

ENCYCLOPEDIA OF WORLD BIOGRAPHY

SUPPLEMENT



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24

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INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 24, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplements, Volumes 18, 19, 20, 21, 22, and 23. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, 22, and 23 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others con-

fine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-24) can be located. The subject terms within the index, however, apply only to volume 24. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement*, Volume 24, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry “Quantum theory (physics)” lists articles on people associated with quantum theory. Each article may discuss a person’s contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and fur-

ther revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

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OBITUARIES

The following people, appearing in volumes 1-23 of the *Encyclopedia of World Biography*, have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

AMIN DADA, IDI (born circa 1926), president of Uganda, died from kidney failure in Saudi Arabia, on August 16, 2003 (Vol. 1).

BLANKERS-KOEN, FANNY (born 1918), Dutch track and field athlete, died in Amsterdam, Netherlands, on January 25, 2004 (Vol. 20).

BOORSTIN, DANIEL (born 1914), American historian, died of pneumonia in Washington, D.C., on February 28, 2004 (Vol. 2).

BRANDO, MARLON (born 1924), American actor, died in Los Angeles, California, on July 1, 2004 (Vol. 2).

CARTIER-BRESSON, HENRI (born 1908), French photographer and painter, died in l'Île-sur-Sorgue, France, on August 2, 2004 (Vol. 19).

CASH, JOHNNY (born 1932), American singer and songwriter, died of complications from diabetes that lead to respiratory failure in Nashville, Tennessee, on September 12, 2003 (Vol. 3).

CHARLES, RAY (born 1932), American jazz musician-singer, pianist, and composer, died of acute liver disease in Beverly Hills, California, on June 10, 2004 (Vol. 3).

CONABLE, BARBER B., JR. (born 1922), head of the World Bank, died of complications from a staph infection in Sarasota, Florida, on November 30, 2003 (Vol. 4).

COX, ARCHIBALD (born 1912), American lawyer, educator, author, labor arbitrator, and public servant, died of natural causes in Brooksville, Maine, on May 29, 2004 (Vol. 4).

DELLINGER, DAVID (born 1915), American pacifist, died of complications from Alzheimer's disease in Montpelier, Vermont, on May 25, 2004 (Vol. 4).

DUGAN, ALAN (born 1923), American poet, died of pneumonia in Hyannis, Massachusetts, on September 3, 2003 (Vol. 5).

EDERLE, GERTRUDE (born 1906), American swimmer, died of natural causes in Wycoff, New Jersey, on November 30, 2003 (Vol. 19).

FACKENHEIM, EMIL LUDWIG (born 1916), liberal post World War II Jewish theologian, died in Jerusalem, Israel, on September 19, 2003 (Vol. 5).

GIBSON, ALTHEA (born 1927), African American tennis player, died in East Orange, New Jersey, on September 28, 2003 (Vol. 6).

GOLD, THOMAS (born 1920), American astronomer and physicist, died of heart disease in Ithaca, New York, on June 22, 2004 (Vol. 18).

GRAHAM, OTTO (born 1921), American football player and coach, died of an aneurysm to the heart in Sarasota, Florida, on December 17, 2003 (Vol. 21).

GUNN, THOM (born 1929), English poet, died in San Francisco, California, on April 25, 2004 (Vol. 18).

HAGEN, UTA THYRA (born 1919), American actress, died in Manhattan, New York, on January 14, 2004 (Vol. 18).

HEPBURN, KATHARINE (born 1907), American actress, died in Old Saybrook, Connecticut, on June 29, 2003 (Vol. 7).

HOPE, BOB (born 1903), entertainer in vaudeville, radio, television, and movies, died of pneumonia in Toluca Lake, California, on July 27, 2003 (Vol. 7).

IZETBEGOVIC, ALIJA (born 1926), president of the eight-member presidency of the Republic of Bosnia-

Herzegovina, died due to complications following a fall in Sarajevo, Bosnia, on October 19, 2003 (Vol. 8).

JACKSON, MAYNARD HOLBROOK, JR. (born 1938), first African American mayor of Atlanta, Georgia, died of a heart attack in Arlington, Virginia, on June 23, 2003 (Vol. 8).

JULIANA (born 1909), queen of the Netherlands, died of pneumonia in Baarn, Netherlands, on March 20, 2004 (Vol. 8).

KAZAN, ELIA (born 1909), American film and stage director, died in New York, New York, on September 28, 2003 (Vol. 8).

KERR, CLARK (born 1911), American economist, labor/management expert, and university president, died in El Cerrito, California, on December 1, 2003 (Vol. 8).

LAUDER, ESTEE (born circa 1908), founder of an international cosmetics empire, died of cardiopulmonary arrest in Manhattan, New York, on April 24, 2004 (Vol. 9).

LOPEZ, PROTILO JOSE (born 1920), president of Mexico (1976-1982), died of pneumonia in Mexico City, Mexico, on February 17, 2004 (Vol. 9).

NIN-CULMELL, JOAQUIN MARIA (born 1908), American composer, pianist, and conductor, died from complications of a heart attack, in Berkeley, California, on January 14, 2004 (Vol. 11).

REAGAN, RONALD W. (born 1911), governor of California and U.S. president, died of pneumonia in Los Angeles, California, on June 5, 2004 (Vol. 13).

REGAN, DONALD (born 1918), American Secretary of the Treasury and White House chief of staff under President Ronald Reagan, died of cancer in Virginia, on June 10, 2003 (Vol. 13).

RIEFENSTAHL, LENI (born 1902), German film director, died in Poecking, Germany, on September 8, 2003 (Vol. 13).

SHOEMAKER, WILLIE (born 1931), American jockey and horse trainer, died of natural causes in San Marino, California, on October 12, 2003 (Vol. 21).

SIMON, PAUL (born 1928), newspaper publisher, Illinois state legislator, lieutenant governor, and U.S. representative and senator, died after undergoing heart surgery in Springfield, Illinois, on December 9, 2003 (Vol. 14).

TELLER, EDWARD (born 1908), Hungarian American physicist, died in Palo Alto, California, on September 9, 2003 (Vol. 15).

THURMOND, JAMES STROM (born 1902), American lawyer and statesman, died in Edgefield, South Carolina, on June 26, 2003 (Vol. 15).

WERNER, HELMUT (born 1936), German business executive, died in Berlin, Germany, on February 6, 2004 (Vol. 19).

A

Faye Glenn Abdellah

Faye Glenn Abdellah (born 1919) dedicated her life to nursing and, as a researcher and educator, helped change the profession's focus from a disease-centered approach to a patient-centered approach. She served as a public health nurse for 40 years, helping to educate Americans about the needs of the elderly and the dangers posed by AIDS, addiction, smoking, and violence. As a nursing professor, she developed teaching methods based on scientific research. Abdellah continued to work as a leader in the nursing profession into her eighties.

Abdellah was born on March 13, 1919, in New York City. Years later, on May 6, 1937, the German hydrogen-fueled airship *Hindenburg* exploded over Lakehurst, New Jersey, where 18-year-old Abdellah and her family then lived, and Abdellah and her brother ran to the scene to help. In an interview with a writer for *Advance for Nurses*, Abdellah recalled: "I could see people jumping from the zeppelin and I didn't know how to take care of them, so it was then that I vowed that I would learn nursing."

Abdellah earned a nursing diploma from Fitkin Memorial Hospital's School of Nursing (now Ann May School of Nursing). In the 1940s, this was sufficient for practicing nursing, but Abdellah believed that nursing care should be based on research, not hours of care. She went on to earn three degrees from Columbia University: a bachelor of science degree in nursing in 1945, a master of arts degree in

physiology in 1947 and a doctor of education degree in 1955.

With her advanced education, Abdellah could have chosen to become a doctor. However, as she explained in her *Advance for Nurses* interview, "I never wanted to be an M.D. because I could do all I wanted to do in nursing, which is a caring profession." As a practicing nurse, Abdellah managed a primary care clinic at the Child Education Foundation in New York City and managed the obstetrics-gynecology floor at Columbia University's Presbyterian Medical Center.

Transformed Nursing Profession

Abdellah went on to become a nursing instructor and researcher and helped transform the focus of the profession from disease centered to patient centered. She expanded the role of nurses to include care of families and the elderly. She researched nursing practices and taught research methods and theory at several universities, including schools in Washington, Colorado, Minnesota, and South Carolina. She also held several administrative positions in medical facilities. In 1993 she founded and served as the first dean of the Graduate School of Nursing at the Uniformed Services University of Health Sciences in Bethesda, Maryland.

Abdellah's first teaching job was at Yale University School of Nursing, where she worked when she was in her early twenties. At that time she was required to teach a class called "120 Principles of Nursing Practice," using a standard nursing textbook published by the National League for Nursing. The book included guidelines that had no scientific basis and, as Abdellah told Maura S. McAuliffe in an interview for *Image*: "Those Yale students were just brilliant and challenged me to explain why they were required to follow procedures without questioning the science behind

them." After a year Abdellah became so frustrated that she gathered her colleagues in the Yale courtyard and burned the textbooks. The next morning the school's dean told her she would have to pay for the destroyed texts. It took a year for Abdellah to settle the debt, but she never regretted her actions. As she told *Image*: "Of the 120 principles I was required to teach, I really spent the rest of my life undoing that teaching, because it started me on the long road in pursuit of the scientific basis of our practice."

Abdellah was an advocate of degree programs for nursing. Diploma programs, she believes, were never meant to prepare nurses at the professional level. Nursing education, she argued, should be based on research; she herself became among the first in her role as an educator to focus on theory and research. Her first studies were qualitative; they simply described situations. As her career progressed, her research evolved to include physiology, chemistry, and behavioral sciences.

In 1957 Abdellah headed a research team in Manchester, Connecticut, that established the groundwork for what became known as progressive patient care. In this framework, critical care patients were treated in an intensive care unit, followed by a transition to immediate care, and then home care. The first two segments of the care program proved very popular within the caregiver profession. Abdellah is also credited with developing the first nationally tested coronary care unit as an outgrowth of her work in Manchester.

The third phase of the progressive patient care equation—home care—was not widely accepted in the mid-twentieth century. Abdellah explained in her *Image* interview that "Short-sighted people at the time kept saying home care would mean having a maid (nurse) in everyone's home. They could not understand that home care with nurses teaching self care would be a way of helping patients regain independent function." Forty years later home care had become an essential part of long-term health care.

