

THE PRESERVATION QUARTERLY OF THE WORLD MONUMENTS FUND

WORLD MONUMENTS

FALL 2006
\$4.95

Challenge of India

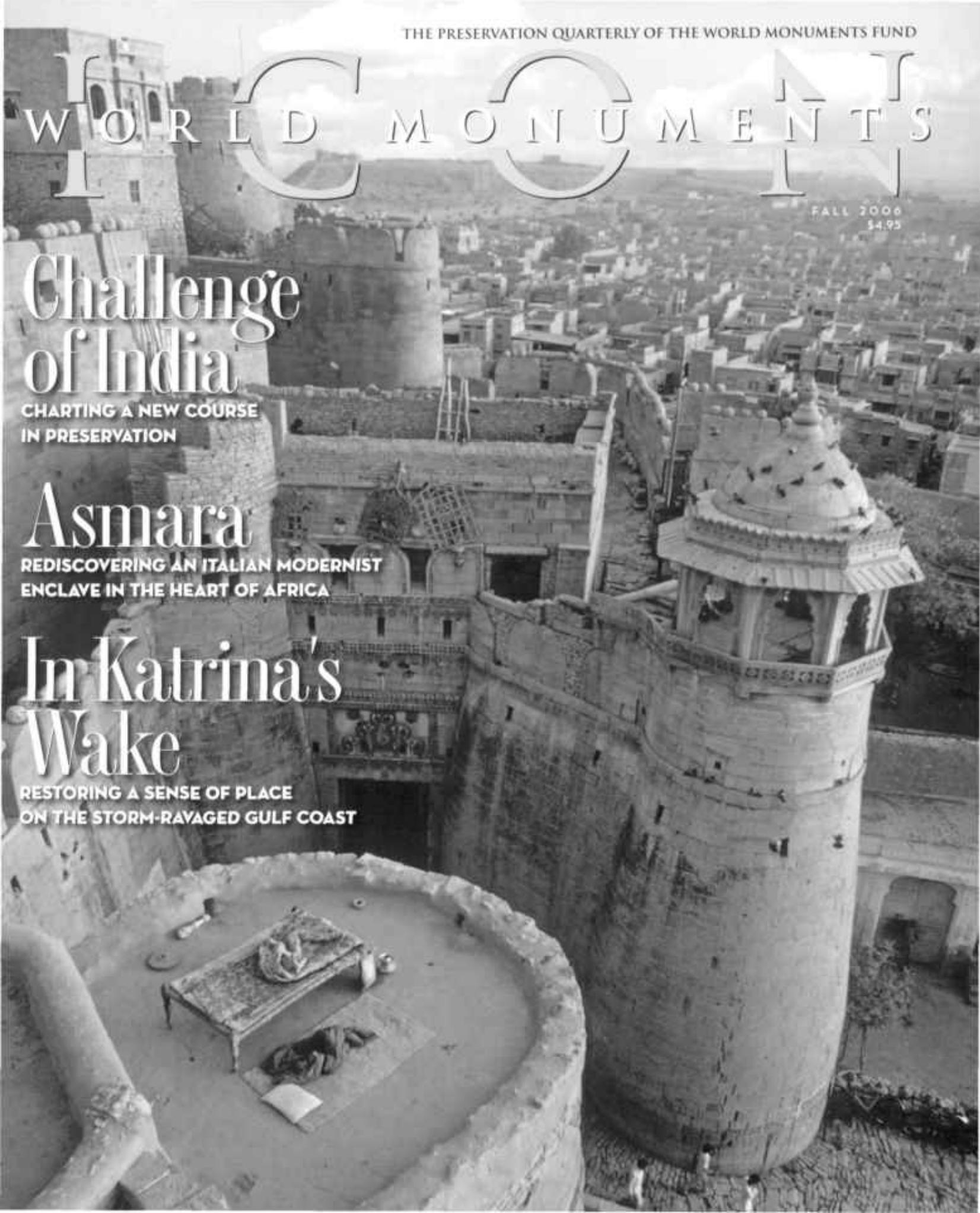
CHARTING A NEW COURSE
IN PRESERVATION

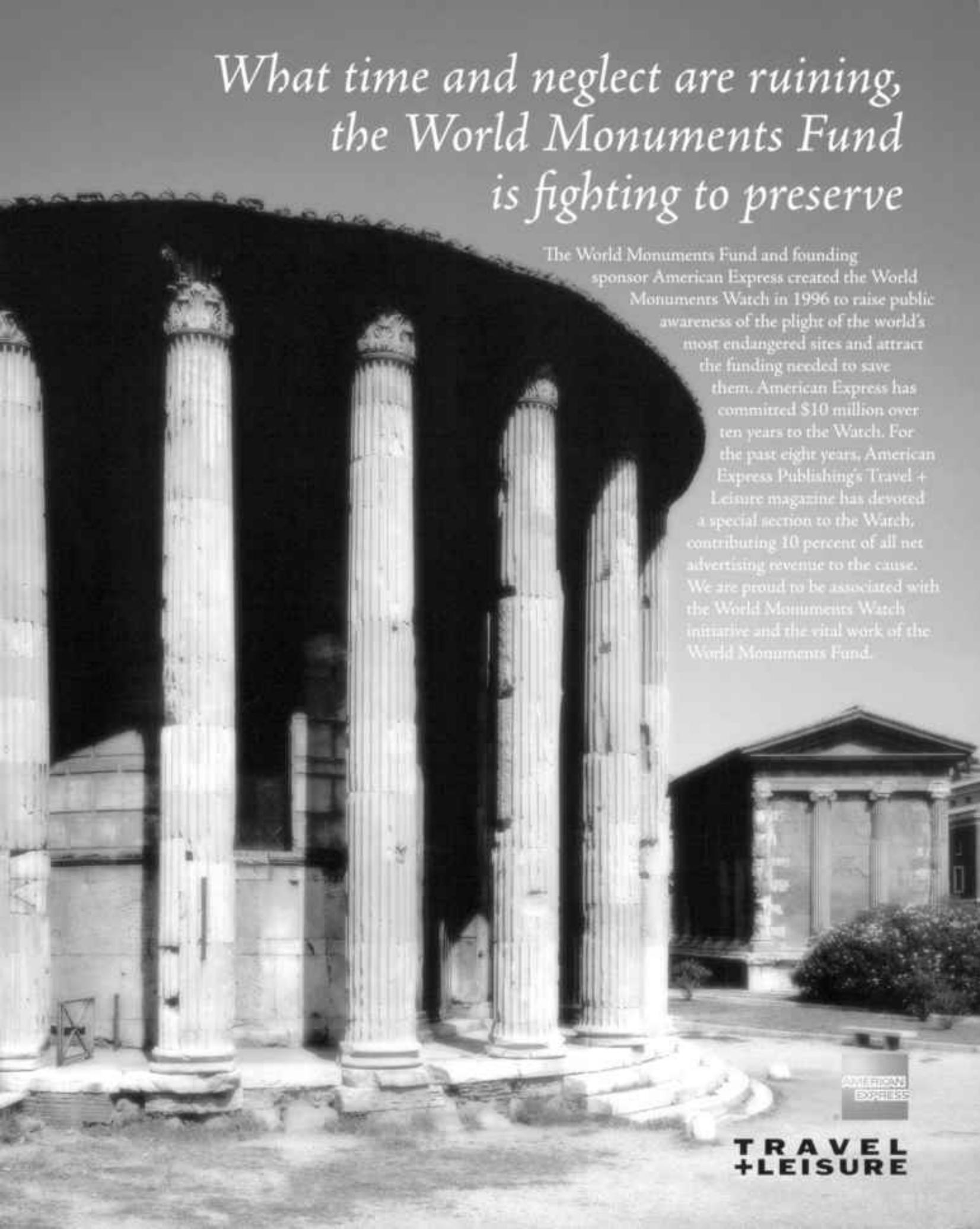
Asmara

REDISCOVERING AN ITALIAN MODERNIST
ENCLAVE IN THE HEART OF AFRICA

In Katrina's Wake

RESTORING A SENSE OF PLACE
ON THE STORM-RAVAGED GULF COAST





*What time and neglect are ruining,
the World Monuments Fund
is fighting to preserve*

The World Monuments Fund and founding sponsor American Express created the World Monuments Watch in 1996 to raise public awareness of the plight of the world's most endangered sites and attract the funding needed to save them. American Express has committed \$10 million over ten years to the Watch. For the past eight years, American Express Publishing's *Travel + Leisure* magazine has devoted a special section to the Watch, contributing 10 percent of all net advertising revenue to the cause. We are proud to be associated with the World Monuments Watch initiative and the vital work of the World Monuments Fund.

AMERICAN
EXPRESS

**TRAVEL
+LEISURE**

Founded in 1965, the World Monuments Fund is dedicated to the preservation of imperiled works of art and architecture worldwide through fieldwork, advocacy, grantmaking, education, and training. A New York-based organization, WMF has affiliates and offices in France, Italy, Portugal, Spain, and the United Kingdom.

ICON is funded in part through the generosity of the Brown Foundation, Inc. of Houston, the Paul Mellon Education Fund, and Paul Beirne

FEATURES

10

The Primacy of Primatee

Restoring an extraordinary suite of frescoes by a sixteenth-century Italian master in an abbey chapel north of Paris

16

The Challenge of India

On the eve of its 60th anniversary of independence from British Rule, India charts a new course in preservation

26

Asmara: Africa's Secret Modernist City

Preserving an Italian Fascist-era enclave in Eritrea

30

Letter from Lithuania

A report from the World Heritage meetings in Vilnius

32

In Katrina's Wake

WMF helps two communities devastated by the storm restore a sense of place

40

Grave Situation

An uncertain future awaits Rome's Cimitero Acattolico, the final resting place of noted artists, writers, and politicians

DEPARTMENTS

2

From the President

5

From the Editor

6

Inside WMF

8

Preservation News

24

WMF Insider's Guide

46

Ex Libris

68

Expedition: Turkey

ON THE COVER

The bastions of Jaisalmer fort in Rajasthan, India—a WMF Watch Site—overlook the Great Thar Desert. Photograph: Robert Ferick/Odyssey Productions, Inc.



INDIA'S PAST AND FUTURE: TWO BOYS PLAY IN RAJASTHAN'S JAISALMER FORT

World Monuments ICON (ISSN 1539-4902) is published quarterly by the World Monuments Fund®, 65 Madison Avenue, New York, NY 10016. Tel: +1 212-452-9584, fax: +1 212-452-9502, e-mail: icon@wmf.org. Periodicals postage paid at New York, NY and additional mailing offices. Subscriptions: one year, \$29; two years, \$50. Single numbers, \$4.95. Foreign orders, add \$3.00 per year. Supporters of the World Monuments Fund receive ICON as a benefit of membership. Manuscripts, letters for review and advertising inquiries should be sent to the Editor, World Monuments ICON, 65 Madison Avenue, New York, NY 10016. All manuscripts subject to review. We are not responsible for unsolicited material. All rights reserved. © 2006 World Monuments Fund

Preserving Lalibela

WMF AND UNESCO JOIN FORCES TO PROTECT ETHIOPIA'S EXTRAORDINARY ROCK-HEWN CHURCHES

One year ago, Francesco Bandarin, director of UNESCO's World Heritage Centre in Paris, approached WMF asking for help with public advocacy to deter a construction project that could have had a very negative impact on one of the world's most evocative sacred sites, the twelfth-century rock-hewn churches of Lalibela in Ethiopia. Lalibela, located in one of the world's poorest countries, but possessing a magical spiritual quality that attracts large numbers of Christian pilgrims every year, has long been a conundrum for conservators. Tradition says that the churches there were all built at the same time by King Gebre Mesqel Lalibela, who wanted to re-create the holy city of Jerusalem in his kingdom. The churches are hewn from living rock, which is prone to developing fissures, and expands and contracts dramatically due to the presence of clay in the rock material, during Ethiopia's short but intense rainy season.

