charged with the defense of the first Roman Republic, headquartered at the Villa Aurelia. From: Atlante Generale dell'Assedio di Roma Avvenuto nel Giugno 1849. Editore: Giuseppe Ferrini and from the Museo Del Risorgimento di Roma.*

## SOF NEWS

The American Academy in Rome  
7 East 60 Street  
New York, NY 10022-1001

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