Established Standards

In another innovation within her field, Abdellah developed the Patient Assessment of Care Evaluation (PACE), a system of standards used to measure the relative quality of individual health-care facilities that was still used in the health care industry into the 21st century. She was also one of the first people in the health care industry to develop a classification system for patient care and patient-oriented records. Classification systems have evolved in different ways within in the health-care industry, and Abdellah's work was foundational in the development of the most widely used form: Diagnostic related groups, or DRGs. DRGs, which became the standard coding system used by Medicare, categorize patients according to particular primary and secondary diagnoses. This system keeps health-care costs down because each DRG code includes the maximum amount Medicare will pay out for a specific diagnosis or procedure, while also taking into account patient age and length of stay in a health care facility. Providers are given an incentive to keep costs down because they only realize a

profit if costs are less than the amount specified by the relevant DRG category.

In addition to leading to the DRG system, Abdellah's work with classification has been instrumental in the ongoing development of an international classification system for nursing practice. As she explained in *Image*, "There is a major effort ongoing to develop an international classification for nursing practice—to provide a unifying framework for nursing."

Served in Military

Abdellah served for 40 years in the U.S. Public Health Service (PHS) Commissioned Corps, a branch of the military. She served on active duty during the Korean War and was the first nurse officer to achieve the rank of two-star rear admiral. Outside her wartime work, as a public health nurse, she focused much of her attention on care of the elderly. She was one of the first to talk about gerontological nursing, to conduct research in that area, and to influence public policy regarding nursing homes. During the 1970s she was responsible for establishing nursing-home standards in the United States. Abdellah checked on nursing homes by making unannounced visits and wandering throughout the facility checking areas visitors rarely saw. She found many fire hazards and also discovered that it was often hard to trace ownership of nursing homes. Abdellah's scrutiny was not welcomed, even by the licensing boards charged with looking out for their elderly patients, and some states prohibited Abdellah and others from making unannounced visits.

Abdellah has frequently stated that she believes nurses should be more involved in public-policy discussions concerning nursing home regulations. As she told *Image*, "Our general attitude is let someone else do it. We need to make inroads in counties, states, and regions before we get to the federal level. Then we can have more of a voice at the national level. . . . I am convinced that if we want to have an effect on legislators, the most important way is to get nurses assigned as congressional fellows . . . 'they' are the ones who actually draft the legislation."

In 1981 U.S. Surgeon General C. Everett Koop named Abdellah deputy surgeon general, making her the first nurse and the first woman to hold the position. She served under the U.S. surgeon general for eight years and retired from the military in 1989. As deputy surgeon general, it was Abdellah's responsibility to educate Americans about public-health issues, and she worked diligently in the areas of AIDS, hospice care, smoking, alcohol and drug addiction, the mentally handicapped, and violence.

In her government position, Abdellah also continued her efforts to improve the health and safety of America's elderly. She prepared and distributed a series of leaflets designed to inform people about Alzheimer's disease, arthritis, the safe use of medicines, influenza, high blood pressure, and other threats to elderly health. Under her guidance, the PHS also worked with physicians to make them aware of the latest research on health issues regarding older patients. For instance, physicians were warned that

ordinary drug dosages may not be appropriate for elderly patients.

International Contributions

As a consultant and educator, Abdellah shared her nursing theories with caregivers around the world. She led seminars in France, Portugal, Israel, Japan, China, New Zealand, Australia, and the former Soviet Union. She also served as a research consultant to the World Health Organization. From her global perspective, Abdellah learned to appreciate nontraditional and complementary medical treatments and developed the belief such non-Western treatments deserved scientific research.

Abdellah has written many articles in professional journals as well as several books, including *Effect of Nurse Staffing on Satisfaction with Nursing Care* (1959), *Patient-centered Approaches to Nursing* (1960), *Better Patient Care through Nursing Research* (1965; revised 1986), and *Intensive Care, Concepts and Practices for Clinical Nurse Specialists* (1969). She is the recipient of over 70 awards and honorary degrees and is a fellow of the American Academy of Nursing. Abdellah was named to the Nursing Hall of Fame at Columbia University in 1999.

In 2000 Abdellah was inducted into the National Women's Hall of Fame in Seneca, New York. During her Hall of Fame induction speech, Abdellah said, "We cannot wait for the world to change. . . . Those of us with intelligence, purpose, and vision must take the lead and change the world. Let us move forward together! . . . I promise never to rest until my work has been completed!"

Periodicals

Advance for Nurses, November 20, 2000.

American Psychologist, January, 1984.

Image, Fall 1998.

Uniformed Services University Quarterly, May 2000.

Online

National Womens's Hall of Fame, <http://www.greatwomen.org/> (February 4, 2004). □

Eduardo Acevedo Diaz

Uruguayan author and political activist Eduardo Acevedo Diaz (1851–1924) is considered by literary experts to be the founder of the “gauchismo” movement, which came to define the cultural identity of the country’s insurgent nationalist movement in the years prior to the turn of the 20th century. Acevedo Diaz was also Uruguay’s first major novelist: Among his best-known works is the 1888 novel *Ismael*.

Acevedo Diaz was born in the small town of Villa de la Union, Uruguay, on April 20, 1851. He was highly educated and eventually earned a doctoral

degree. By the time he reached his 20s, he had also become an accomplished writer, and the idealistic young man frequently used his talent to voice his strong political opinions in the newspapers and other periodicals of the day. Banished from his country for his radical partisan journalism in the 1870s, Acevedo Diaz spent many years in exile in Buenos Aires, Argentina.

First Novels Inspired Blanco Rebels

Since declaring independence from Brazil in 1828, Uruguay had been home to two political parties: the conservative and predominately Catholic *Blancos* were nationalists, while the redshirts or *Colorados* were liberal federalists. The *Colorados*, supported by the French and British fleets, had their power base in the port city of Montevideo, while the *Blancos* controlled the rest of Uruguay with the help of Argentine dictator Juan Manuel de Rosas. This was a lawless epoch in the Uruguayan countryside.

While he was in exile, Acevedo Diaz wrote a trilogy of historical novels based on the *patriadas*, the first wars of independence in Uruguay. However, he recycled and rebuilt the *patriadas* into a myth designed to inspire the discouraged *Blancos* into rising once again against the *Colorados*. Even from exile, Acevedo Diaz had vociferously criticized the *Blancos* for losing their masculinity and becoming degenerates during their long years of political oppression under Colorado tyrants. His books offered the *Blancos* a vision of their glorious, war-like forefathers and spurred them to turn back their moral regeneration.

In his books, Acevedo Diaz cultivated a sense of nostalgia for the great old days of the *Blancos* that came to be known as “gauchismo.” The single word evoked a sense of identity in those who subscribed to it, and there were many; it became something of a cult in Uruguay and was organized formally in hundreds of local clubs that revered ranch life, traditional folk dance, and the old-time Farrapo rancher cowboys. Acevedo Diaz’s books were solemn, brutal, and reverential. His “Hymn of Hate” trilogy was comprised of his first novel, *Ismael* (1888), and by *Nativa* (1890) and *Grito de Gloria* (1894; translated as *Shout of Glory*). The 1894 novel *Soledad*, however, is considered by many to be Acevedo Diaz’s finest work as well as his most realistic. It was *Soledad*, in fact, that likely served as the primary model of “gauchismo” for the author’s literary successors, among them Uruguayan writers Javier de Viana, Carlos Reyles, and Justino Zavala Muniz.

Brought Back by Nationalists

In 1895 some young members of Uruguay’s nationalist Blanco movement urged Acevedo Diaz to return to his homeland from exile in Argentina. At their request, the author founded the newspaper *El Nacional*, which quickly began publishing vicious verbal attacks on Uruguay’s highly unpopular Colorado President Idiarte Borda. In addition, Acevedo Diaz used his formidable oratorical skills and his stern, gravelly voice to prepare reactionary *Blancos* for an imminent revolt against the *Colorados*. In a speech given in 1895 and transcribed in *Latin American Research Review*, Acevedo Diaz urged his followers to overthrow the

ruling party, intoning: "Rise up from the past, oh venerated ghosts, who gave all before the altars of our political religion: I call on you now, not in ignoble vengeance, but as emblems of supreme valor . . . in hand-to-hand combat between the holy aspirations of the people and the iniquitous habits of corruption and decadence."

In this appeal for masculine self-sacrifice on the eve of civil war, Acevedo Diaz further inflamed his listeners in a characteristically turgid manner, using the *patriada* he had created earlier. After reminding the Blancos that they were descended from "the fiercest and most valiant caudillos" or military leaders, he whipped up their indignation and will to fight by telling them that the Colorados viewed Blancas as effeminate, passive, unpatriotic, and ineffectual. When addressing mothers whose sons would soon go off fight in the civil war, Acevedo Diaz expertly evoked the image of a Spartan woman of Rome tearlessly preparing her offspring to die proudly in battle.

Due in large part to Acevedo Diaz's ability to stir up a crowd, the Blancos were able to quickly accept a relative newcomer, Aparicio Saravia, as their leader in 1896. Historians believe that Saravia's sudden influence over the group was thanks to Acevedo Diaz's portrayal of the newcomer as a gaucho, since Saravia had a number of strikes against him as a leader: lack of experience, little education, and Brazilian origins. Meanwhile, in November of 1896 Acevedo Diaz threatened the somewhat complacent Blancos that he would quit his political pep talks if no uprising occurred by the end of the month, or if the elections scheduled for November—and the Colorados' traditional manipulation of them—did not at least incite a public uproar. One of the Blanco leaders, who likely believed that Acevedo Diaz embodied the true revolutionary spirit fueling the nationalist rebellion, traveled to Montevideo to assure the 45-year-old journalist that the Blancos planned to disrupt the elections at locations throughout the country. During the unrest that followed, Uruguayan president Borda was assassinated.

Disappointed in Desire to Lead Blancos

Through their efforts, the Blancos succeeded in winning a minority representation in Uruguay's national elections, the first to be held using secret ballots. Despite his integral role in the Blancos' successful revolution against the oppressive Colorado rulers, Acevedo Diaz was not asked to become a member of the party's leadership. Instead, Saravia rewarded the venerable middle-aged agitator only a symbolic position, disappointing Acevedo Diaz in his dream of helping to lead his newly empowered party.

During this time Acevedo Diaz served as a senator and led a small group of Blancos legislators in opposition to interim President Juan Lindolfo Cuestas, who had taken over after the 1897 assassination of Borda and retained power by violently overthrowing the legislature and declaring himself dictator. Although Cuestas allowed democratic elections, the Blancos and the Colorados agreed to an accord instead, believing the situation was too unstable for elections. In 1899, the resulting legislature appointed Cuestas as president.

Acevedo Diaz and a longtime ally, Colorado senator and presidential hopeful José Batlle y Ordóñez, worked to prevent further accords and lobbied for true elections to be held. Although it was unusual for Acevedo Diaz to side with a Colorado, the writer believed that Batlle's election would injure the Colorados by insulting Cuestas, thus bringing Acevedo Diaz added standing with the Blancos. Through such Machiavellian political machinations, Acevedo Diaz accomplished his goal, and Batlle was elected president in 1903. The following year civil war again broke out in Uruguay, and during nine months of fighting the Blancos, led by Saravia, attempted to undermine the Batlle y Ordóñez government. Ultimately Saravia was killed, and the civil war ended with the Treaty of Aceguá, which also ended Blanco hopes for true representational elections.