One of WMF's first field projects after its founding in 1965 was to remove harmful coatings that had been applied to the churches to make them more watertight. In recent years, continued concern over the preservation of the churches prompted the EU to take drastic measures to protect them. After a long process of tenders from the EU, an Italian engineering firm was chosen to construct enormous shelters over five of the 11 churches. However, little consideration was given to the potentially destructive impact of the shelters' huge pontoons and the archaeological disturbance that could well have resulted from the importation of heavy materials and equipment to erect the structures and dig their foundations. While the new shelters are an attempt to direct rainwater away from the churches, it is now clear that this rainwater is probably not the only cause of the buildings' deterioration, but also the groundwater that courses through the site in the same rainy period.

Facing a worrisome deadline, WMF and the World Heritage Centre at UNESCO in Paris teamed up in an effort to revise the plan, which could have had a destructive impact on the site. After a year of negotiations, a compromise has been reached, involving a counterpart commitment of funds from WMF. We are happy to report that as result of our efforts, the EU funds, formerly earmarked to build the shelters, will now be directed to a more benign project. A substantial portion of the funding will be used to develop a conservation strategy and plan for the long-term preservation of the site, to repair and undo past destructive interventions, and to train local personnel to manage and maintain the site well into the future. While shelters will still be built, they will be relatively short-lived and far less invasive.

WMF's commitment to this important project was announced at the World Heritage Committee meeting last July, an historic moment since it coincided with the US being re-elected to the World Heritage Committee after a 22-year absence. WMF and the World Heritage Centre will have a joint budget of approximately \$3.5 million to develop a strategy and site management plan, study, and develop solutions for the site problems and to train Ethiopian personnel to implement them. The renewed cordiality between the US and UNESCO was a significant element in allowing the alliance to develop. WMF serves on the US Commission to UNESCO, and in that capacity has been officially encouraged to find ways to further the goals of this UN agency. We hope this first-ever direct partnership in the interest of conservation will be a precedent that will allow the two institutions to band together in order to address challenges that neither was able to overcome alone.



THE ROCK-HEWN CHURCH OF ST. GEORGE'S
IN LALIBELA, ETHIOPIA

Bonnie Burnham

Bonnie Burnham
PRESIDENT

What is space?

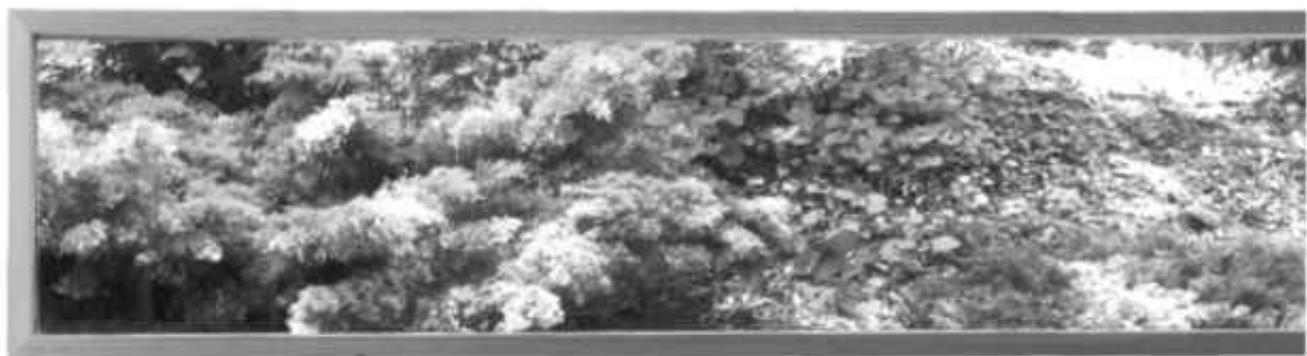
It's bigger than just a room.

Space creeps out into the hallway.

Space sprawls out on the patio.

It's your home without dividing lines.

Make the most of your space
at knollspace.com



Eero Saarinen Dining Table and Chairs.
For timeless designs, visit knollspace.com or call 800 94-KNOLL for the retailer nearest you.

Knoll

© 2006 KNOLL, INC. ARCHITECTURE & INTERIOR DESIGN BY EERO SAARINEN FOR KNOLL



We've redefined the meaning of taste. Experience a truly unique feeling with THAI. Fly THAI - Smooth as Silk.

For Reservations call
800-426-5204

 **THAI**

 A STAR ALLIANCE MEMBER

A World of Unexpected Wonders

It has been more than four decades since WMF began leaving its indelible mark on the field of historic preservation and in that time, hundreds of sites have passed through our portfolio—some on the brink of collapse, others needing only an influential friend to champion their cause. But we have never ceased to be amazed at the sites that come our way, ever delighting in what can only be termed the unexpected—a jewel of a synagogue in southern India, a microcosm



ASMARA'S ENDA MARIAM ORTHODOX CATHEDRAL, CA. 1938-39, BUILT AT THE HEIGHT OF THE ITALIAN OCCUPATION OF ETHIOPIA

of Italian modernism in the Horn of Africa, and the final resting place for a Protestant ex-patriot population in the heart of Rome. This issue, we highlight several such unexpected treasures. During the early twentieth century, Asmara—once part of Ethiopia and now capital of a newly independent Eritrea—served as an experimental playground for its Italian colonizers, whose architects filled the city's skyline with all manner of futuristic buildings, which stand sentinel alongside rationalist structures and edifices exhibiting the austere monumentalism of the fascist era (see page 26). At Chaalis, just north of Paris, an extraordinary cycle of murals by an Italian Renaissance master has come to light, soon to enter art history books for the very first time (see page 10). And at Cochin, an Indian port city on the Arabian Sea, Jewish spice traders from Spain, the Netherlands, and other European countries built the Paradisi Synagogue, which traces its origins to the mid-sixteenth century (see page 24). As the deadline for submissions for WMF's 2008 Watch list fast approaches, we anxiously await our next round of needy yet wonderful cultural surprises.

Angela M.H. Schuster
EDITOR

Contributors

A Rome-based freelance journalist and travel writer, **BARBIE LATZA NADEAU** writes primarily for *Newsweek*, *Frommer's*, *Budget Travel*, and *ICON*.

A Delhi-based heritage management consultant, **AMITA BAIG** is WMF's representative in India.

A writer on African issues, Nairobi-based journalist **CORINNE ARCHER** has worked for various media, including the BBC, AFP, and Reuters, as well as different UN agencies on the continent.

ICON editor-at-large **ERIC POWELL** made his first post-Katrina trip to the Gulf Coast to report on WMF's efforts there. Though heartened by the progress being made, he was overwhelmed by the extent of the devastation in both New Orleans and the Mississippi coast, where he spent summers in childhood.

EDITOR

Angela M.H. Schuster

ART DIRECTOR

Ken Feissel

CONTRIBUTING EDITORS

Colin Amery
Ernest Beck
Eve M. Kahn
Leila Hadley Luce
John Julius, Viscount Norwich
Patwant Singh
Andrew Solomon
Gavin Stamp
Anthony M. Tung

EDITORS AT LARGE

Eric Powell
Kristin Roney

WORLD MONUMENTS FUND

BOARD OF TRUSTEES

HONORARY CHAIRMAN

John Julius, Viscount Norwich

OFFICERS

Dr. Marilyn Perry, Chairman
The Hon. Ronald S. Lauder,
Vice Chairman
H. Peter Stern, Vice Chairman
Robert W. Wilson,
Vice Chairman and Treasurer
Robert J. Geniesse,
Secretary & General Counsel

PRESIDENT

Bonnie Burnham

TRUSTEES

Prince Aynn Aga Khan
Paul Beirne
Brook Berlind
Kevin R. Brine
The Hon. W.L. Lyons Brown
Peter W. Davidson
Mica Ertegun
Ashton Hawkins
Roberto Hernández Ramírez
Peter Kimmelman
Nina Joukowsky Köprülü
Steven Kossak
Dr. Lois de Ménil
Samuel C. Miller
Christopher Ohlstrom
Sharon Patrick
Bernard Seitz
Dieter M.F. Sichel
Andrew Solomon
Peter Stormonth Darling
Nicholas Thaw

INSIDE WMF



RENEWED INITIATIVE

Redoubling Efforts to Preserve Jewish Heritage

For decades, WMF has made the protection of Jewish heritage sites—primarily in post-war Eastern Europe—a priority. Since announcing a commitment to preserve ten key sites in 1990, 49 sites in 24 countries have benefitted from the support of the Jewish Heritage Program, among them such architectural treasures as the Subotica Synagogue in Serbia (www.subotica.co.yu/en/index.htm), the Tempel Synagogue in Krakow, Poland, and the recently completed Paradesi Synagogue in Cochin, India (see page 24). Today, having evaluated the efficacy of the program, WMF is renewing its commitment to this spiritual legacy, seeking to deepen the impact of the program by providing support that is targeted to the needs, resources, and goals of individual conservation projects and for projects

that engage local communities. Together with our new partners, the American Jewish Joint Distribution Committee (JDC), we are also developing outreach strategies that will engage a wider public in the preservation of Jewish cultural heritage sites. To support the program or to apply for assistance, contact us at wmf@wmf.org or (646) 424-9594.

WATCH SITE UPDATE

Celebrating a Milestone in the History of St. George's Church, Bloomsbury, London

On October 5, WMF returned a newly restored St. George's Church, Bloomsbury, London, to its parish in a special service of thanksgiving led by the Right Reverend Richard Chartres, the current bishop of London, in the presence of HRH Prince Michael of Kent GCVO; Robert Tuttle, US Ambassador to Great Britain; WMF's President Bonnie Burnham and Honorary Chairman John Julius, Viscount Norwich; and other distinguished guests. The restoration of the church—built between 1716 and 1731 and hailed as a masterpiece of Georgian ecclesiastical architecture by Nicholas Hawksmoor—began in 2002 and cost \$15.6 million. Underwritten in large part by the Estate of Paul Mellon and the Robert W. Wilson Challenge to Conserve our Heritage, the project is one of the most comprehensive undertakings in WMF's 40-year history. A lavishly illustrated volume on the restoration will be published by Scala this spring.



REY PERRY BUTLER, RECTOR OF ST. GEORGE'S; MAYOR OF CAMDEN JILL FRASER; THE BISHOP OF LONDON, HRH PRINCE MICHAEL OF KENT GCVO, AND DEP LORD LIEUT. MAJOR CHARLES WINSTANLEY



After a successful three-month run at WMF's Gallery at the St. George in New York City, the exhibition "Saved: The First Ten Years of the World Monuments Watch" debuts in Tokyo, Japan.