Acevedo Diaz's work as an author remains well known in South America, but his successors—especially Viana—have enjoyed more widespread popularity. The author was awarded two posthumous awards for his novels: the Buenos Aires Literary Prize in 1932 for *Ramon Haza* and the Argentine National Prize for Literature in 1940 for *Cancha larga*. Acevedo Diaz died in Buenos Aires, Argentina, on June 18, 1924. His biography, *La vida de batalla de Eduardo Acevedo Diaz* ("Eduardo Acevedo Diaz's Life of Battle"), was published in 1941.

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Aerosmith

Aerosmith, the Boston-based band that became America's version of the Rolling Stones, has been making music for nearly 40 years. The band essentially has had two careers: one before they kicked drugs and alcohol and an even bigger one after rehabilitation.

One of the longest-running, top 10 best-selling bands in American hard rock history, Aerosmith was formed in late 1969 in Sunapee, New Hampshire. Two bands, Chain Reaction, led by Steven Tallarico, and the Jam Band, featuring Joe Perry and Tom Hamilton, had often played at a local club called The Barn. At a Jam Band gig at The Barn, Tallarico decided that he should front this sloppy, blues-based band, and that they needed another guitarist and a new drummer.

The new band formed, and Aerosmith played its first gig at Nipmuc Regional High School in Mendon, Massachusetts, in autumn 1970. The lineup: Steven Tallarico (born March 26, 1948) on vocals, Joe Perry (born September 10, 1950) on lead guitar, Ray Tabano on rhythm guitar, Tom Hamilton (born December 31, 1951) on bass, and Joey Kramer (born June 21, 1950) on drums.

The group moved into a three-bedroom apartment together on Commonwealth Avenue in Boston. The band played at high school and fraternity parties and began writing their own material. Kramer had come up with the band's name back in high school and insists it had nothing to do with Sinclair Lewis' novel, *Arrowsmith*.

Tabano was replaced by Brad Whitford (born February 23, 1952) in 1971 after some artistic differences. Tabano later came back to work on Aerosmith's road crew and then as the band's marketing director.

First Record Contract

In 1972, Steven Tallarico changed his name to Steven Tyler. Big things were about to happen for the band. At a summer gig at Max's Kansas City in New York that year, record industry mogul Clive Davis saw the band perform. Aerosmith, managed by David Krebs and Steve Leber, was offered a \$125,000 contract with Columbia Records.

"We weren't too ambitious when we started out," Tyler said in their autobiography, *Walk This Way*. "We just wanted to be the biggest thing that ever walked the planet, the greatest rock band that ever was. We just wanted everything. We wanted it all."

Moving quickly, the band's self-titled debut album was released in January 1973. Aerosmith went on tour in support of the album, opening for big acts like Mott the Hoople and The Kinks. Stardom would be a relatively short climb for the band from this point.

The following year, a second album, *Get Your Wings*, was released. A single, "Same Old Song And Dance"/"Pandora's Box" made a small splash and the album went gold. In April 1975, *Toys In The Attic* was released and hit the Billboard Top 20 Album Chart. "Sweet Emotion" was released on a single and became the band's first Top 40 hit.

On June 12, 1976, Aerosmith headlined their first stadium show at the Pontiac Silverdome in Pontiac, Michigan, to a crowd of 80,000. The show had sold out within 12 hours. It was only the first in a series of successful stadium tours to follow.

Tyler later reflected, "The stage was so high and so far from the audience, you couldn't even see any kids, just lines of bullet-head security guys with their backs to us. The whole thing was too abstract. We were in, like, surrealism shock."

An Army of Fans

The band started calling their fans "The Blue Army" for the blue jeans that they all wore. In *Walk This Way*, "We were America's band," Joe Perry said. "We were the guys you could actually see. Back then in the Seventies, it wasn't like Led Zeppelin was out there on the road in America all of

the time. The Stones weren't always coming to your town. We were. You could count on us to come by."

In 1976, the band released the platinum-selling *Rocks* album. Earlier songs, "Walk This Way" and "Dream On"/"Sweet Emotion" were re-released and garnered the band Top 40 hits. "Dream On," re-released from their first album, peaked at number three on the charts. In March 1977, "Back In The Saddle"/"Nobody's Fault" was released as a single. In October of that year, "Draw the Line" was released on a single, previewing tracks from their fifth album of the same name, to be released in December of that year. The album went platinum.

In October 1978, the band made a movie appearance in Robert Stigwood's flop, *Sgt. Pepper's Lonely Hearts Club Band*, as the Future Villain Band. (Stigwood had produced '70s movie hits *Grease* and *Saturday Night Fever*.) The band recorded a cover of The Beatles' "Come Together" for the film, and the song made it to the top 30 on the charts. Kramer later remarked, "It was a disaster. A real debacle. The Stones refused to do the part that was offered to us. Now we know why. It was just a pretty silly movie." That same month, *Live Bootleg*, featuring live versions of the band's hits was released.

The End of Aerosmith

Disagreements between band members and ego clashes tore at the lineup in 1979 as their seventh album, *Night in the Ruts*, was recorded. Perry left, and Jimmy Crespo replaced him as lead guitarist. Aerosmith toured briefly with new lineup, but fans yelled for Perry.

Perry had formed the Joe Perry Project, rounding up a band of relatively unknown musicians. They released an album of covers and Perry originals called *Let the Music Do the Talking*. The group released three albums between 1980 and 1983, doing small tours, as well.

By 1980, the year Aerosmith's *Greatest Hits* was released, Whitford left the band as well. Rick Dufay replaced Whitford in the Aerosmith lineup. Whitford joined forces with Derek St. Holmes, from Ted Nugent's band, on an album, *Whitford/St. Holmes*. That summer, Tyler took a forced sabbatical after a motorcycle accident. Drugs and alcohol were involved, and the singer spent six months in a hospital.

Rock In A Hard Place, recorded with the new lineup, was released in August 1982. The follow-up tour was hit and miss. In the meantime, Whitford was on tour with The Joe Perry Project.

Aerosmith Reformed

On Valentine's Day in 1984, after a long and publicly infamous estrangement between Tyler and Perry, the two, along with Whitford, were reunited backstage after an Aerosmith show at The Orpheum Theater in Boston. Conversations continued between Tyler and Perry, and by April of that year, the original band was back together. They began this new phase with the aptly titled "Back In The Saddle Tour" and a new manager, Tim Collins.

In November 1985, the band released *Done With Mirrors* on a new label, Geffen. The album, produced by Ted Templeman, who had produced the early Van Halen albums, was not a platinum-selling comeback.

In 1986, up-and-coming rappers Run DMC gave Aerosmith the push back into the spotlight they needed with their cover of "Walk This Way" on their album, *Raising Hell*. The song hit the charts, and the video, featuring Tyler and Perry dueling with the rappers through a thin wall, played frequently on MTV.

Over the years, the band had become infamous for their alcohol and drug abuse. The press dubbed Tyler and Perry "The Toxic Twins." In September 1986, Collins called a 6 a.m. band meeting and included New York psychiatrist Dr. Lou Cox. It was an intervention for Tyler, but the whole band needed help.

In the band's 1997 autobiography, *Walk This Way*, Collins recounted that he had told the band, "You guys need to change your lives and get sober and I'll promise you this: We will turn this group around and make it the biggest band in the world by 1990." Tyler and Perry went through rehab. The band worked together to become—and to stay—sober.

Aerosmith released *Permanent Vacation* in August 1987. For the first time, the band had songwriting help. Desmond Child, who had written hit songs for Bon Jovi, was called in and helped finish "Dude Looks Like A Lady" and "Angel." The songs garnered the band their first hits in years. In September 1988, Aerosmith received their first MTV Music Award for "Best Group Video" for "Dude Looks Like a Lady." Single "Angel" peaked at number three on the Billboard charts.

Tyler's Famous Children

Tyler's former girlfriend, Bebe Buell, and her daughter, Liv, went to see Aerosmith in August 1988. "She was eleven years old," Buell said. "We were the only ones allowed in Steven's dressing room, and Steven took her around and introduced her to everybody. She met her sister Mia for the first time. . . . This was when everything finally clicked for her."

Liv Tyler, to that point, had been brought up believing that her father was performer/producer Todd Rundgren. Rundgren had been involved in her life and contributed support. Her younger sister, Mia, was born to Tyler and his first wife, Cyrinda Foxe. Tyler's two daughters made names for themselves in acting and modeling, respectively.

Hit the Charts, Won Grammys

Pump was released in September 1989 and produced multi-platinum album sales and numerous awards. In 1990, Aerosmith won MTV's Best Metal/Hard Rock Video and Viewers' Choice Awards, as well as their first Grammy Award, for "Janie's Got A Gun," a song about child abuse.

Their success continued in 1993 with *Get A Grip*, which shot up the charts to number one. Four tracks from the album, "Livin' On the Edge," "Cryin'," "Crazy" and "Amazing" hit the charts. "Livin' On the Edge" won the

1993 Grammy for "Best Rock Performance by a Duo or Group With Vocal." "Crazy" also won a Grammy in 1994.

Nine Lives debuted at number one on the album charts in 1997 and spawned the hit single, "Falling In Love (Is Hard On The Knees)." The following year, the band contributed a track for the movie *Armageddon*, "I Don't Want to Miss a Thing" (written by Diane Warren). It was the band's first number one hit. Aerosmith continued recording for film in 2003, with a track called "Lizard Love," on the soundtrack of the movie *Rugrats Go Wild!* Perry wrote score music for the 2003 Small Planet Pictures film, *This Thing of Ours*, as well.

In March 2001, *Just Push Play* was released, debuting at number two on the charts. "Jaded," the single from the album, hit number seven on the charts that year. The album was unusual in that it was recorded without the band being in the same room together. Joe Perry told *The Tennessean*, "We were making the record on ProTools and massaging everything, polishing everything up. . . . I couldn't make another record like that and call it an Aerosmith record."

The new century saw Aerosmith gaining awards and recognition. On March 19, 2001, Aerosmith was inducted into the Rock and Roll Hall of Fame. Boston's Berklee College of Music awarded Steven Tyler an honorary doctoral degree in music in May 2003. The band also has an "Aerosmith Endowment Award" recognizing outstanding musical and academic achievement, at Berklee.