17-26 November, 2006
Soshido Hall, Baisouin Temple
2-26-38 Minami-aoyama, Minato-ku
Tokyo 107-0062

Upcoming Fall Programs

William Dalrymple

The Last Mughal: The Fall of a Dynasty, Delhi, 1857

Wednesday, October 11, 2006, 7:00 P.M.

Royal Geographical Society, Kensington Gore, SW

Noted travel writer William Dalrymple makes a rare visit to London upon publication of his new book, which tells the moving story of India's last Mughal. Dalrymple is the author of the well-known *White Mughals*, *From the Holy Mountain*, and *City of Djinns*. For information: (44) 20 7730 5344

Bertrand du Vignaud

L'aide Américaine à la restauration du patrimoine dans l'ancienne Europe de l'est

Tuesday, October 17, 2006, 18:30 h.

Hotel de Talleyrand, Place de la Concorde, Paris

Du Vignaud will discuss issues of capacity building, education, and sustainable development in post-Communist eastern Europe. For information: (33 1) 47 20 71 99

Alain de Botton

Can architecture make you happy?

Wednesday, November 15, 2006, 7:00 P.M.

Royal Geographical Society, Kensington Gore, SW

This contemporary philosopher delivers a special lecture on the importance of our surroundings and the effect it has on our mood, an issue discussed in his new book, *The Architecture of Happiness*. He is also author of *How Proust Can Change Your Life*, *Essays in Love and Status Anxiety*. For information: (44) 20 7730 5344

Sir Neil Cossons OBE

Stonehenge: A Prehistoric Mystery in the 21st Century

Monday, November 27, 2006

Cocktails 6:15 P.M.; Lecture 7:00 P.M. The Morgan Library & Museum, 225 Madison Ave, New York

For this year's Paul Mellon Lecture, the chairman of English Heritage and a leading authority on industrial archaeology and conservation will discuss one of the world's most enchanting sites and efforts to understand and preserve it. For information: (646) 424-9594

Film Preview with Director Les Guthman

Churning the Sea of Time:

A Journey up the Mekong to Angkor.

Wednesday, February 7, 2007, 7:00 P.M.

Royal Geographical Society, Kensington Gore, SW

The film highlights the counterpoint between the struggles of modern Cambodia and the silent majesty of its iconic heritage. At Angkor, WMF's John Stubbs and John Sanday describe their 15-year restoration of "the eighth wonder of the world." Introduction by Sanday and Guthman, whose films include *Farther than the Eye Can See*, and *Into the Tsangpo Gorge*. For information: (44) 20 7730 5344

Save the Date • May 13-22, 2007



CHINA

Join WMF for a unique, ten-day tour of Beijing, Shanxi Province, Xi'an, and Shanghai, highlighting ancient, imperial, and modern China. The trip will include special excursions with international experts to important cultural heritage sites as well as several WMF field projects.

Visit www.wmf.org or call 646-424-9594, ext. 247, for more information. Details will become available this fall. Travel dates subject to change.



**WORLD MONUMENTS FUND
MEMBERSHIP TRAVEL PROGRAM**

HERITAGE LOSS

Fire Guts Historic St. Petersburg Landmark

In the early evening of August 25, 2006, a fire ravaged St. Petersburg's Troitski (Holy Trinity) Cathedral, leaving its famed blue dome in ruins. Once one of the largest wooden domes in Europe, the cathedral's bright blue cupola had been a signature feature of the St. Petersburg cityscape since the mid-nineteenth century.

"This beautiful blue dome was a major St. Petersburg landmark in a more run down area of the city," says Colin Amery, director of WMF in Britain who has just published on the architecture of St. Petersburg (see page 47). "Hopefully this church can be re-built and avoid the current mania for new designs in this city."

The fire started on wooden scaffolding surrounding the dome and destroyed the cupola in a matter of minutes, though firefighters managed to bring the blaze under control before the rest of the cathedral suffered extensive damage. The church was undergoing restoration that had been



planned since 1990, when the Soviet government returned the cathedral to the Russian Orthodox Church.

Lack of funds meant restoration had proceeded in fits and starts since the church reclaimed the cathedral, and work on the cupola began only in 2004.

Now back at square one, the church is debating whether the new dome should be constructed of wood or replaced with a lighter and more economic metal one. The cost of replacing the dome is estimated to be as high as \$13 million.

—ALEXEI LEPORC

HERITAGE AT RISK

Preliminary Damage Assessments Following Lebanon-Israel Conflict

In early September, less than a month after the cessation of hostilities between Israel and Hizbollah—which took place between July 12 and August 14, 2006—UNESCO dispatched a mission to assess the damage to World Heritage sites in Lebanon. Among the sites visited by the mission—which was led by Munir Bouchenaki, current director of ICCROM—were Anjar, Baalbek, Byblos,

and Tyre, as well as Saïda and Chmoun, the latter two on UNESCO's tentative list.

Although these sites had not been hit by artillery fire, they nonetheless sustained moderate damage. At Baalbek, cracks that appear to be recent in parts of the site should be monitored. In the village, several historic eighteenth- and nineteenth-century buildings were damaged, including an old suq, which had been bombed. At

Tyre, local archaeologists said that bombings near the site damaged frescoes within a Roman tomb, however, the damage observed by the mission appears no greater than that observed by this writer five years ago. At Byblos, traces of oil from a bombed power plant were found on the walls of two medieval towers at the entrance to the

port. A \$100,000 emergency project will train people and provide equipment for cleaning the spill before winter.

While the mission was unable to verify accounts of destruction of cultural heritage sites in the south, especially at the villages of Bint Jbeil and Chamaa, a mission from GAIA Heritage, a Beirut-based cultural resources management agency, was able to visit the area. A number of churches, mosques, and historic buildings, including a twelfth-century citadel in Chamaa, had been hit and a rapid assessment was made on their present conditions and needs. Archaeologist Joanne Farchakh has also documented serious damage to the historic core of Bint Jbeil.

Both UNESCO and GAIA Heritage are in the process of preparing for the detailed assessment and monitoring of sites and the repair of damaged properties. WMF hopes to provide assistance where urgently needed.

—GAETANO PALUMBO



MONUMENTAL MAKEOVER

Archaeologists Voice Concern Over Karnak Temple Renovations

Every day, thousands of visitors line up to enter one of the most impressive sites in Egypt—the Karnak Temple at Luxor. To address tourism access and circulation issues, the Luxor Governorate recently announced plans to create a large esplanade between the first pylon of the temple, where the entrance to the site is located, and the Nile, approximately 600 meters away. This will involve the demolition of many structures on the river bank, including a stadium, houses, a garden, the storage areas of the Supreme Council of Antiquities (SCA), the French Documentation Centre, and the Residence of the French mission to Karnak. Polemics, however, ignited on the issue of demolition based on an apparent lack of preliminary studies on the history of the space between the temple and the river. In particular, critics cited a painting in the tomb of the Dynasty XVIII scribe, Neferhotep, illustrating the existence of a large basin



and gardens between the temple and the river. This evidence alone, according to the French mission members, was enough to put the renovations on hold, a move that angered Egyptian authorities and prompted numerous articles in the Egyptian press. Lately, however, things seem to have improved. The SCA has declared that proper studies will be conducted on the site in advance of works and that an alter-

native location will be found for the French mission. UNESCO has sent a team to the site to investigate its archaeological potential and to resolve the issue of visitor and traffic management at Karnak.

The events unfolding at Karnak Temple are an illustration of the dire need for important sites to be provided with clear plans addressing the needs of conservation, tourism, and scientific research. Management plans are unfortunately still missing at many important sites worldwide. In Luxor, WMF is sponsoring a management planning process for the Valley of the Kings. A draft of the plan, compiled by SCA and the American University in Cairo, is now available for public comment on the Theban Mapping Project website: www.thebanmappingproject.com/about/masterplan.html

—GAETANO PALUMBO

we are proud to be the exclusive full-service caterer for World Monuments Fund



for events please call sarah denby // catering director
sarah@sage-events.com
212.888.2680

sage  events
www.sageevents.com

Seldom are new discoveries made in the course of an otherwise routine restoration project. Yet that is precisely what has happened within a small jewel box of a chapel on the grounds of the great Abbey of Chaalis, 50 kilometers northeast of Paris. There, architects and restorers working to salvage a thirteenth-century building plagued by centuries of water infiltration came upon an extraordinary cycle of murals by the sixteenth-century Italian master Francesco Primaticcio, known in France as Le Primatice (1504-1570). Executed in a mixture of raised stucco and fresco, the paintings—obscured in part by zealous overpainting and clouded by water damage—constitute a rare example of the artist's foray into the realm of ecclesiastical painting and are the sole surviving works of their kind in France.

Thought to have been inspired by Michelangelo's 1508 fresco cycle in the Sistine Chapel and painted between 1543 and 1545, the murals within the Chaalis chapel include a main scene depicting the *Annunciation*, which graces the choir wall, and images of church fathers, apostles, evangelists, and angels bearing the "instruments of the Passion" rendered on the three rib vaults of the ceiling. That this Renaissance wonder could remain virtually unknown to art historians can be explained in part by the mutable history of the abbey.

The Primacy of Primatice

RESTORING AN EXTRAORDINARY SUITE OF FRESCOES BY A SIXTEENTH-CENTURY ITALIAN MASTER IN AN ABBEY CHAPEL NORTH OF PARIS

A BRIEF HISTORY OF CHAALIS AND ITS MURALS

Founded as a Cistercian monastery by Louis VI in 1136, the Abbey of Chaalis, spread over 29 hectares, rose to preeminence in the fourteenth century due in large part to its charismatic and influential priors and abbots. Like many abbeys of the period, Chaalis was "placed in commendam," that is the French king appointed its abbot, usually an outsider, who was entitled to a lion's share of the abbey's substantial revenues. In 1541, François I appointed his cousin, Hippolyte d'Este, Cardinal of Ferrara (1509-1572) Abbot of Chaalis. With his penchant for luxury—evident in his building of the Villa d'Este in Tivoli—the cardinal was instrumental in promoting Italian Renaissance art in France. As abbot, he embellished the 400-year-old abbey with Italianate gardens and architectural features, including a crenelated wall enclosing a rose garden by the Bolognese architect Sebastiano Serlio. It was Hippolyte d'Este who, delighting in Primatice's artistry, commissioned the frescoes within the thirteenth-century abbey chapel.

Born in Bologna in 1504, Primatice had come to France a decade earlier at the invitation of the French king, who had hired the artist to work on his royal palace at Fontainebleau, where he worked closely with fellow Italian Rosso Fiorentino (1495-1540). Together, they began to introduce Italian Mannerist figural elements—elongated and muscular figures in complex poses typified by those of Michelangelo in Rome's Sistine Chapel—into the French decorative arts, rendering them in an innovative mix of painting and stucco relief, which became a hallmark of the School of Fontainebleau. Upon Rosso's death in 1540, Primatice





BUILT IN THE THIRTEENTH CENTURY, THE ABBEY CHAPEL AT CHAALIS, BELOW, IS ONE OF ONLY A FEW OF THE ORIGINAL BUILDINGS TO HAVE SURVIVED INTACT AT THE SITE. RESTORERS, FACING PAGE, CARRY OUT THE DELICATE TASK OF STABILIZING THE TWO PHASES OF PAINTINGS, WHICH RESPONDED DIFFERENTLY TO WATER INFILTRATION.

became chief designer for the king. Shortly thereafter, he began work on the Chaalis chapel murals.