Aerosmith was one of the few bands in rock history to come back as strong as they had started. One reviewer from *The Times of London* summed up the Aerosmith concert experience: "Tyler, a glamorous stick insect, brought the band out dancing through a two-hour set which took in all the best tunes of their career. . . . They saved "Walk This Way" for the last encore as the sunset grew to a distant purple glow. Tyler strutted and pouted until a giant fireworks display signaled the end. The shimmering brilliance belonged, however, to Aerosmith alone, a band who retain the power to astound."

In August 2003 Aerosmith once again, 30 years later, joined forces with Kiss to launch a summer tour called the Rocksimus Maximus Tour. This nation-wide tour was a huge success producing a gross of approximately \$50 million. With some time on their hands before the tour with Kiss took off, Aerosmith decided to produce an all-blues album. "Honkin' on Bobo," the album's title, was released March 30, 2004. This album got back to Aerosmith's earlier sound of the 1970's making it appeal to past fans as well as new. According to Jim Farber from the Knight Ridder/Tribune News Service the new album "treats blues as slamming party music rather than as the soul-searching stuff of legend."

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Aesop

Little is known about the ancient Greek writer Aesop (c. 620 B.C.E.–c. 560 B.C.E.), whose stories of clever animals and foolish humans are considered Western civilization's first morality tales. He was said to have been a slave who earned his freedom through his storytelling and went on to serve as advisor to a king. Both his name and the animist tone of his tales have led some scholars to believe he may have been Ethiopian in origin.

Freed from Slavery

Aesop never wrote down any of the tales himself; he merely recited them orally. The first recorded mention of his life came about a hundred years after he died, in a work by the eminent Greek historian Herodotus, who noted that he was a slave of one Iadmon of Samos and died at Delphi. In the first century C.E., Plutarch, another Greek historian, also speculated on Aesop's origins and life. Plutarch placed Aesop at the court of immensely wealthy Croesus, the king of Lydia (now northwestern Turkey). A source from Egypt dating back to this same century also described Aesop as a slave from the Aegean island of Samos, near the Turkish mainland. The source claims that after he was released from bondage he went to Babylon. Aesop has also been referred to as Phrygian, pointing to origins in central Turkey settled by Balkan tribes around

1200 B.C.E. They spoke an Indo-European language and their communities were regularly raided for slaves to serve in Greece.

The name "Aesop" is a variant of "Acthiop," which is a reference to Ethiopia in ancient Greek. This and the trickster nature of some of his stories, where humans are regularly outwitted by a cleverer animal figure, has led some scholars to speculate that Aesop may have been from Africa. The link was discussed in a *Spectator* essay from 1932 by the critic J. H. Driberg. There are two tales from Aesop in which a man tries to come to the aid of a serpent, and Driberg noted that such acts mirror "the habitual kindness shown to snakes by many tribes: for snakes are the repositories of the souls of ancestors and they are cherished therefore and invited to live in the houses of men by daily gifts of milk."

Tales Reflected Human Folly

Anthropomorphism, or animals with human capabilities, is the common thread throughout Aesop's fables. The most famous among them are "The Tortoise and the Hare," in which the plodding turtle and the energetic rabbit hold a race. The arrogant hare is so confident that he rests and falls asleep halfway; the wiser tortoise plods past and wins. "Slow but steady wins the race," the fable concludes. These and other Aesop fables, wrote Peter Jones in the *Spectator* in 2002, often pit "the rich and powerful against the poor and weak. They stress either the folly of taking on a stronger power, or the cunning which the weaker must deploy if he is to stand any chance of success; and they often warn that nature never changes."

Several phrases are traced back to the fables of Aesop, such as "don't count your chickens before they are hatched," which concludes the tale of the greedy "Milkmaid and Her Pail." In "The Fox and the Grapes," a fox ambles through the forest and spies a bunch of grapes. Thirsty, he tries in vain to reach them but finally gives up and walks off muttering that they were likely sour anyway. From this comes the term "sour grapes."

Thrown from Cliff

According to myth, Aesop won such fame throughout Greece for his tales that he became the target of resentment and perhaps even a political witch-hunt. He was accused of stealing a gold cup from Delphi temple to the god Apollo and was supposedly tossed from the cliffs at Delphi as punishment for the theft. His tales told of human folly and the abuses of power, and he lived during a period of tyrannical rule in Greece. His defense, it is said, was the fable "The Eagle and the Beetle," in which a hare, being preyed upon by an eagle, asks the beetle for protection. The small insect agrees, but the eagle fails to see it and strikes the hare, killing it. From then on, the beetle watched the eagle's nest and shook it when there were eggs inside, which then fell to the ground. Worried about her inability to reproduce, the eagle asks a god for help, and the deity offers to store the eggs in its lap. The beetle learns of this and puts a ball of dirt there among the eggs, and the god—in some accounts Zeus, in others Jupiter—rises, startled, and the eggs fall out. For this reason, it is said, eagles never lay their eggs during

the season when beetles flourish. “No matter how powerful one’s position may be, there is nothing that can protect the oppressor from the vengeance of the oppressed” is the moral associated with this particular fable.

The first written compilation of Aesop’s tales came from Demetrius of Phaleron around 320 B.C.E., *Assemblies of Aesopic Tales*, but it disappeared in the ninth century. The first extant version of the fables is thought to be from Phaedrus, a former slave from Macedonia who translated the tales into Latin in the first century C.E. in what became known as the Romulus collection. Valerius Babrius, a Greek living in Rome, translated these and other fables of the day into Greek in the first half of the 200s C.E. Forty-two of those, in turn, were translated into Latin by Avianus around 400 C.E. There is also a link between Aesop and Islam. The prophet Mohamed mentioned “Lokman,” said to be the wisest man in the east, in the 31st sura of the Koran. In Arab folklore, Lokman supposedly lived around 1100 B.C.E. and was an Ethiopian. His father, it was said, was descended from the biblical figure Job. Some of his tales may have been adapted by Aesop some five centuries after his death.

Censored for Children’s Sake

The Latin translation of Aesop’s fables helped them survive the ages. Their enduring appeal, wrote English poet and critic G. K. Chesterton in an introduction to a 1912 Doubleday edition, might lead back to a primeval allure. “These ancient and universal tales are all of animals; as the latest discoveries in the oldest prehistoric caverns are all of animals,” Chesterton wrote. “Man, in his simpler states, always felt that he himself was something too mysterious to be drawn. But the legend he carved under these cruder symbols was everywhere the same; and whether fables began with Aesop or began with Adam . . . the upshot is everywhere essentially the same: that superiority is always insolent, because it is always accidental; that pride goes before a fall; and that there is such a thing as being too clever by half.”

Aesop’s tales were known in medieval Europe, and a German edition brought back to England by William Caxton, along with the first printing press in England, was translated by Caxton and became one of the first books ever printed in the English language. A 1692 version from English pamphleteer Roger L’Estrange *A Hundred Fables of Aesop* was popular for a number of years, and the Aesop fables began to be promoted as ideal for teaching children to read. A discovery by contemporary scholar Robert Temple and his wife Olivia, a translator, resulted in a 1998 Penguin edition that contained some ribald original tales they found in a 1927 Greek-language text. As David Lister explained in an article for London’s *Independent* newspaper, “many of the never before translated fables were coarse and brutal. And even some of the most famous ones had been mistranslated to give them a more comforting and more moral tone. What the Temples began to realise was that the Victorians had simply suppressed the fables which shocked them and effectively changed others.”

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Saint Agnes

St. Agnes (c. 292–c. 304) is one of the first women venerated in the Roman Catholic Church’s hierarchy of saints. She was believed to have been martyred at the age of 12 because she refused to marry the son of a Roman official, instead declaring herself committed to Christ during an era when Christianity was still an underground religion. In the decades after her death, Agnes’s tomb became a place of pilgrimage.

There is little reliable evidence giving the specific dates of Agnes’s life, but it is thought that she died in the last wave of persecutions of Christians that took place in the Roman Empire, a surge of terrorism known as the Persecution of Diocletian which occurred in 304. After this point, Agnes’s name appears several times in the historical written record. Seven decades after her purported death, St. Ambrose, Bishop of Milan and a former lawyer, mentions that when Agnes appeared before authorities to answer charges of practicing Christianity, she was still a minor and therefore according to Roman law of that time not yet of an age to bear witness in court, or even be tried. Other sources refer to Agnes’s nurse; in Roman times nurses for girls from affluent families usually remained with their charges until the girls were of marriageable age, which was twelve. St. Augustine, another early Father of the Church, claimed Agnes was 13 at the time of her death in his *Agnes puella tredecim annorum*.

Died under Diocletian’s Edict

Agnes may have been the daughter of a Roman noble family, and one surname that has been ventured is that of the Clodia Crescentiana. The story surrounding her life asserts that she consecrated her life to Christ at the age of ten, which brought with that a commitment to remain a virgin. Her parents would have had to consent to this, and they may have been practicing Christians as well. In the years following Christ’s death in 33 C.E., the religion had grown in numbers, and its adherents refused to venerate either the Roman emperor or the Roman state, claiming allegiance



instead to Christ, the son of a supreme being worshiped in the Jewish religion, and his father. The new religion, initially condemned as a cult, had by now spread from Palestine, where Christ was put to death by Roman colonial officials, through the Middle East and into Europe. Roman officials, who controlled much of that part of the world, treated Christianity's practitioners harshly, and there were periodic crackdowns. In these persecutions, Christians were brought before tribunals and strongly urged to renounce their beliefs. Many chose the alternative, which was a death sentence often carried out before large crowds under the most horrific of circumstances.

Thought to Have Spurned Marriage

It is thought that a young Roman, also the son of high-ranking official, wanted to marry Agnes. This may have been a son of either the prefect Maximum Herculeus or the prefect Sempronius. The preteen reportedly replied, "The one to whom I am betrothed is Christ whom the angels serve," according to *Three Ways of Love*, by Frances Parkinson Keyes. Agnes may have been taken by Roman soldiers from her family home and brought before a panel of judges. Other sources say she was forcibly removed and placed in a house of prostitution.

There is another version of the events surrounding Agnes's martyrdom, and it is found in an inscription at the foot of a marble staircase leading to a sepulcher located in the Roman church erected over her burial site in her honor and named Sant' Agnese fuori le mura ("St. Agnes outside

the Walls"). It is known that Pope Damasus wrote the inscription, and that it was carved before 384. According to Louis André-Delastre in his book *Saint Agnes*, the inscription reads: "Tradition tells us that her holy parents used to tell the story of how the young Agnes, when she heard the mournful notes of the trumpet, ran from her nurse's side and defied the threats and ragings of the cruel tyrant, who wished to have her noble body burnt in flames." Damasus also reports that an imperial edict had been issued against Christians, and when Agnes learned of it, she publicly announced that she was one herself.