A man of many talents, Primaticcio was charged with everything from designing interiors—including the paintings and tapestries within them—and costumes for extravagant masked balls, to serving as principal architect on entire building projects. At Fontainebleau Primaticcio executed his most famous commission, the *Ulysses Gallery*, a work long since destroyed but known from a drawing dated to ca. 1560 and now in the collection of the Museum of Art in Toledo, Ohio. Aside from occasional trips to Italy, Primaticcio made France his home, living there until his death in 1570, having served as court artist to the king's successors, Henri II and François II as well.

A MUTABILITY OF FORTUNE

As with so many of our most treasured sites, Chaalis' history is marked by periods of prosperity and decline. With waning royal patronage in the later years of the seventeenth century, Chaalis fell prey to neglect, which, over the course of only a few decades, left its buildings in a ruinous state. In 1730, the abbey was given in commendam to a prince, Louis de Bourbon, Count of Clermont, who vowed to renovate the property, a process that began in 1739 under the watchful eye of Jean Aubert, architect of both the Hôtel Biron in Paris and the extraordinary stables at Chantilly. Following the French Revolution, however, Chaalis was at risk again. The abbey was liquidated as a national asset—its works of art auctioned off and its buildings quarried for stone. In 1851, the property was bought by a Madame de Vatry, who transformed the former abbey into her private estate, building a magnificent residence on the site and restoring several of its surviving structures, including the tiny thirteenth-century chapel and the murals within it. While the architectural stabilization was undertaken by Édouard Corroyer (1857–1904), a student of Viollet-le-Duc, work on the frescoes was entrusted to a student of Ingres, Jean-Paul Balze (1815–1884), who, with his brother, Raymond Joseph Antoine (1818–1908), restored the murals between 1875 and 1876. In addition to filling in missing and damaged areas and liberally retouching the lower portions of the scene





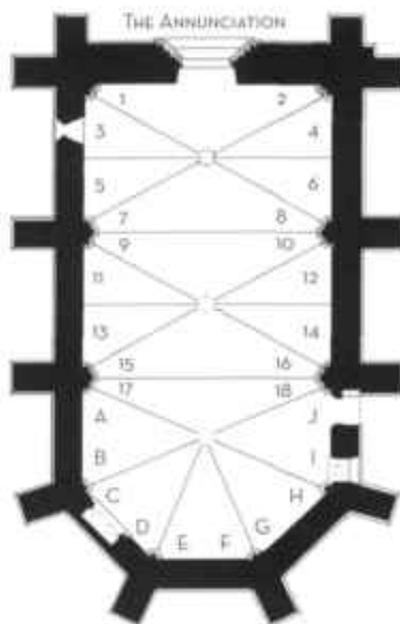
of the Annunciation, the brothers added a number of decorative elements, including the blazons of each of Chaalis' abbots, trompe l'oeil drapery beneath the chapel windows, and painting and gilding of the vault ribs.

It was after this restoration that some scholars—many of whom were seeing the work for the first time—began to question the authorship of the frescoes, suspecting they might be the work of Nicolò dell'Abate, who was known to have assisted Primaticcio on several commissions, including his famed *Ulysses Gallery* at Fontainebleau. Studies carried out during the most recent restoration, however, would ultimately dispel this notion.

Following the death of Mme. de Vetry, Chaalis passed to her nephew and then on to his widow who sold the property in 1902. It was purchased by artist and renowned art collector Mme. Jacquemart-André, who, upon her death in 1912, bequeathed the estate and its holdings to the Institut de France, the site's current owner. Mme. Jacquemart-André is buried in the abbey's chapel.

THE RECENT RESTORATION

Although the Abbey Chapel is one of the few original buildings to have survived intact at Chaalis, until recently it was in a forlorn state. Water seeping through cracks in the masonry had permeated the muraled interior, resulting in a delamination of paint surfaces and the deposition of salts atop the frescoes. In 1998, the Institut de France in collaboration with the French Ministry of Culture embarked on the restoration of the chapel as part of an overall preservation campaign for the site, which attracts numerous visitors each year, particularly during its June rose festival.



IMAGES GRACING THE CHAPEL VAULTS

- 1, 2 Church fathers Gregory and Augustine
- 3, 4, 5, 6 Apostles Matthias, Bartholomew, Jude, and Thomas
- 7, 8 Church fathers Jerome and Ambrose
- 9, 10 Evangelists Matthew and Luke
- 11, 12, 13, 14 Apostles Philip and Simon, James the Greater, and James the Lesser
- 15, 16 Evangelists John and Mark
- 17, 18 Apostles Andrew and Peter

ANGELS BEARING INSTRUMENTS OF THE PASSION

- A 30 coins paid to Judas
- B the Spear of Longinus
- C a hammer
- D Veronica's veil
- E the crown of thorns
- F a pole and sponge
- G a whip
- H a pillar
- I the cross
- J nails

A comprehensive conditions assessment was then carried out to develop a plan for its restoration. During this intensive study art historians Sylvie Béguin and Dominique Cordellier, both at the Louvre, were able to date the original paintings within the chapel to 1543-1545 and firmly establish Primaticcio as their author. The attribution would be underscored by art historian Jean-Pierre Babelon's 2004 discovery of a drawing by the artist in the Louvre's collection, *Un homme assis drapé, regardant à gauche*, which was clearly preparatory for the rendering of St. Matthew on the Chaalis chapel ceiling. As for the participation of Nicolò dell'Abate, he could be eliminated based on the fact that he did not arrive at Fontainebleau until 1552.

In 2003, work to stabilize the chapel and arrest further water infiltration was carried out under the direction of Étienne Poncelet, France's chief architect for historic monuments. Shortly thereafter, a team from ARCOA (Atelier de Restauration et de Conservation Objet d'Art) began the delicate task of cleaning and consolidating the murals within the sanctuary. Carried out under the supervision of a scientific committee led by Jean Pierre Babelon, a member of the Institut de France and curator of Chaalis, the work was underwritten in large part by WMF through its Robert W. Wilson Challenge to Conserve our Heritage and the Generali Group of Insurance Companies. Following a detailed analysis of the paintings to determine what was original and what had been added in the nineteenth century, it became clear the two phases of painting would have to be addressed individually, as



THE CHAALIS MURAL CYCLE BEFORE RESTORATION, LEFT, AND AFTER, ABOVE. CONSERVATION OF THE PAINTINGS TOOK SEVEN MONTHS.



each had responded differently to the water infiltration. Images of the saints closest to the windows had suffered the most, having delaminated in many places from the pictorial ground. In addition to finding the appropriate conservation treatments for the disparate paint layers, it was also important to make a clear visual distinction between the two works yet create a harmonious iconographic program. Restoration of the murals, which cost €870,000, was carried out between December 2005 and June of this year. The chapel formally reopened to visitors on September 17, 2006. ■

—ANGELA M.H. SCHUSTER

The author would like to thank Jean Pierre Babelón, the staff of the Institut de France, and Pierre Jacky of WMF Europe for help in preparing this article for publication.





THE CHALLENGE OF

India

On the eve of its 60th anniversary of independence from British rule, India is charting a new course in preservation.

A

s one of the world's oldest civilizations, India has been influenced over the centuries by cultures from around the globe. From the Roman remains in Arikameddu to the Mughal architecture of the sixteenth-century Emperor Akbar and the distinctive urbanism of French, British, and Portuguese colonizers, India's wealth is the layering of multiple cultures, each of which have been absorbed, adapted, and developed. Today, India faces new challenges in the form of unprecedented economic growth and urban development, which are forcing the nation to assimilate and adapt at a pace far greater than in the past. Such dramatic societal change has also made the preservation of India's extraordinary heritage all the more difficult.

In his keynote address at a WMF-ICOMOS conference held in Sri Lanka in July 2004, archaeologist Senake Bandaranayake said that "conservation is not simply a question of techniques, although we cannot do without these at the highest level of competence. It involves theoretical and conceptual capabilities and a high level of awareness of contextual and historical dynamics—the social,

Since 1996, WMF has supported conservation work at more than a dozen sites in India—ranging from thousand-year-old temples to buildings dating to the British colonial period. Today, work continues at 12 sites, where WMF is sponsoring a host of restoration projects and training initiatives.

WMF IN INDIA



Jaisalmer Fort Projects

Jaisalmer, Rajasthan

WMF has supported three major projects at the medieval, hilltop Jaisalmer Fort in Rajasthan since the site was included on WMF's first Watch list in 1996: the restoration of the Rani Ka Mahal (Queen's Palace) and the adjoining Har Raj ji Ka Mahal (King's Palace); and the documentation and conservation of the fort's defensive walls and slope. Restoration of the Rani ka Mahal was completed in 2002, and the palace was opened to the public, complete with a new visitor center and crafts training center.

In 1999, three bastions of the fort collapsed after a period of unprecedented rainfall. WMF subsequently offered \$500,000 to the Indian government through its Robert W. Wilson Challenge to Conserve our Heritage for the stabilization and consolidation of the fort's walls, and the Archeological Survey of India has matched WMF funding with a \$1 million commitment. The grant is being used for detailed architectural and geotechnical studies designed to restore the bastions and the original drainage systems, to stabilize the hill upon which the "living fort" rests, and prevent its further erosion. A pilot project to restore a critical section of the lower retaining wall, slope, and bastions will begin in winter 2007.



cultural, economic, institutional, and political factors that impinge upon the conservation process." The realization that the cultural heritage of India is not limited to monuments, but is in fact in every facet of life—from small icons of cherished local pride to sprawling urban landscapes—requires dynamic and continuously evolving management skills. Rapid development changes aspirations as much as it erodes historic cities. It is a reality that the attrition of the heritage is due to the fact that monuments, especially those which are unprotected, are subject to vandalism, and many is the historic edifice which has been rendered into gravel for road construction. For protection systems to work in India given the country's emerging global environment, we must position conservation within this context and establish a stake in conservation within the community, with a vision of shared custodianship.

B.K. Thapar, the first member-secretary of India's National Trust for Art and Cultural Heritage (INTACH), a pioneer of the conservation movement in the country, held that culture and heritage are indivisible. While culture represents spirit and belief and is continuous, heritage is a physical manifestation of that which is handed down through the generations. Equally, a monument is not an inanimate spectacle of architecture, but rather each person's legacy and memory.

Chamba Lhakhang Temple at Basgo and Sumda Chung Monastery

LADAKH, JAMMU AND KASHMIR

The walls of the fifteenth-century Buddhist citadel complex at Basgo and the foundations of the three Maitreya temples within it were being eroded by wind and water at such an alarming rate that WMF placed the site on the 2000 Watch list to draw attention to its problems. In 2002, WMF granted funding to the Namgyal Institute for Research on Ladakhi Art and Culture (NIR-LAC) to restore the temple Chamba Lhakhang, which at that time was on the verge of collapse (see ICON, Summer 2006).

Following the temple's structural stabilization and replacement of its roof using traditional Ladakhi methods and materials, the extraordinary mural cycle within the sanctuary was restored—work completed this past summer. Of particular significance in this project is the fact that it has been largely driven by the community: local residents donated their time, labor, and many of the materials required for restoration, and the Indian army stationed in the area also donated materials and transportation. The temple, which was deconsecrated prior to restoration, was rededicated on October 4.

Established in the twelfth century, Sumda Chung is one of the most significant early Buddhist temples in the region. Despite its importance, it has suffered from seismic activity and exposure to the elements. The site was placed on WMF's 2006 Watch list after its adjacent monastery collapsed during heavy rains.



India's cultural heritage falls into many categories—from nationally protected World Heritage Sites like the Taj Mahal, Fatehpour Sikri, or Ajanta and Ellora, to sacred or vernacular architecture as seen at Shekhawati, Rajasthan in the smallest nooks of the country. Much of India's heritage remains in its "old cities" or "walled cities," many of which have been either completely neglected, erased, or subjected to attempts at cosmetic restoration.

The 5,000-odd national and state protected monuments today face the same challenges as unprotected sites. Urban growth obliterates the boundaries, pollution decays stone, mining undermines foundations, and preservation departments of the state are faced with crisis management of immense scale.

Today in India there is a realization that the state requires partnership, as it is no longer possible to protect monuments in isolation from their surroundings, as mandated in antiquated colonial laws. The non-government sector, professionals, national, and international agencies are today stepping forward to bridge this gap between the community and their heritage, taking this shared responsibility into the public domain. The future of India's heritage lies in partnership between its traditional stakeholders and its communities, and leveraging support through NGOs and professionals. Not least is the increasing

Dhangkar Monastery Spiti

HIMACHAL PRADESH

The Director of Tourism in Himachal Pradesh and a local NGO have proposed the establishment of a visitor center, library, and museum at the Dhangkar Fortress, a short distance above the Buddhist Dhangkar Gompa (temple), in an effort to generate income for the monks and local villagers, and to better present the site to the public. The Dhangkar Gompa is one of five major Buddhist monasteries in Spiti, near the Tibetan border, and is badly threatened by geotechnical instability and inadequate maintenance.

The next step is to develop a long-term program for the conservation of the temple and fortress within the overall context of village development, including rural tourism, crafts revival, and other income generation schemes. Funds are currently needed for the documentation of the site and the preparation of the conservation plan to ensure the lasting stabilization of this important site. The monastery appeared on WMF's 2006 Watch list.



Taj Mahal

AGRA, UTTAR PRADESH

In a unique, collaborative effort, the Tata Group's Indian Hotels Company signed an agreement with the National Culture Fund and the Archaeological Survey of India (ASI) in 2001 to undertake the conservation, restoration, and public presentation of the Taj Mahal. Three years later, WMF, through its Robert W. Wilson Challenge, joined this effort by supporting a documentation project consisting of a Geographic Information System (GIS) design and mapping database, and a topographical survey of the site. Surveys of the Mughal gardens and the site's water features and circulation system were completed in 2006 by WMF-sponsored conservators from Italy working together with a local team. The Taj Mahal GIS is now being used by the ASI as a tool to compile and record information about the site to aid future survey and restoration work. This is the first time a GIS database has been used to document and manage a cultural heritage site in India.



role for funding agencies to come together and expand the arena for intervention, shifting from mere preservation to incorporate contemporary challenges and demands from tourism, urbanization, and related problems. Equally complex are the socio-cultural aspects of each site, which require a completely fresh and consultative approach in such a rapidly changing environment.

World Monuments Fund has had a presence in India since 1996 collaborating with NGOs such as INTACH, a Delhi-based organization founded in 1984 with a mandate to preserve the country's tangible and intangible heritage but firmly rooted in advocacy and public participation in the preservation of that heritage. WMF has leveraged funds and developed partnerships with professionals and other NGOs to work in partnership with government agencies such as the Archaeological Survey of India (ASI) in a shared goal of preservation of the heritage both in the public and private realm.

Public-private partnerships are not just about funding. They are about nurturing human resources and building capacities

within the communities to whom the heritage belongs. WMF has invested substantially in this aspect as evidenced by its support of the restoration of the Buddhist temple of Chamba Lhakhang at Basgo in Ladakh (see *ICON*, Summer 2006), which has paid rich dividends in garnering local pride. In Buddhism, there is no concept of restoration, for impermanence is one of its fundamental principles. That the local community which drove the project, and WMF's partners, the Namgyal Institute for Research on Ladakhi Art and Culture (NIRLAC), were able to negotiate a conservation program speaks volumes. It has meant many hours spent reconciling the conflicting imperatives of scientific and technical skills with basic philosophic issues. The need for the community to become active stakeholders in a restoration project secures its future management. No project is sustainable if there is not an inbuilt sense of pride and possession which will ensure preservation for future generations. Much of the heritage in India which has been lost is because of a lack of that sense of custodianship.

Partnerships can also help in finding ways to reinforce traditional and local management systems and skills that sustain a preservation project. This is clearly seen in the Dwarkadeesh temple in Ahmedabad, one of WMF's first Watch sites, where the restoration project led to a remarkable synergy between the skills of local craftsmen and trained professional architects. The architects

Dwarkadheesh Temple

AHMEDABAD, GUJARAT

Within the medieval walled city of Ahmedabad, the dominant form of housing was a *haveli*, a residential complex built around a central courtyard. These dwellings are fast-disappearing due to the pressures of urban development and as people move out of crowded town centers and into the suburbs.

The Dwarkadheesh temple is situated within a *haveli*, and forms part of one of the oldest surviving house-temple complexes in India. After it was damaged in the massive 2001 earthquake, WMF placed the temple on its 2002 Watch list, and granted funds for its restoration. The temple's delicately carved polychromatic wood façade has since been restored in partnership with the local temple trust who mobilized funds from pilgrims, and from the Gujarat state government.



Champaner Archaeological Site

GUJARAT

The Baroda Heritage Trust (BHT) has been lobbying to save the monuments of this important fifteenth-century capital of Gujarat for more than two decades. Champaner, an important medieval city strategically situated along the trade route between Malwa and Gujarat, has a wealth of secular, civic, and religious structures that reveal the sophisticated city planning of the fifteenth century. The threats to Champaner's built heritage from encroachment and unplanned development prompted its inclusion on WMF's 2000 Watch list, and it was subsequently listed as a World Heritage Site by UNESCO. The BHT is involved in developing short- and long-term strategies for Champaner's preservation and management. From a portfolio of proposals submitted to WMF by the trust, the restoration of Atak Fort within the archaeological site was chosen as a priority. In addition, archival research has to be undertaken to accurately restore the military installations and water gardens and present the history of the site to the public. The initial phase of fabric surveys and architectural mapping has been completed and will serve as the baseline documentation for the Atak Fort project and conservation masterplan.



assisted craftsmen in recording the dismantled sections of the temple, which was extensively damaged in the earthquake of 2001, and were so impressed by the way the craftsmen reconstructed the entire front section of the temple that scholars actually came to the site and watched them rebuild it using traditional, time-tested earthquake-proof layering techniques. For WMF to support the project through its Robert W. Wilson Challenge to Protect our Heritage, however, funds from the program had to be matched at the local level. Beyond garnering local support to ensure the success of the project, restoration of the temple prompted additional projects in the Old City, further underscoring the notion that renewal is part of the faith.

The Paradesi synagogue, where WMF undertook a restoration project, is another example of working with community custodians. The main attraction of the sixteenth-century synagogue is its sacred altar and extraordinary Chinese blue-tile flooring. Its Dutch-style clock tower, unused for more than 60 years, had

Dalhousie Square and St John's Church

CALCUTTA, WEST BENGAL

Dalhousie Square was at the heart of the city that served as the first capital of the British Raj in India. When the British moved their capital to New Delhi in 1911, it drew attention and political power away from Calcutta. For much of the twentieth century, the square has suffered from badly planned urban development and massive population growth. Demolition threatens its imperiled buildings and other landmarks.

Dalhousie Square has twice been listed as an endangered site by the WMF (2004 and 2006). A stakeholders' workshop funded by WMF and American Express was held in 2005 to raise awareness and develop a schematic management plan and guidelines for repair and new construction. The local government gave its commitment to the preservation of Dalhousie Square and backed action plans aimed at achieving this goal. Part of the WMF grant will support a pilot demonstration project to restore a prominent building in the square. Local stakeholders have proposed the restoration of Calcutta's original parish church, St. John's, with its early nineteenth-century steeple and classical façades. Additional funds are needed to restore and rehabilitate the church grounds, which are as historically significant as the structure itself.



decayed extensively from neglect. A cultural oddity, with its multilingual clock faces reflecting the multiple layers of Indian society, the tower and its synagogue stood in Cochin as a symbol of multiculturalism long before the phrase became fashionable, and certainly before the assertion of perceived cultural differences threatened sites across the world.

While the destruction of the Buddhas of Bamiyan in Afghanistan and the sacred site of Ayodhya in Uttar Pradesh have come to symbolize religious intolerance in the world, this small, picturesque clock tower, now restored, speaks of a time when communities coexisted, and clock towers were built with multiple influences, drawing from royal, sacred, and civil architecture, using eastern materials and western features, all of which came together in this unique building. The continued existence of the synagogue is due to the dedication of Cochin's Jewish community, who continue to use the building and care for it.

The existence of motivated stakeholders is key when it comes to successfully managing a preservation challenge. The recent discussions about Saint Anne's Church, one of the earliest and largest in Goa, are a case in point. In an unfortunate development, the state government removed the church's designation as a protected site because they did not want to be responsible for the management of a "living" site. The building was subsequently struck by an earthquake, virtually splitting it through the center. Ultimately, the Archaeological Survey of India stepped up, and is now seeking financial support to preserve this landmark building in the "Rome of the East." Although the church has a small congregation, their presence at every meeting ensures that the spiritual dimension of the structure is kept at the forefront, as well as the important role it has in the lives of the local community, which justifies and validates any project to restore the church.

With minimal bureaucracy, a demonstrated ability to manage projects, and the active engagement of the international preservation community in the process, Indian organizations like INTACH have been in-

strumental in introducing higher standards of conservation work in India. While the idea of architectural conservation as an integral part of a holistic plan for sustainable development has been embraced by the international conservation community for quite some time, it is a concept that came into India only in the 1990s through young architects, several of whom had trained abroad in conservation. Their scientific rigor and methodology—espoused by the private sector—represented a paradigm shift from the approach in which ASI's sensibilities are rooted.

That said, the ASI is undergoing a sea change. "What we are seeing now is the ASI forging creative partnerships with NGOs within India and with the international preservation community as a whole to find more efficient and effective ways to manage sites, as well as garner financial support for its projects. In the process, new approaches to conservation problems and innovative methods for solving them are being demonstrated, some unique to India and others based on models previously developed by the international conservation community for similar building

Osmania Women's College

HYDERABAD, ANDHRA PRADESH

One of the earliest and finest classical revival buildings in India, Osmania Women's College was originally built to house the British Resident, or representative to the Nizam (ruler) of the independent state of Hyderabad. Renowned for its architectural merit as well as its historical significance, the structure has nevertheless suffered from years of neglect stemming from inadequate funds available for its upkeep and restoration.

Since its placement on the Watch list in 2002, the trustees of Osmania University have drafted and endorsed a comprehensive restoration plan for the building. With funding by a grant from American Express, architectural research, documentation, and surveys of the building's historic fabric are currently underway. The studies are due to be completed by spring 2007, after which the work will be assembled into a detailed site management plan that will address the priority work areas of the deteriorated structure, including the roof, walls, foundations, and drainage. Substantial funding will be needed to carry out the restoration work.