Pleaded for Death

The account of Prudentius, a Spanish poet whose 405 work *Peristephanon* also provides a version of Agnes's story, was the first to mention that she had been taken to a brothel. If so, it may have been one known to have been located under the arch in the Stadium of Domitian (now Rome's Piazza Navona). This also may have been the location of the forum where Agnes's death occurred. It is reported that in the eighth century an oratory was built over the site where Agnes met her death, and that this oratory was consecrated as a church in 1123 by Pope Calixtus II.

Church histories note that Agnes refused to renounce her religion before the judges, and as punishment she may have been sentenced to serve as a virgin sacrifice to pagan deities. The Roman goddess Minerva has been mentioned in some reports of the martyrdom of Agnes, and the ceremonial fire from Minerva's temple, located on the Aventine Hill, may have been brought to the forum where Agnes was being tried, or she may have been taken there. The official church story asserts that while on trial, Agnes repeatedly appealed to Christ, which angered the tribunal. One judge reportedly asked the crowd that had gathered to watch the trial whether anyone among them wished to marry her, and that some young men came forward, hoping to spare Agnes's life. Most sources also note that one spectator who looked at her with lust instead was blinded, but this detail is also found in the reports of her being taken to a brothel. According to André-Delastre's translation of the Ambrose account, Agnes told the judges, "It is wrong for the bride to keep the bridegroom waiting. He who chose me first shall be the only one to have me. What are you waiting for, executioner? Destroy this body, for unwanted eyes may desire it."

Legend has it that Agnes went unshackled to her death because all the irons were too large for her wrists. There are various reports of how she died. Some accounts say she was burned at the stake, while Ambrose claims her death came by sword. Beheading has also been mentioned, or the judges may have taken some pity on her and ordered what was called a gentle death, usually reserved for women in the Roman era. In this, the head was held back and the throat slit at the base of the neck.

Devotional Cult Grew

Because Agnes's body was not thrown into the river Tiber, which was common practice for martyred Christians at the time, it is thought that her family may have in-

tervened, which yields evidence that they were indeed well connected. She was buried on cemetery land owned by her parents, and a week later they came to pray at the grave. There, according to the church history, they saw a vision of her surrounded by other virgins and with a lamb at her side. Others also came to visit the burial site, but it was thought to have been reached by an underground passageway for a time.

In 313, with the conversion of the Emperor Constantine to Christianity and his issue of the Edict of Milan, Agnes's religion was officially tolerated throughout the Empire. There is a story that his daughter, Constantina, was cured of leprosy when she visited the shrine to Agnes, and that she urged her father to have a basilica erected over the grave, which became the church of St. Agnes outside the Walls. The church, which dates from 364, stands on via Nomentana and contains Damasus's inscription. It was renovated during the reign of Pope Honorius in the seventh century. Ambrose's writings on Agnes, *De Virginibus*, probably came from a sermon he delivered in Milan in 376 on her feast day, which had likely been the urging of his sister Marcellina, a devout woman who is also thought to have visited Agnes's shrine.

Inspired Keats Poem

Agnes's feast day is January 21, the day she is thought to have been martyred. The first mention of this comes in the *Depositio Martyrum*, a list of martyrs, from 354. In the Roman Catholic iconography, she is usually depicted holding a lamb, a symbol of virginity. She is the patron saint of engaged couples, gardeners, Girl Scouts, and victims of sexual assault. During medieval times rituals linked to virginity and marriage arose surrounding her name and feast day. A young woman could forego supper on the night of January 20, it was said, and she would dream of her future husband thanks to the saint's intervention. Other customs involved sewing one's stockings together, or putting rosemary in one's shoes, also to glean a vision of one's future mate. In parts of Scotland grain was scattered in cornfields by unwed men and women, who recited a poem as they did so asking for guidance to "let me see/The lad (or lass) who is to marry me." Nineteenth-century Romantic poet John Keats wrote an epic poem, "The Eve of St. Agnes," linked to these superstitions.

On Agnes's feast day, two lambs from the Trappist monastery at Tre Fontaine outside Rome are adorned with crowns and ribbons of red and white and blessed at her church by the pope. They are then taken to the abbey of St. Cecilia in Trastevere, also in Rome, where Benedictine nuns raise them. Their wool is shorn on Holy Thursday, and palliums are then made from it. These are circular ceremonial bands worn over the shoulders in Roman Catholic ecclesiastical dress and signify one of the highest church offices. The pope bestows a dozen or so annually to his archbishops.

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Toshiko Akiyoshi

One of the first Asian-born musicians to succeed in the jazz and big band arenas, Toshiko Akiyoshi (born 1929) is also a pioneering woman in these traditionally male-dominated arts. Her jazz orchestra has become one of the most popular of its kind and has received 14 Grammy Award nominations since 1976.

A truly international music star, Akiyoshi was born of well-to-do Japanese Buddhist parents in Darien, Manchuria Province (now part of China), on December 12, 1929. Her father, the owner of an import-export textile business and a practitioner of classic Japanese *Noh* drama, encouraged Akiyoshi and her three sisters to take music, acting, and dance lessons. Akiyoshi later recalled feeling a strong affinity for the piano by the age of six, and her early training was exclusively in classical music.

Early Interest in Music Interrupted by War

By the early 1930s the ancient kingdom of Manchuria had become a furiously contested piece of land as Japan, the Soviet Union, and China battled over its sovereignty. The conflict worsened during World War II, as one country's domination quickly gave way to that of another. Soldiers commandeered the Akiyoshi home several times, eventually prompting the family to flee to the resort town of Beppu, Japan. Financially ruined, they were met at Beppu by American occupation troops who deloused the entire family with DDT.

When asked if she remembers the American atomic bombs dropped in nearby Hiroshima and Nagasaki, Japan, that put an end to World War II in August of 1945, Akiyoshi, who was then age 15, recalled in a *Down Beat* interview with Michael Bourne: "All I knew was that the war was ended. We knew that a bomb was dropped, but we didn't know the effect. People at that time tried to avoid speaking about it. Even the victims didn't want to talk about it."

Living in Japan during her teen years, Akiyoshi heard for the first time the jazz rhythms popular with the American GI's occupying the country after the war. Although she had begun to consider a career in medicine during the tumult of wartime, by the time she was 16, Akiyoshi had found a job as a jazz pianist for four dollars an hour at one of the many new dance halls being set up for occupation troops. Her



parents initially disapproved but told her she could play until school started in March. The musician later remembered, "March came and went, and no one noticed. I just kept playing!" A young admirer and record collector also introduced Akiyoshi to the music of Teddy Wilson. She fell in love with the song "Sweet Lorraine" and swore that she would one day play "like that."

Started New Life

Akiyoshi eventually tired of the dance-hall scene and in 1952, at age 23, got permission from her parents to move to Tokyo. After playing with ten jazz groups and three symphonies, she started her first band in Tokyo and quickly became the highest-paid studio musician in Japan and within a year was discovered by popular American pianist Oscar Peterson. At Peterson's request, Akiyoshi made a recording in 1953 for entrepreneur Norman Granz, who was running the Jazz at the Philharmonic tour of Japan. Peterson was very impressed by the young woman's work, telling Granz that she was "the greatest female jazz pianist" ever. Peterson recommended Akiyoshi for a full scholarship to the Berklee School of Music (now Berklee College of Music) in Boston, Massachusetts. She won the scholarship, moved to the United States, and began attending Berklee as a full-time student in 1956.

In the United States Akiyoshi's passion for music continued to build. She quickly developed a reputation as a fierce bebop pianist but had to deal with constant sexual and racial prejudice. As she told *Downbeat*, "I played clubs

and TV wearing a kimono, because people were amazed to see an Oriental woman playing jazz." She soon met saxophonist Charlie Mariano while playing in a quartet. They fell in love and married in 1959 and had a daughter, Michiru, together. Akiyoshi finished her studies at Berklee in 1959.

Began Band with Second Husband

During the 1960s Akiyoshi often traveled to Japan for extended periods, and she also worked with bassists Charles Mingus and Oscar Pettiford in small combos in New York City and around Japan. She made her debut as a conductor-composer in 1967 in the Town Hall in New York in a concert for which she had raised funds by playing the Holiday Inn circuit for seven months. She had by now divorced Mariano, and now she met Lew Tabackin, a Jewish saxophonist and flautist. Marrying in 1969, the couple formed a group they thought of as a rehearsal band that designed to showcase Akiyoshi's new jazz and big band compositions.

Moving to Los Angeles in 1972, the couple transformed their rehearsal band into the wildly successful Toshiko Akiyoshi Jazz Orchestra in 1973. Following the death of jazz great Duke Ellington in 1974, Akiyoshi read an article about how proud he had always been of his heritage. This prompted her to begin studying Japanese music for the first time, looking for ways to, as she put it, "return to the jazz tradition something that might make it a little bit richer." In the meantime, the awards poured in as the band began recording albums such as *Long Yellow Road* (1976), *Insights* (1977), *Minamata* (1978), and *Kogun* (1978), the last which included her first Japanese jazz pieces. Meanwhile, Akiyoshi and Tabackin received increasing kudos for what had become one of the most innovative and accomplished big bands in the jazz world.

In 1982 Akiyoshi and Tabackin moved to New York, where Akiyoshi recreated her band with local musicians. The following year the new Jazz Orchestra received high critical praise during its debut at the Kool Jazz Festival. Also in 1983, Renee Cho released a documentary film about Akiyoshi titled *Jazz Is My Native Language*. Unlike others before them, the husband-and-wife team impressed people with their equality. Akiyoshi composed, conducted, and played piano, emulating such greats as Fletcher Henderson, Ellington, Earl Hines, and Count Basie, while Tabackin served as the ensemble's principal soloist.

Japanese Heritage Integral to Music

Once she accepted her Japanese heritage as an asset, rather than fighting it as a liability in a world of prejudice and racism, Akiyoshi decided to make Japanese themes and cultural elements part of her music. The 1976 album *Tales of a Courtesan*, for instance, was reportedly inspired by Akiyoshi's interest in the courtesans of the Edo period in 18th-century Japan. Other pieces, for both small groups and big band, incorporated elements of traditional Japanese folk songs, such as susumi and taiko drumming and vocal cries from Noh dramas, to evoke Japanese grace and delicacy. In addition, Akiyoshi and Tabackin liked to emphasize the juxtaposition of what they call the "vertical" rhythmic syn-

copation of jazz music with the “sideways” way Japanese music is played. Playing these elements against each other produced what many critics call an unparalleled sound in jazz. Despite its quality, however, much of Akiyoshi’s music (like many of her predecessors in jazz) was given short shrift in the United States, finding appreciative audiences instead in Japan, Brazil, Germany, and France.