Saint Anne's Church

GOA

Listed as an endangered site on the World Monuments Watch list in 1998, the late-seventeenth-century St. Anne, or Santana Church, is one of Goa's most elaborate religious buildings. The whitewashed, five-story church with its high vaulted ceiling and embellished wood interior surfaces is a masterpiece of the Indo-Portuguese Baroque style.

Detailed documentation and analysis of the structure has been completed, with the preparation of estimates for the emergency stabilization of the bell tower and repair of the cracks in the nave's vaulted stucco ceiling. The project is being undertaken by WMF in partnership with the Fundação Oriente of Lisbon. Once restored, the church is set to be listed under the "Churches of Goa" World Heritage Site, designated by UNESCO. Funds are still needed, however, for repair work to proceed.



types elsewhere in the world," says Mark Weber, who manages WMF's India portfolio.

Despite ASI's new commitment, problems remain. Most recently conservationists were troubled to learn of new construction at the World Heritage site of Hampi. Thoughtless planners built a modern cable-stayed bridge in the center of this thirteenth-century archaeological site. The absence of management structures or consultative processes in this case threw into sharp relief the challenges faced by protection agencies at even world-class sites like Hampi. While nothing can be reversed in terms of the bridge's construction, it stands as a clear example of why consultative processes and partnerships are the only way to manage India's heritage, scattered as it is across cities and the countryside. In the 20-year history of the public conservation movement many battles have been won, but perhaps the biggest development has been the growth of public

and private partnerships as varied as WMF's efforts at large iconic sites like the Krishna Temple in Hampi or small community-based endeavors like Basgo in Ladakh.

Today these partnerships address the need to not just preserve sites, but to accommodate the aspirations of local people, custodians, and stakeholders; it is an enormous challenge. The former Maharaja of Jodhpur, who is being honored with WMF's Hadrian Award this year, has been an example for the Indian conservation movement. He has deftly incorporated the aspirations of the people of Marwar with the conservation challenges he has undertaken. At the Mehrangarh Fort in Jodhpur, founded in 1459, and the fifteenth-century Nagaur Fort, also in Rajasthan, he has shown how the painstaking restoration of degenerated bricks and mortar can tap into latent local skills, and excite a community, visitors, rural and urban people, young and old alike. Such private entrepreneurs have restored a sense of pride and commitment in the people because of their commitment and cultural awareness. His approach is a model that needs to be emulated, adapted, and adopted across the country, and can only be done in the realm of public and private shared responsibility. ■

Krishna Temple

HAMPI, KARNATAKA

A collaborative project of WMF and the Jindal South West Foundation, the sixteenth-century Krishna temple is situated within the sacred core of the Hampi World Heritage Site, the last capital of the Vijayanagar kingdom before it was pillaged and abandoned in 1565. The Krishna temple, a fine example of the Vijayanagara style, was the largest place of worship in the city. A conservation masterplan for the site was completed in fall 2006, and WMF is currently finalizing plans for a first phase of restoration—the stabilization and restoration of the East Gate, and a parallel project for a conservation program, including a training component to address the deteriorated decorative stucco and brickwork throughout the complex.



PARADESI SYNAGOGUE

Restoring a Beacon of Hope

The oldest surviving Jewish temple in India, the Paradesi synagogue in the southern port city of Kochi, or Cochin, continues to be used by the tiny Jewish community that remains there. Standing at the end of Synagogue Lane, the eclectic buildings of the complex, with their distinctive decorative elements and architectural features, are a testament to the long history of the Jewish population of Cochin. And in turn they stand as evidence of centuries of peaceful coexistence of the many different communities who built their lives in this picturesque coastal city, reaping the commercial benefits of its natural harbor, at the point where the Periyar River flows out into the Arabian Sea.

Built in 1568 on land granted by the ruler, Kerala Varma to Cochin's Jews, the synagogue lies adjacent to the royal palace, in an area that has come to be known as "Jew Town." The original building was burned down by the Portuguese in the seventeenth century, but was soon rebuilt with a unique, richly ornamented interior. It was used for worship by the "white" Jewish community of Cochin, descendants of Jews from Spain, the Netherlands, and other European countries who had settled in the region in the fifteenth and sixteenth centuries, and were members of a vibrant, mercantile community founded upon the Indian Ocean spice trade that centered on the Malabar Coast and the ports of southern India.

In 1996, WMF's Jewish Heritage Grant Program (JHGP) identified the synagogue as one of ten Priority Projects, signaling the beginning of the organization's involvement in the restoration of the complex. Preliminary site assessments, underwritten by the Yad Hannadiv foundation, revealed that of the four buildings within the compound, the clock tower, built in 1761, was the most imperiled, having suffered from years of exposure to tropical weather, insect infestation, and the effects of a high water table. There were cracks in its masonry walls and a rotting interior frame structure. As the most prominent structure within the synagogue complex, the 15-meter-tall clock tower is also its most public symbol, with its three multi-lingual clock faces displaying numerals in Roman, Hebrew, and the local language Malayalam. The original Dutch clock mechanism, which ceased to function in 1936, was removed in 1941 and subsequently lost; unusual for a synagogue, there was also a bell that chimed on the hour.

In 2001, conservators opened up of the tower's roof structure to facilitate the removal of the rotten wood members of the teak framing system. These were replaced in-kind, with new material matching the original species and size. The structure's load bearing walls of soft laterite stone had also decayed extensively and were structurally unsound, and the weight of the roof and clock mechanism had caused the walls to crack, separate at the corners, and splay outwards. Structural restoration work included the removal of the iron tie rods and exterior braces—installed during

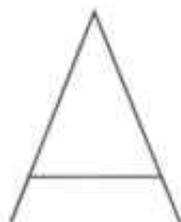


PHOTOS FROM TOP RIGHT: THE PARADESI CLOCK TOWER BEFORE RESTORATION, ITS NEW CLOCK MECHANISM, AND THE RESTORED TOWER ENTRANCE

the twentieth century in an effort to prevent the structure from collapse—and the replacement of missing and badly decayed stones with laterite blocks set in lime mortar. Wherever possible though, the original stone was retained, strengthened, and reused. Upon completion of structural stabilization, the tower was whitewashed with a lime-plaster mix, as it had been originally.

Following the restoration of the tower, Gani & Sons, a firm based in Madras (Chennai), was hired to build a replacement clock with a similar counterweight mechanism as the original. They re-created a mechanical striking clock movement, with two counter-weights that operate the hands on each of the clock faces, and have to be wound up once a week. The mechanism is in turn connected to each of the clock faces, and to a hammer that strikes the old brass bell in the cupola, making it ring on the quarter hour.

The project, which took more than four years to complete, was carried out by local craftsmen and contractors. Restoration of the clock tower, however diminutive in scale, has become one of WMF's most prominent projects in recent years, its visibility as a beacon of hope for a diasporal community increasing as Kerala becomes one of India's largest tourist destinations, attracting both local and international visitors. ■



soaring plane, a surging ship, a swirling staircase. Disconnected as they may seem, these elements all come together in Asmara, capital of Africa's newest country Eritrea, in a veritable Aladdin's Cave of architectural riches. The symbolism characterizes the eclectic buildings of this extraordinary city, which is now slowly revealing itself to the outside world.

For more than three decades, Asmara's hidden wonders were kept secret as civil war raged through the craggy mountains, narrow valleys, and desert plains of Eritrea—then a province of Ethiopia. Guerrilla fighters struggling for independence from successive oppressive rulers finally marched into their newly liberated capital in 1991 and, with peace, Asmara's unique architecture was at last brought out into the open.

Straddling a plateau over two kilometers high, the "city in the clouds" houses one of the highest concentrations of modernist buildings anywhere in the world. It was an experimental playground for the Italian colonizers of the early twentieth century, whose architects and builders were given free reign to dabble to their heart's content.

The result is a mishmash of inspired engineering, packed into an area of four square kilometers, which fits together in the most charming way imaginable. Futuristic buildings depicting the new fascination with machines in the early 1900s stand alongside the simple rationalist styles of the 1930s and the austere monumentalism of the fascist era.

As fascism waned, this too was reflected in the architecture with a return to rustic, classical villas. Intermingled with these various styles are fabulously ornate buildings, such as the Asmara Theatre, the former palace and the Roman Catholic cathedral—neo-classical designs, with touches of Gothic and flourishes of art deco.

But all this history requires preservation, a fact that was quickly acknowledged by the new Eritrean authorities. After the war, hurried and unplanned construction began sprouting everywhere to the horror of world-renowned architects like Naigzy Gebremedhin.

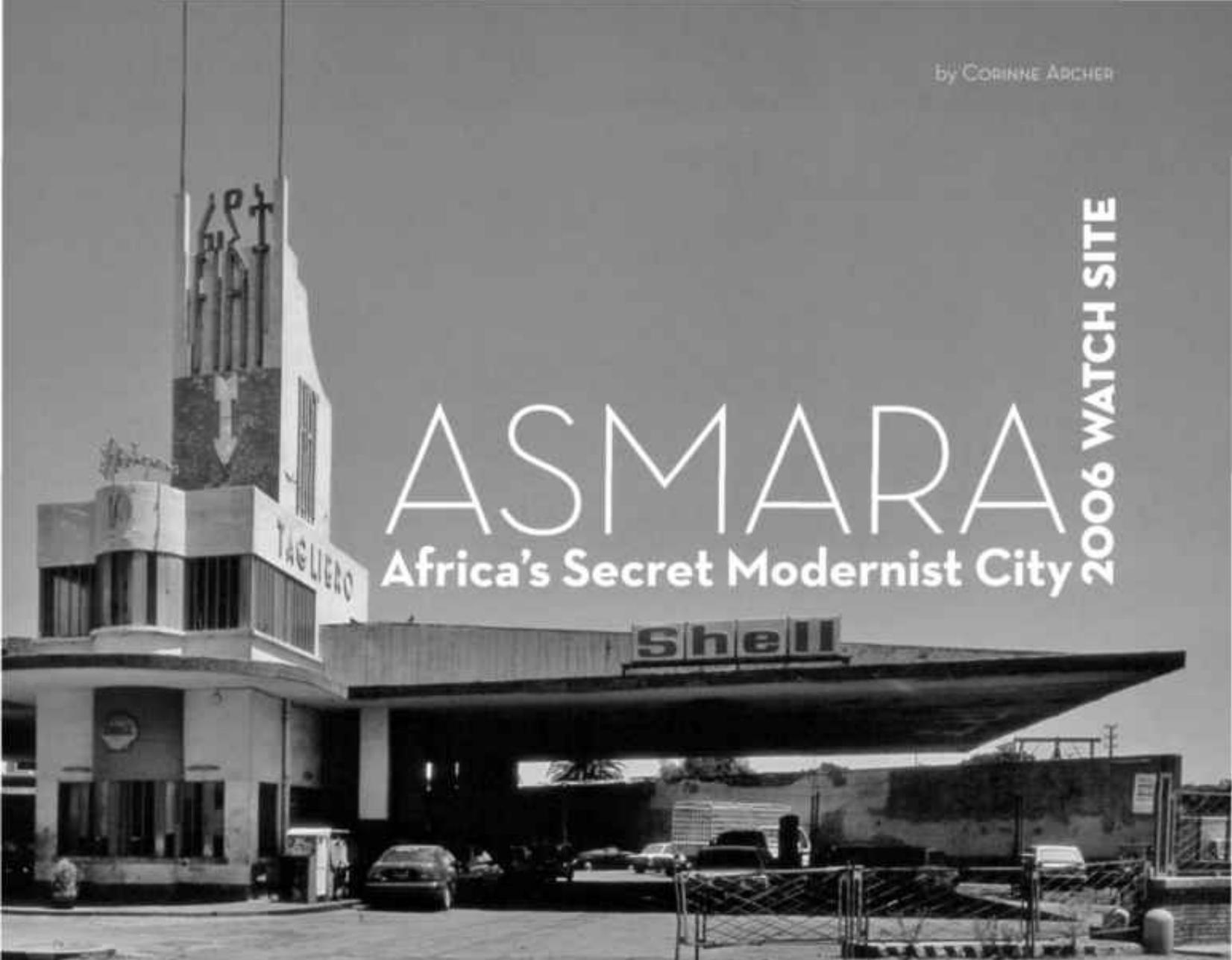
Realization of the threat dawned, and the government placed a building embargo on Asmara's historical center. Naigzy returned to his native Eritrea in 1994 to establish a national environmental program, and became the independent country's first director of environmental protection.

Aided by World Bank funding, he launched an initiative known as the Cultural Assets Rehabilitation Project (CARP) in a bid to save the buildings, many of which had started crumbling badly due to war, isolation, and neglect. He worked as the coordinator of CARP until his retirement in 2004, serving without pay in recognition of the many sacrifices made by fellow Eritreans in achieving the nation's independence.

Before liberation, Naigzy trained as an architect and city planner at various institutions including the Massachusetts Institute of Technology, and lectured at the faculty of building and architecture at Haile Selassie University in Addis Ababa. He then went into private

THE UNSUPPORTED CONCRETE WINGS OF ASMARA, ERITREA'S FORMER FIAT SERVICE STATION ECHO BOTH AN AIRPLANE AND AN EARLIER SERVICE STATION DESIGN BY FRANK LLOYD WRIGHT. THE CINEMA IMPERO, BELOW LEFT, WAS ONE OF THE LARGEST ITALIAN DEVELOPMENTS IN THE CITY DURING THE LATE 1930S.





ASMARA

Africa's Secret Modernist City

practice and his many projects included preparing the masterplans for campuses of the new university system in Ethiopia. When the brutal military regime of Mengistu Haile Mariam ousted Emperor Haile Selassie in 1974, Naigzy joined the Nairobi-based UN Environmental Programme (UNEP) where he headed projects dealing with urban planning and its environmental aspects. In 1994 he left the UN and went to work for his newly independent country.

Naigzy's love for Asmara and its remarkable heritage is infectious. You gaze in awe at the old Fiat Tagliero garage constructed in the shape of a plane with its two enormous concrete wings ready for take off. You wonder at the sight of the Bar Zilli, built to mimic a ship whose bow juts out into Martyrs Avenue—named after the tens of thousands who gave their lives for the country's independence. You linger over a macchiato in the panelled art deco interior of the Cinema Roma café with its zinc top bar alongside the former projection equipment, kept in the foyer as an exhibit.

"This is a city where experimentation with modernism is unparalleled anywhere else in the world," Naigzy points out.

He says much of the Italian architecture in Asmara is *Novocento* and rationalist. The designs are simple, straight lines as evidenced in

the apartment blocks dotted around the city or commercial buildings such as the Hotel Selam—a classic example of the rationalist style.

Round the corner there are more treasures in store. Naigzy takes you inside a delapidated, unprepossessing apartment block. You are stunned by the sight that greets you—a perfectly preserved spiral staircase of yellow-painted concrete swirls that make you feel giddy as you follow them to the top of the building. An Italian experiment with interior decoration.

The Italians, who controlled Eritrea from 1889 until 1941, spared no expense to create themselves a "home away from home." But the building spree really took off in the 1930s when fascist leader Benito Mussolini decided to use the territory as a springboard from which to expand his African empire. Between 1935 and 1941, as Italians flooded into the colony, Asmara's population grew tenfold.

Eritreans were not allowed into the area now known as the "historical perimeter," where vast pavements were constructed for the Italian *passaggiata*, lined with plush cafes for the well-heeled colonizers to pause and take a cappuccino. Solidly-built cinemas, hotels, and restaurants in a variety of styles were erected for their entertainment. Pastel colored villas surrounded by gardens

overflowing with bougainvillea and frangipani constituted the residential areas—an explosion of taste and color.

Walking down Liberation Avenue—the palm-fringed main thoroughfare that has undergone a series of name changes—the eclectic range of Asmara's architecture is on full view. Rationalist blocks of flats hug the sides of imposing, severe fascist buildings such as the former party headquarters, now the Ministry of Education. Across the road is the art deco Cinema Impero with its nearby café terrace. Further up lie the gigantic Romanesque-style Catholic cathedral and the Renaissance-inspired Asmara Theatre. Although many buildings are suffering from the ravages of time and adversity, central Asmara still has the feel of a pleasant Italian town. The altitude means the climate is temperate and the filtered sunlight bounces off the multi-colored buildings, creating hues of pale greens, yellows, and pinks. And from every corner, the tell-tale sign of a café society—the pervasive aroma of roasting coffee.

But Naigzy fears that grinding poverty in Eritrea could hamper the continuation of much-needed conservation efforts. The World Bank project is set to expire at the end of this year. "Given the lack of financial resources, it is likely that conservation work will be given a low priority," he says. "The needs of architectural preservation pale in contrast to health, nutrition, and education."

Eritrea is one of the poorest countries in the world, with over 60 percent of the population living below the poverty line. And the territory has been devastated by war, occupation, and natural disasters for hundreds of years.

Wedged in the Horn of Africa between Ethiopia, Djibouti, and Sudan this tiny nation of nearly four million people is strategically situated along 1,000 kilometers of Red Sea coast. Its location has resulted in a steady stream of invaders and occupiers over the centuries—Turks, Egyptians, Italians, British, and Ethiopians. Each of these foreign occupiers has had a distinct impact on the

creation of an Eritrean identity, resulting in a resilient and fiercely independent people. Eritrea, which is equally divided between Moslems and Christians, was given its name by the Italians, taken from 'Mare Erythraeum' meaning Red Sea in Latin.

The British took over the colony in 1941 after defeating the Italians at the Battle of Keren. But they were never very interested in their new acquisition and in 1952, the UN decided Eritrea should be federated with Ethiopia as an autonomous entity. However, ten years later Emperor Haile Selassie annexed the territory using acts of Eritrean armed resistance as a pretext. Thus began one of the longest civil wars in African history. Eritrea's struggle for independence was mostly fought in isolation after the superpowers took it in turn to support Ethiopia. But the seemingly formidable foe was defeated, the victorious Eritrean People's Liberation Front (EPLF) entered Asmara in 1991 and two years later Eritrea's independence was formalized in a referendum.

Eritrea was peaceful for a while. The guerrilla leaders strove to turn themselves into politicians and create new institutions for the fledgling state. But in 1998, war again broke out with Ethiopia—this time with the EPLF's erstwhile allies, the Tigray People's Liberation Front (TPLF) who had taken control of Ethiopia the same year as Eritrea gained its independence. A skirmish over the border town of Badme flared up into a full-scale war that lasted two years with the loss of tens of thousands of lives. The situation remains tense with the border closed and still to be demarcated.

"The current no-war-no-peace situation will impact negatively on any initiative aiming to raise investment funds," warns Naigzy, who is co-author of the seminal book *Asmara: Africa's Secret Modernist City*, which brought the capital to the attention of the world.

But the Eritrean government plays down any suggestion that historical preservation is about to take a back seat. In fact it was CARP, which is administered by the Eritrean Ministry of Tourism,



ONCE THE OFFICES OF LLOYDS BANK, THIS 1938 RATIONALIST STRUCTURE TODAY SERVES ERITREA'S MINISTRY OF TOURISM. THE RESTORED CINEMA BOHA CAFE, BELOW LEFT, WAS ORIGINALLY SLATED TO BE CALLED CINEHA DUX, BUT THE NAME WAS REJECTED AS TOO BLATANT A REFERENCE TO IL DUCE (MUSSOLINI).



that sponsored Asmara's recent nomination to the World Monuments Fund 2006 list of 100 Most Endangered Sites, a move they believe will aid in their effort to harness private-sector support for restoration of the city.

"This is an equal priority for us, along with other programs," says Information Minister Ali Abdu. "The past is very important in order to build the future." The conservation project, he says, will continue with a budget under the Ministry of Tourism.

However private investors are now paying hard currency for empty plots both within the historic perimeter and in urbanized parts of Asmara. Naigzy is afraid that investors, who have paid dollars for prime land, will want to maximize their return by building "high and wide."

"Persons who have fought against concrete monstrosities may be in for a rude shock," he says. "I hope and pray that one is wrong with this dire prediction."

Ali Abdu seeks to allay any fears in this regard. He admits there have been "one or two mistakes," but stresses that the government is very aware of this potential problem. "We do have a say with the private investors," he says. "We are protecting the historical buildings and we emphasize the importance of this to the investors."

The government, he says, is endeavoring to separate the old and the new by building a modern city around the historical center.

Naigzy acknowledges that up to now the moratorium on new construction or even substantial modification within the historical perimeter still holds. "This is remarkable," he says. "Is it the result

of detached and unadulterated responsibility? Difficult to say. The economy is in stagnation mode, hence no construction."

Whatever their politics and beliefs, Eritreans have one thing in common—an unbridled devotion to their capital city. And the government has continued the trend of building unusual monuments in the city center. Rather than cultish statues or distasteful memorials to commemorate the independence of their country, they built a monument in the form of a huge pair of sandals—the *shidda* worn by the freedom fighters.

Far from denouncing the architecture as a colonial reminder, as in so many other African countries, Eritreans believe their capital is unique. It is this belief that might well propel the push for continued preservation.

"Our architecture is like frozen music," says Ali Abdu. "It's like wine—the longer it stays, the better it tastes. It is magnificent—very, very unique." His favorite buildings, he says, are the art deco pastel post office on the main square, and the former Fiat Tagliero garage.

"African countries are very quick to destroy their architecture," he adds. "But it's not bad to remember the past. You can't cancel history, you can learn from it."

Naigzy agrees. "Eritreans in general and the citizens of Asmara in particular seem to have thoroughly appropriated the colonial architecture, to the extent of almost perceiving it inherently as their own," he states. "There is most definitely a feeling that Asmara is a unique city in Africa, indeed, in the world." ■



LETTER FROM LITHUANIA

WMF's **MICHELLE L. BERENFELD** reports from this tiny Baltic nation

Though it has been 16 years since the tiny Baltic state of 3 million people declared independence from the Soviet Union, Lithuania is still very much a country in transition, and remains a place of sharp contrasts. Most of Lithuania is a vast rural landscape of grassy fields, simple farmhouses, and small towns—one of which, Joniškis, is the site of two synagogues that WMF is helping to restore. Its one major urban center is the capital, Vilnius, a charming city with winding cobblestone streets, pastel-colored houses, and a baroque church on every hilltop—all punctuated by the occasional Soviet constructivist building. The streets of the old city are lined with cafes that would fit in well in Paris, but which serve huge meat-filled dumplings and pickled herring instead of steak frites.