Main Influences

When asked who has influenced her career the most, Akiyoshi has frequently cited Ellington as her main inspiration. From the way she composed pieces to highlight the virtuosity of particular bandmembers—usually Tabackin—to how she has led and conducted the band, Akiyoshi clearly showed her admiration for the late bandleader. Other musicians she credited in helping shape her musical development include Roy Haynes, Charles Mingus, Miles Davis, and Sonny Rollins, while her big-band compositions often paid tribute to such artists as Thad Jones, Mel Lewis, and Gil Evans. Akiyoshi even recalled her piano teacher at the Berklee School who insisted that she learn pieces backward and forward in order to create an intimate familiarity with the music. This practice may have led to Akiyoshi’s unique multi-meter compositions in which accents are often placed in unusual spots and forms are extended beyond what the listener expects.

Akiyoshi and her band continued to produce powerful and popular music throughout the 1980s and 1990s, including such milestone albums as *Farewell to Mingus* (1980), *European Memoirs* (1982), *Wishing Peace* (1986), and *Four Seasons in a Morita Village* (1996). Her 2001 work, *Hiroshima: Rising from the Abyss*, received a great deal of attention from critics everywhere, not only because of its quality, but for its subject matter. The album was recorded in Hiroshima on the anniversary of the bombing of that city, and reviewers and fans alike found the work haunting and evocative. Akiyoshi was reportedly inspired to write the piece, after a lifetime of avoiding the subject, by the wish of a Buddhist priest and jazz fan from Hiroshima.

Closed down the Big Band

On October 17, 2003, Akiyoshi, then age 73, and Tabackin played a farewell concert with their Jazz Orchestra at New York’s Carnegie Hall, recording the event live for their last album. The event marked the end of three decades’ work and 30 years of Akiyoshi composing for and holding a band together—an unprecedented accomplishment. Akiyoshi told reporters at the concert, “I started my career as a pianist, and I want to devote my remaining years to composing and playing in solo and small-group formats. I am artistically challenged by this decision and want to become a better pianist, and for me this is the way.”

Akiyoshi never formally became an American citizen. She and Tabackin live in New York City, where they own a brownstone on the upper West Side, Akiyoshi reportedly writing and practicing upstairs while Tabackin works in the basement. They both enjoy collecting wine and keeping track of baseball, their favorite sport. Their last gig at Birdland, the famous New York City nightclub where the

Jazz Orchestra once performed every Monday, took place in December of 2003. Akiyoshi published her autobiography, *Life with Jazz*, in 1996.

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Alexander III

Considered one of the great medieval popes, Alexander III (c. 1100–1181) held the pontificate from September 7, 1159, until his death in 1181. He is remembered for instituting the two-thirds majority rule for papal elections, championing the universities, and endorsing ecclesiastical independence. A man of courage and conviction, Alexander, often forced to reign in exile, stood up to the emperor Frederick I and his antipopes. It was during Alexander’s papacy that St. Thomas Becket was martyred.

Alexander III was born as Orlando (also known as Roland, Rolandus, and Laurentius) Bandinelli around 1100 to a respected Tuscan family with political roots. He became a celebrated professor of Holy Scripture at the University of Bologna, where most likely he had studied under Gratian, the “father of the science of canon law.” Through Gratian’s scholarship, the study of church law first became a discipline quite apart from theology; his *Concordantia discordantium canonum* became the basic text on canon law.

Prudent, Merciful, Chaste

The *Summa Magistri Rolandi*, a commentary on Gratian’s treatise, is thought to have enhanced Alexander’s reputation among the curia, though some scholars contest the attribution. Canon regular at Pisa from 1142 to 1147, Alexander was summoned to Rome in 1148 by Pope Eu-



genius III, who named him cardinal deacon in 1150, then cardinal priest of St. Mark's in 1151. It is possible that during this period Alexander completed a manuscript, *Sententie Rodlandi Bononiensis magistri*, based on the work of French canon and scholastic philosopher Abelard. In 1153 Alexander became vice-chancellor of the Holy Roman Church. In 1153, he was appointed chancellor, a position in the curia responsible for diplomatic relations. He would hold the post through the pontificates of Eugenius III (1145–1153), Anastasius IV (1154), and Adrian IV (1154–1159), remaining a trusted advisor to Adrian throughout his reign.

Alexander's contemporary and biographer, Boso, characterized his subject as "a man of letters, fluent with polished eloquence, a prudent, kind, patient, merciful, gentle, sober, chaste man." These traits helped ensure his success in Rome. Adrian frequently chose Alexander to lead negotiations on numerous missions between the papacy and secular monarchies in an ongoing battle to wrest power from one another. Alexander's unwavering anti-imperialist stance during these early conventions would have far-reaching effects on his own papacy.

Frederick and the Antipopes

In 1152, Pope Adrian IV crowned Frederick I of Germany Holy Roman Emperor. It was an alliance formed for the mutual support and protection of the Church and the sovereign king against their enemies, especially the Normans. But within two years, the pope had befriended the Normans and no longer needed the protection of Frederick.

The pope's relationship with the emperor gradually deteriorated until finally, at the Diet of Besançon in 1157, as the pope's representative Alexander challenged Frederick I's supremacy.

The convention had been called by Frederick to hear complaints from the papal legation on his treatment of Archbishop of Scandinavia, an outspoken anti-imperialist whom he had arrested. The historical fracas ensued over the papal legate's use of the Latin word *beneficium*, which could connote either personal benefit or feudal concession. Frederick insisted that his authority was God-given, not something conferred on him by the pope. But Alexander remained firm among the cardinals in opposing the supremacy of Frederick I.

With an eye to influencing the succeeding pope, Frederick plotted to undermine the cardinals who opposed him. He sent two anti-papist emissaries to Rome: Otto, Count of Wittelsbach, and archbishop-elect of Cologne, Rainald von Dassel, whose appointment was never confirmed by the Holy See. The emissaries' work became evident when it came time for the twenty-two cardinals to elect the pope's successor: Alexander, though favored by a majority after three days of deliberations, was opposed by three imperialist cardinals, who voted for Victor IV. The conclave, or gathering of cardinals for the express purpose of choosing a pope, was disbursed by a horde sympathetic to the antipope Victor IV, and Alexander fled south, where he was consecrated pope at the monastery of Farfa.

Frederick believed, as protector of Christendom, that it was his duty to solve the controversy among the cardinals over the papal election. But Alexander refused to cede such authority over to the earthly jurisdiction of the emperor. After refusing to acknowledge Alexander III as true pope, Frederick was excommunicated in 1160. The schism this created would last for seventeen years, with Frederick installing succeeding antipopes Paschal III (1164–1168) and Calixtus III (1168–1178) in Rome. With Alexander in exile in France from 1162 to 1165, and in Gaeta, Benevento, Anagni, and Venice in 1167, he became the West's symbol of resistance to German domination. Frederick, meanwhile, busy defending his sovereignty, fell to the Lombard League, an alliance of the northern cities of Verona, Vicenza, and Padua, along with Venice, Constantinople, and Sicily. In 1176, after numerous attempts to overthrow the League and the pope, and after seeing his army destroyed in Rome by a fatal fever, Frederick surrendered at the battle of Legnano. At the treaty of Venice the following year, Frederick submitted and recognized Alexander as pope.

Trouble in Canterbury

While in exile in France, Alexander met Thomas Becket, Archbishop of Canterbury. Becket had been chancellor to Henry II of England, and when appointed archbishop he was hesitant to accept the position, fearing his duties as archbishop would require him to take positions unfavorable to the king. This indeed was the case, especially on issues that pitted church and crown against one another. In 1164, Becket was forced to flee England.

Alexander III, having received support from England, was hesitant to criticize Henry II, even as the king tried to shape the relationship between the church and state in such a way that the state would have precedence in certain legal issues and could weigh in on matters of excommunication. Alexander, still the quintessential diplomat, advised Becket in 1165 that he should “not act hastily or rashly” and that he ought to attempt to “regain the favor and goodwill of the illustrious English king.” Scholars have both scrutinized and censured Alexander for his failure to defend Becket against Henry. Many believe the conflict did not have much resonance for the pope at the time, while others suggest that twelfth-century canon law did not support Becket’s legal arguments. Still other scholars marvel at Alexander’s diplomatic skills, adding that his vast experience with secular leaders told him persuasion generally yielded better results than confrontation.

In 1170, after an escalation in the conflicts between the archbishop and Henry II, the archbishop was murdered at the altar of his cathedral by four knights. Alexander canonized the saint two years later, and in 1174 humbled the British king by receiving his penance and securing from Henry II all the rights for which Becket had fought.

A Serene Sun

In an effort to repair the schism that tore at the church with Frederick’s appointment of the antipopes, Alexander convoked the Third Lateran Council in 1179. Before hundreds of bishops and abbots, twenty-one cardinals, and laymen from all corners of the Earth, the pope issued a number of regulations that sealed his reputation as a gifted ecclesiastical legislator. The bishop of Assisi opened the council by praising the pontiff, declaring, “The great pontiff—who recently rose from the ocean of raging waves of persecution like a serene sun—illuminates not only the present church but the entire world with his worthy brilliance of shining splendor.”

Among the pope’s decrees at the council was the institution of the two-thirds majority rule for papal elections, a law extant today. Other improvements to the church included establishing procedures for canonizing saints to avoid numerous abuses of canonization, setting minimum age limits for bishops, and recommending they stress simplicity in their lifestyles and refrain from hunting.

Even Alexander’s enemies recognized his intellectual and moral virtues. His legacy as an adherent of the movement to build and support universities, which became the great centers of learning in the Middle Ages, and as a champion of ecclesiastical independence are among his most outstanding accomplishments. His epitaph referred to him as “the Light of the Clergy, the Ornament of the Church, the Father of his City and of the World.” Voltaire, the eighteenth-century French writer and opponent of organized religion, commemorated the pontiff by writing, “If men have regained their rights, it is chiefly to Pope Alexander III that they are indebted for it; it is to him that so many cities owe their splendor.” Upon the death of Alexander III in 1181, Lucius III succeeded to the papacy.

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Alicia Alonso

Overcoming near blindness and numerous other obstacles that would have crippled lesser people, Cuban dancer Alicia Alonso (born 1921) became one of the greatest ballerinas in history and has starred in the most famous ballets all over the world. She later founded and directed the Alicia Alonso Ballet Company, which eventually became the Cuban National Ballet.

Began Dancing as a Little Girl

Born Alicia Ernestina de la Caridad dei Cobre Martinez Hoya on December 21, 1921, in Havana, Cuba, Alonso was the daughter of an army officer and his wife. The family was financially comfortable and lived in a fashionable section of the then-vibrant capital. Alonso indicated at a very early age an affinity for music and dance—her mother could occupy her happily for long periods with just a phonograph, a scarf, and some records. Alonso took her first ballet lessons at age nine at Havana’s Escuela de Sociedad Pro-Arte Musical and a year later performed publicly for the first time in Tchaikovsky’s *Sleeping Beauty*.

The dancer’s rapid progress in her lessons came to an abrupt halt in 1937, when the 16-year-old fell in love with and married a fellow ballet student, Fernando Alonso. The new couple moved to New York City, hoping to begin their professional careers there and found a home with relatives in the Spanish Harlem section of the city. Alonso soon gave birth to a daughter, Laura, but managed to continue her training at the School of American Ballet and take private classes with Leon Fokine, Alexandra Fedorova, Enrico Zanfretta, and Anatole Vilzak. She even arranged to travel to London to study for a time with the renowned Vera Volkova.



Meanwhile, her husband had joined the new Mordkin Ballet Company in New York.

Made Professional Debut

Surprisingly, Alonso debuted not as a ballerina, but in the chorus line of the musical comedies *Great Lady* (1938), which only ran for 20 shows, and *Stars in Your Eyes* (1939), with Ethel Merman and Jimmy Durante and choreography by George Balanchine.

Perhaps discouraged by this less-than-auspicious beginning, Alonso sent Laura back to her family in Cuba, determined to remove all distractions from her training. She and Fernando embarked upon a stringent and unrelenting physical regime and vigilantly scoured all opportunities for their big break into the world of ballet. Dancer Agnes de Mille had become a friend of the couple at this point and later recalled wondering how the Alonsos could put themselves through such grueling pain and sacrifice. Meanwhile, the dancer joined the American Ballet Caravan as a soloist in 1939 and stayed with the company when it became the New York City Ballet in 1940. Occasionally, Alonso would return to Cuba to dance as prima ballerina with Havana's Teatro Pro-Arte. (Alonso did all this traveling prior to the chilling of relations between the United States and Cuba.) She created her own works for the company during this period, including *La Tinaja* (1943), *Lidia*, and *Ensayos Sinfonicos*.

In 1941, the new Ballet Theater chose Alonso as a dancer for its corps de ballet, a group of dancers who per-

formed together in a company. As part of this job, she had to do 90 minutes of demanding exercises every morning in the company class, but Alonso chose to take a second class at another school later in the day as well. Each night before her performance, she would do an elaborate warm-up routine coached by Fernando, after which she would go to her dressing room, dry off, and get into her costume. Accounts from this period say that Alonso would go on to give brilliant performances, but de Mille eventually chastised her friend for continuing the harsh regimen. Alonso reportedly replied that she had to continue in order to "get strong." In fact, the intense work had changed the dancer's body so that her immense strength and capability were obvious. Critics began to take notice and wrote rave reviews of the ballerina they called a rising star.

Vision Problems

After seeing the doctor for worsening vision problems, Alonso was diagnosed in 1941 with a detached retina. She had surgery to correct the problem and was ordered to lie in bed motionless for three months to allow her eyes to heal. Unable to comply completely, Alonso practiced with her feet alone, pointing and stretching to, as she put it, "keep my feet alive." When the bandages came off, Alonso was dismayed to find that the operation had not been completely successful. The doctors performed a second surgery, but its failure caused them to conclude that the dancer would never have peripheral vision. Finally, Alonso consented to a third procedure in Havana, but this time was ordered to lay completely motionless in bed for an entire year. She was not permitted to play with Laura, chew food too hard, laugh or cry, or move her head. Her husband sat with her every day, using their fingers to teach her the great dancing roles of classical ballet. From *Women in World History*, Alonso later recalled of that period, "I danced in my mind. Blinded, motionless, flat on my back, I taught myself to dance Giselle."

Finally, she was allowed to leave her bed, although dancing was still out of the question. Instead, she walked with her dogs and, against doctor's orders, went to the ballet studio down the street every day to begin practicing again. Then, just as her hope was returning, Alonso was injured when a hurricane shattered a door in her home, spraying glass splinters onto her head and face. Amazingly, her eyes were not injured. When her doctor saw this, he cleared Alonso to begin dancing, figuring that if she could survive an explosion of glass, dancing would do no harm.

Back to Work at Last

Nearly mad with impatience and still partially blind, Alonso traveled back to New York in 1943 to begin rebuilding her skills. However, before she had barely settled, out of the blue she was asked to dance *Giselle* to replace the ballet Theater's injured prima ballerina. Alonso accepted and gave such a performance that the critics immediately declared her a star. She was promoted to principal dancer of the company in 1946 and danced the role of Giselle until 1948, also performing in *Swan Lake*, Anthony Tudor's *Undertow* (1943), Balanchine's *Theme and Varia-*

tions (1947), and in such world premieres as de Mille's dramatic ballet *Fall River Legend* (1948), in which she starred as the Accused. By this time in her career, she had developed a reputation as an intensely dramatic dancer, as well as an ultra-pure technician and a supremely skilled interpreter of classical and romantic repertoires.

Alonso's longtime dance partnership with the Ballet Theater's Igor Youskevitch has been compared to that of Fred Astaire and Ginger Rogers. Youskevitch and her other partners quickly became expert at helping Alonso conceal her handicap. To compensate for only partial sight in one eye and no peripheral vision, the ballerina trained her partners to be exactly where she needed them without exception. She also had the set designers install strong spotlights in different colors to serve as guides for her movements. Alonso knew, for instance, that if she stepped into the glow of the spotlights near the front of the stage, she was getting too close to the orchestra pit. There was also a thin wire stretched across the edge of the stage at waist height as another marker for her, but in general she danced within the encircling arms of her partners and was led by them from point to point. Audiences were reportedly never the wiser as they watched the prima ballerina.

A New Endeavor in Havana

In 1948, Alonso returned to Havana to found her own company, the Alicia Alonso Ballet Company. Fernando was general director of the company, which was at that time composed mainly of Ballet Theater dancers temporarily out of work due to a reorganization in the New York company. Fernando's brother Alberto, a choreographer, served as artistic director for the company.

The company debuted briefly in the capital and then departed for a tour of South America. The performances were a hit with audiences everywhere, but Alonso found herself funding the company with her savings to keep it going despite donations from wealthy families and a modest subsidy from the Cuban Ministry of Education. Meanwhile, she commuted between Havana and New York to recruit the world's best teachers to train her new students. She remained a sought-after prima ballerina during this hectic time, dancing twice in Russia in 1952 and then producing and starring in *Giselle* for the Paris Opera in 1953.

Political Change in Cuba

By the mid-1950s, the Alicia Alonso Ballet Company was in dire straits financially and politically. A dictator, Fulgencio Batista, had taken control and was determined to quash the heavy opposition to his rule. Supported by the island's financial infrastructure, the Mafia, and American business interests, he mercilessly repressed anyone who stood in his path. Declaring that all artists and intellectuals were left-wing sympathizers, he drastically cut what little funding the government had given Alonso's ballet school and touring group. Forced to work in nightclubs to earn a living, the dancers often had no energy to perform for Alonso. As the dancer became increasingly vocal in her disdain for Batista, the regime offered her five hundred dollars a month in perpetuity to stop her criticism.

Disgusted, she folded her school in 1956 and joined the Ballet Rouse de Monte Carlo with Youskevitch.

Alonso worked with the Ballet Rouse until 1959, during which time she performed in a 10-week tour of the Soviet Union, dancing in *Giselle*, the Leningrad Opera Ballet's *Path of Thunder*, and other pieces. Her performances earned her the coveted *Dance Magazine* Award in 1958.

Castro Lured Her Back Home

When he took power from the Batista dictatorship on January 1, 1959, Fidel Castro also vowed to increase funding to the nation's languishing cultural programs. Encouraged by this sudden change and eager to see her homeland again, Alonso returned to Cuba and in March 1959 received \$200,000 in funding to form a new dance school, to be called the Ballet Nacional de Cuba, along with a guarantee of annual financial support. She officially founded the school in 1960, and within several years her dancers were winning international dance competitions.

Alonso felt strongly that she and her ballet school were "very much part of the Cuban revolution." She wanted her dancers to bring the beauty and excitement of ballet to the island nation's workers and farmers who had virtually no experience with artistic expression. She and her dancers even helped to bring in the crops from the fields, Alonso wearing a wide Vietnamese worker's hat as a political statement.

Disappeared from American Artistic Scene

Because of her intense and passionate affiliation with the new communist government in Havana, American audiences turned their backs on the prima ballerina and she vanished from the country's cultural radar. However, her company continued to build its prowess and achievements in both Eastern and Western Europe. In 1967 and 1971 she performed in Canada, where reviewers noted that Alonso was still the greatest ballerina of her time. When the Vietnam War ended and Richard Nixon left the presidency, Alonso was permitted to perform again in the United States in 1975 and 1976. An American reviewer said of the dancer, then 54 years old and a grandmother, "she creates more sexual promise than ballerinas half her age." The state-run Cuban film industry made a film containing all of Alonso's repertoire, but in American ballet circles she had been all but forgotten.

Ended Days of Dancing

Alonso danced solos in Europe and elsewhere well into her 70s, although her near blindness became increasingly apparent. In 1995, she and a number of other aging National Ballet members performed in San Francisco in a piece called *In the Middle of the Sunset*. Reviewers deemed the work an allegory about the crushed dreams of the Cuban revolution and lamented that so many of the superstar's productive years had been spent under the isolating umbrella of communism.

Alonso continued to serve as the director of the Ballet Nacional de Cuba in the early twenty-first century. Numerous books have been written on the ballerina, including *Alicia Alonso: At Home and Abroad* (1970), *Alicia Alonso: The Story of a Ballerina* (1979), *Alicia Alonso: A Passionate Life of Dance* (1984), and *Alicia Alonso: First Lady of the Ballet* (1993). During a November 2003 on-stage interview prior to a Cuban National Ballet performance in San Diego, California, she exclaimed, "I'm so happy to be here. And I'm happy whenever I'm on the stage. The stage is where a dancer should be, even if it's only to walk or sit. I am at home on the stage."

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Natan Alterman

One of the national poets of Israel, Natan Alterman (1910–1970) was widely considered the literary spokesperson for pronationalist Israelis in the years just prior to and following Israel's statehood.

Early Life

Natan Alterman was born in Warsaw, Poland, in 1910. His parents were both teachers, and his father, Yitzhak, was one of the founders of the Hebrew kindergarten in Warsaw. Alterman received a traditional Hebrew education beginning at a young age. The family fled Warsaw at the start of World War I, moving to Moscow and then Kishinev. They finally settled in Tel Aviv in 1925.

Alterman attended Herzliya Gymnasia, a college preparatory school, in Tel Aviv, and then moved to France, where he studied at universities in Nancy and Paris. He graduated with a degree in agricultural engineering in 1932.

A year earlier, he had begun publishing politically oriented pieces.

Became Zionist Spokesperson

Returning to Palestine in 1934, Alterman decided to make a career of writing. His literary talents would prove to be wide ranging, but he started with poetry. After joining the staff of the newspaper *Ha'aretz* in 1934, he started a weekly political column called "Moments." The column became a showcase for his poetry, in which he used satire to discuss the tumult surrounding Israeli's settlement in Palestine (called Yishuv), which then was controlled by Britain and, later, its quest for statehood. Alterman soon became known as the poet of the Yishuv and the literary spokesperson for the Zionist (nationalist) movement. Although often censored by British officials during the final two years of Britain's mandate in Palestine (1946–1947), the poet's works, which he collectively called "Poems of the Time and the Tabloid," became anthems for the Jews' struggle.

Far from being merely a political writer, Alterman showed an astonishing range of talent, regularly publishing theatrical works, children's books, and plays. He was also a highly skilled translator and transformed works by Shakespeare, Racine, and Moliere into Hebrew in translations that were unsurpassed in their sensitivity and nuance.

Poetry Expanded Beyond Politics

Alterman's lyrical poetry is among his most highly acclaimed work. Publishing his first book of poetry, *Kohavim BaHutz* (Stars Outside) in 1938, he received strong reviews for his meditative work. The book was a collection of poems he had written between 1935 and 1938, but he assembled them into a cycle using common elements. A second collection in 1941, titled *Joy of the Poor*, spoke of the torture of love and the tension between life and death. Some reviewers suggested that the Holocaust, which killed millions of Jews and other innocent people, might have inspired the work.

Alterman married an actress, Rachel Markus, in 1935. In 1941 they had a son named Tirzah. By this time, he had consolidated his poetic style into a unique form. Alterman's lyrical work was influenced by the French and Russian symbolists and contained complex references to Jewish history. Descriptive and symbolic, many pieces also featured a tension between natural forces and the increasingly urban, mechanized world he saw evolving around him. Love played a prominent role in Alterman's lyrical poems, often centering on women to whom he assigned opposing roles in the conflict between man and nature. He wrote a popular song called "Shir Ha'amek" (Song of the Valley), a haunting, lullaby-like piece about the Jezere Valley. Written from the viewpoint of a pioneer, the song was typical of the popular Land of Israel genre that developed in the 1930s and 1940s.

In 1943, Alterman moved from the *Ha'aretz* to a competing Hebrew daily newspaper, *Davar*. He continued to use the press to engage in skilled polemics about the issue of Israeli statehood. He also published several more books of poetry in the 1940s, including *Shirei Makkot Mitzrayim*

(*Poems of the Plagues of Egypt*), in 1944. The book employs the biblical narrative to suggest the repetitive and cyclical nature of sin and judgment.

Also during the 1940s, Alterman became strongly affiliated with and influenced by Avraham Shlonsky, a Hebrew poet living in Palestine. Together, they led what became known as the second radical wave of artistic expression in Hebrew poetry. They scoffed at the figurative hyperbole popular in earlier forms of poetry and avoided idioms and religious allusions as passé. His affiliation with Shlonsky gave rise to speculation that Alterman sympathized with the Arab quest to keep Palestine. Alterman was a man of myriad contradictions, and neither his supporters nor his critics could ever pin him down for certain on many issues.

Focus on Israeli Statehood

When Israel declared independence in 1948, Alterman's work began to focus more closely on the political and social issues facing the country. One of Alterman's most famous poems, "Silver Platter," was published soon after Israel achieved statehood. The poem suggests that miracles are not the result of divine intervention, but rather human effort, and it provided the image of Israeli soldiers and fighters as "the silver platter upon which the Jewish state was served" to its people. The vision stirred controversy in some circles, since being handed something on a silver platter usually connotes that the receiver did nothing to earn it.

Beginning in the 1950s, Alterman wrote a column, known as "The Seventh Column," in *Davar* that became a key gauge of the political atmosphere in the new country. He was so much a part of Israel's political scene that Defense Minister Shimon Peres dragged Alterman out of bed late one night in 1956 to show him shipments of French weapons being secretly unloaded at Haifa Port to support Israel in its new offense against the Palestinians. Alterman later wrote of the event in *Davar*, recalling his impression of a cargo container dangling from a crane: "With the first touch of the land it becomes the expression of the Jews' power."

Alterman wrote *Wailing City*, for which he won the Bialik Prize, in 1957 and—in another example of his astonishing diversity as an author—produced an anthology of children's verse in 1958. The 1960s were productive: he published his collected works in a four-volume set in 1961–1962; released a collection of works, *Summer Festival*, in 1965; wrote five plays, staging four of them in Israel with great success; and published a satirical prose narrative, *Hamasikhah ha'aharonah*, which targeted the ideological failure of Zionism and the Israeli state, in 1969.

Alterman's political involvement remained intense even in his last decade. After the Six-Day War of 1967, triggered by conflict over territory between Israel and its Arab neighbors (Egypt, Syria, and Jordan), Israel occupied the Gaza Strip and began creating Jewish settlements in former exclusively Palestinian areas. Alterman became a member of the Land of Israel Movement and was closely involved with the Israeli settlement campaign, visiting the settlers on several occasions.

Recognition for Literary Work

For his contributions to Hebrew literature, Alterman received the Israel Prize in 1968. He died in 1970, but more than 30 years later his work was still among the most widely read in Israel. In 2001, director Eli Cohen made a film about him, *Altermania*, which won the prestigious Wolgin Award at that year's Israeli Film Festival. In the promotional materials for the film, Alterman is described as a "double personality" who was by turns "charismatic, clever, rational, and bright" and a "gloomy skeptic," a man perhaps "bedeviled by a death wish," a fighter "for justice" who nonetheless abused "those closest to him." The film asks the question, "Did he fight for the rights of Arabs or did he believe in a Greater Israel?" calling him a "tortured man full of contradictions." The only answers lie somewhere in the works Alterman left behind.

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Calin Alupi

The works of Romanian artist Calin Alupi (1906–1988) remain sought after as representative of Romanian post-impressionism in contemporary art. His most critically acclaimed works were done in pastel and oil.

Calinic "Calin" Alupi was born on July 20, 1906, in the small village of Vancicauti, Hotin Department, Bessarabia (eventually to become part of the USSR). His parents, Teodoro and Antonina, were farmers. Tragi-

cally, Alupi lost his father in 1917 when Teodoro died in Galicia while fighting as a soldier of the Russian Imperial Army during World War I.

Headed to School

In 1919 Alupi seized the opportunity to begin studying at a school in Sendriceni-Dorohoi. Drawing, taught by painter Nicolae Popovici Lespezi, quickly became one of the young teen's favorite subjects. After six years at the school his passion for art and his promise as an artist grew, and in 1925 the 19-year-old Alupi became a student at the Fine Arts Academy of Iasi, Romania. Among his teachers were folk artist Stefan Dimitrescu, who taught painting, and Jean Cosmovici, who taught drawing. To pay his way, Alupi worked in the school library, but still met with early success as an aspiring artist, winning both the academy's Schiller grant and its Grigorovici prize. Between 1925 and 1926 Alupi was a student at the Officer of the Reserve School in Bacau.

Alupi graduated from the Fine Arts Academy in 1932 with high honors in painting. By the following year he was exhibiting his work at an official show of Moldavian art staged in Iasi (Moldavia was a principality of Romania at that time), and by 1934 he was holding his first personal exhibition in Iasi.

From Art Student to Professional Artist

In 1935 Alupi found a job as a teacher in the drawing and calligraphy department of his old school at Sendriceni-Dorohoi. He worked there for a year, then returned to Iasi to show his work at local exhibitions. It was from this point forward that Alupi began painting under the tutelage of Nicolae Tonitza and other locally renowned artists at the Durau Monastery. The monastery, located at the foot of Ceahlau Mountain in the Romanian Carpathian Mountains, was home to hermits, monks, and nuns and provided a quiet and beautiful space for Alupi to continue developing his artistic style. The region is now a nature preserve.

An important art show took place in 1938 in Bucharest, and Alupi exhibited there at the city's Dalles Hall along with several other notable local artists. The *Bucharest Arts and Literature Review* printed a favorable critique of his work, leading to increased exposure for the artist. The following year he participated in the official art exhibit of Moldavia, which was staged in Iasi.

War Arrived, but Art Continued

At the beginning of World War II Alupi, like many of his friends and colleagues, was sent to the front lines to fight. He spent his entire tour of duty, which lasted until 1944, at the front as a lieutenant. The army capitalized on Alupi's well-known skill and put him in charge of drawing maps of enemy positions. He would later receive the Order of the Romanian Crown and the country's prestigious Military Virtue ribbon for his service.

After leaving the Russian army, Alupi created more pieces for a large painting and sculpture showcase in Bucharest. Another Bucharest exhibit followed in 1946, and in 1947 he became an assistant in the drawing department of

the Fine Arts Academy. Popular with the students and a talented teacher, Alupi received a promotion to professor within the year.

Married and Continued Teaching and Showing

After taking part in two key shows in 1948, one in Bucharest and the other in Iasi, Alupi married Sanda Constantinescu Ballif. They had their only daughter, Antonina, in 1950. Meanwhile, he had become an instructor at the school of Plastic Art in Iasi. Despite the new demands of fatherhood, Alupi's showings at local art exhibitions continued at a steady pace throughout the 1950s and 1960s, and art fans came from around Europe to see his shows in Bucharest, Sofia, Iasi, and Varsovia. In 1954 the Plastic Art School rewarded his increasing notoriety with a promotion to full professor.

Alupi began working at the Pedagogical Institute in Iasi at some point during the 1960s, and he was reported to have been promoted to painting teacher at the school in 1968. In 1971, for perhaps the first time, Alupi exhibited his work outside Romania, staging personal shows in Trieste and Roma, Italy. He also showed in Paris in 1972 and 1973. Then, on February 19, 1975, the National Museum of Romania threw what it called an "homage party" for the artist.

A Decade Filled with Work and Honors

For the last ten years of his life Alupi continued to create new art and maintained a steady schedule of exhibitions and shows in both Romania and France. In 1978 his country's national art museum staged a retrospective of his work and honored Alupi with another gala. According to records, his last shows were held in 1986 in Iasi.

Alupi died at age 82 on September 19, 1988. He was buried in Iasi's Eternitate Cemetery. His daughter Antonina became a respected artist in her own right. She escaped from communist Romania on foot in 1972, fled to France, and went on to become a teacher like her father.

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Yehuda Amichai

Nominated many times for the Nobel Prize for Literature, Yehuda Amichai (1924–2000) was often considered the national poet of Israel for his generation. Many critics consider his final work, a collection of poetry titled *Open Closed Open*, to be Amichai's finest work. His poetry, which portrays life in modern Israel as life with war and insecurity while simul-