I went to Vilnius to attend the 30th annual meeting of the UNESCO World Heritage Committee—a group comprised of delegations from 21 of the 182 countries that have signed onto the 1972 World Heritage Convention, which promotes international cooperation in protecting significant cultural and natural heritage sites. Each year the committee meets to select new sites to be inscribed on the World Heritage List, a compilation of sites judged to have universal value. Government officials, cultural heritage professionals, conservators, and NGO representatives from all over the globe attend the annual meeting. WMF was invited to participate as an observer, and together with my colleague Gaetano Palumbo, a specialist in archaeological site conservation, I went to Vilnius to learn more about the latest World Heritage nominations and to spread the word about WMF and its programs.

Listening to the proceedings and talking to my fellow attendees, I learned an enormous amount about work at cultural heritage sites around the world. In addition to considering specific sites, from the Stone Circles of Senegambia to Spain's 1893 Vizcaya Bridge, the meeting also addressed a number of key issues in the field. Of particular urgency is the state of conservation in the developing world and in areas of conflict, and the role of international organizations like ours in helping protect sites in those areas.

As a representative of WMF, I was pleased to be able to share information about our work with the group and particularly to tell them about new programs and initiatives developed this year that were designed to address the very themes that kept coming up at the meeting, such as the Annenberg Program for Endangered Cultural Heritage in the Developing World and the Sites in Conflict initiative, sponsored by the J.M. Kaplan Fund.

After the meeting I was able to spend one day traveling to the countryside of northern Lithuania to visit the Red and White Synagogues in Joniškis, sites that WMF supported last year through the Jewish Heritage Program. Riding in a Soviet-era train—with wooden window-frames, metal seats, and Russian signs—I passed through miles and miles of lush grassy fields dotted with tiny wooden houses and barns, and every so often, a town. Lithuania is pancake-flat, so the sky seemed to stretch out forever.

When I arrived in the regional center of Siauliai, I was met by a young English woman, Sarah Rabagliati, who helped the team in Joniškis develop their proposal to WMF. After a brief stop at the Hill of Crosses, a small hill covered with an extraordinary number



BAROQUE FINERY CONTRASTS WITH SOVIET-ERA ARCHITECTURE IN CENTRAL VILNIUS, OPPOSITE. THE RED SYNAGOGUE IN JONIŠKIS, LEFT, AWAITS RESTORATION. MICHELLE L. BERENFELD, BELOW, VISITS THE SURREAL HILL OF CROSES, BULLDOZED REPEATEDLY BY THE SOVIETS. THE SITE IS A NATIONAL ICON.

of crosses of all sizes and types and one of Lithuania's most famous monuments, we headed for the two synagogues of Joniškis. The Red Synagogue and the White Synagogue were built in the nineteenth century and served a thriving Jewish community until World War II, when most of the Jewish population of Lithuania perished in the Holocaust. The two buildings, one a stately Gothic-inspired brick building (Red) and the other an elegant stuccoed structure with baroque elements (White), were abandoned and reused as a warehouse and a gymnasium, respectively, during the Soviet era. The buildings are surrounded by a series of drab apartment buildings and a line of shops which hide the synagogues from view from the main street in town. This odd arrangement is one of the reasons why they survive today—during World War II and while the area was under Soviet rule, would-be vandals went right past them without realizing they were there. The Jewish star on the façade of the Red Synagogue is the last one surviving in the country thanks to this accident of history.

Not long after Lithuania declared its independence, a woman working in the Joniškis municipal office for culture and history, Giedre Rakstiene, decided that the synagogues should be restored and that their history should be shared with the local community. For 13 years, Rakstiene has spearheaded this effort and has worked tirelessly to repair the buildings. So far she has managed to gather a small group of dedicated colleagues and has raised funds from the municipality and other sources to stabilize the buildings and remove additions like Soviet-era showers for the gymnasium and an apartment built into the Red Synagogue. Most recently, the team has been able to completely restore the roof of the White Synagogue and this past summer, WMF provided funding for the waterproofing and stabilization of its foundations. The Red Synagogue is the next priority as temporary patches for the roof must be replaced with a permanent solution before the building suffers through many more Lithuanian winters.

In addition to the physical preservation of the buildings, Rak-

stiene and her colleagues have also worked to share the history of the synagogues—and by extension, the lost Jewish community of Joniškis—with her community and with visitors. She has organized concerts, exhibitions, and tours of the site, which have been attended by the largely non-Jewish local population (there is one Jewish man remaining in the town) as well as members of the Jewish community from Siauliai, and Jewish heritage tourists visiting Lithuania.

As we relaunch the Jewish Heritage Program this year with renewed focus on the participation of local communities in our projects, we were delighted to have the opportunity to visit the dedicated advocates for the Joniškis synagogues and to see how their work has encouraged local interest in Jewish history and its preservation. We hope to continue to provide additional help to the Joniškis team through the Jewish Heritage Program and to help other sites achieve similar successes. ■



Dorothy "Dot" Phillips, a 76-year-old resident of Bay St. Louis, Mississippi, is the consummate hostess, even while entertaining in a place that is not, strictly speaking, her home. On a fiercely hot June afternoon she's serving coffee and cookies to a small group that includes Marty Hylton, the World Monuments Fund Initiatives Manager, who's come to visit Dot at her temporary quarters at 115 Carroll Avenue. Until Hurricane Katrina hit, Dot entertained visitors a few blocks away, at 222 North Beach Boulevard, a two-story Americanized version of the Creole Cottage constructed ca. 1840 that was a fixture in one of Bay St. Louis' many historic districts.

But Katrina's ten-meter storm surge devastated Dot's home, leaving her in a quandary: demolish the historic structure that's been in the family for six generations and start over, or invest the enormous amounts of time and energy needed to restore the house. She's decided on the latter course, thanks in no small measure to the efforts of WMF.

A month after Katrina struck the Gulf Coast, WMF and its partners, the National Trust for Historic Preservation, the Preservation Trades Network (PTN), and the University of Florida College of Design, Construction, and Planning launched a program

In Katrina's Wake

WMF helps two communities devastated by the storm restore a sense of place

by ERIC POWELL

to assist historic districts affected by the storm, Recovery has been slow, thwarted by a number of issues—including loss of infrastructure, lack of resources, and lingering questions about rebuilding—but WMF and its partners are successfully working with local groups, with a focus on Bay St. Louis and New Orleans' Holy Cross neighborhood in the Lower Ninth Ward, to stabilize landmark properties, prepare buildings or properties for reoccupation, and plan for long-term restoration.

"We bring decades of international experience in preserving the historic fabric of communities ravaged by man-made or natural disaster," says Hylton. "From Venice following the flood of 1966 to Mostar in Bosnia-Herzegovina following the Balkan conflict in the 1990s. We can use this experience to assist with recovery from the largest natural disaster in US history."

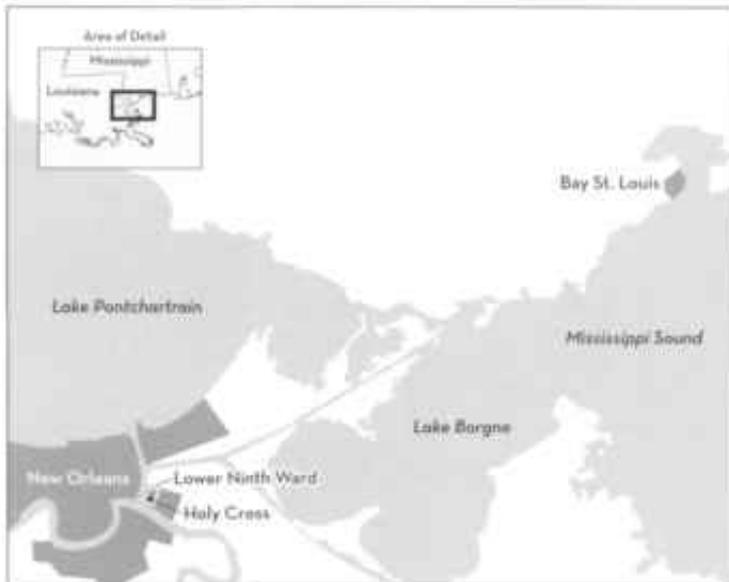
WMF is now a household name in Holy Cross and Bay St. Louis and Hylton is a familiar and welcome face in places as different as the Hancock County Historical Society and Holy Cross' Greater Little Zion Missionary Baptist Church, one of only two churches now active in the Lower Ninth Ward. As WMF's liaison to the impacted communities, Hylton has heard story after story about the storm. Dot, who weathered the hurricane with her brother Russell at 222 North Beach Boulevard, has one of the most harrowing.

"I don't know what I was thinking, but as the water started to come in I got a mop and bucket and started to try to get the front of the house dry," says Dot. "We were far from realizing the scope of this thing. The water kept coming and the wind finally blew the door open and I could see the gulf, with its white caps, coming up to





RAY ST. LOUIS, MISSISSIPPI, RESIDENT DOROTHY PHILLIPS STANDS IN FRONT OF THE REMAINS OF HER CA. 1840 HOME. A WMF-SPONSORED RESTORATION PROJECT HAS SINCE STABILIZED THE STRUCTURE.



WMF'S MARTY HYLTON ASSESSES THE PHILLIPS HOUSE WITH SCHOOL OF VISUAL ARTS STUDENT KIMBERLY MERCHANT, WHOSE DESIGN FOR THE INTERIOR OF THE HOUSE WON HER A PRESTIGIOUS DONGHIA SCHOLARSHIP.

the house. Russell and I ran to the back of the house. I wouldn't leave, but Russell kept running through the side door to check on the house. He would come back and say 'the front porch is gone,' 'the breakfast nook is gone.'" The two spent the next eight hours waiting for Katrina to pass. "It left an awful black sludge, a black mud that was so thick, we couldn't leave to check to see who else was alive."

Her neighbor Kevin Guillory's house was simply washed out to sea. He survived by clinging to a tree. The late eighteenth-century shotgun belonging to Charles Hecker right next door to the Phillips house was left in almost complete ruins. North Beach Boulevard as a thoroughfare has ceased to exist.

When they did emerge to inspect the damage, an eerie sight greeted them. "There was Uncle Sam's head," says Dot, who stored the costumes for her krewe (or Mardi Gras parade group) the "Marching Fools from Istanbul" upstairs. "The storm somehow swept them out too. There were frog heads, dog heads, all our costumes from years past, scattered on the ground." She shakes her head at the memory. "You had to laugh," says Dot. "We were

lucky to be alive."

Katrina destroyed more than 60,000 buildings in Mississippi; as many as 1,000 of these were National Register landmarks, including most of the structures that made up the Shearwater Pottery Compound in Ocean Springs, Mississippi (see page 35). The Mississippi Heritage Trust, a partner of WMF's on the Gulf Coast, has estimated that 2,000 historic properties, the majority private residences, remain vulnerable to demolition as owners lack the understanding, funding, or fortitude to stabilize and restore their homes.

Over the past year, WMF has worked with national partners to present alternatives to demolition along the Mississippi Gulf Coast by sponsoring demonstration restoration projects on building types common to the area, such as the American Creole cottage, and typical post-disaster conditions, such as a house washed from its foundation by the storm surge. Two of the demonstration projects are in Bay St. Louis: Dot's home, also known as the "Trawick-Phillips House," and the Hecker House next door.

The first project was to document and salvage what remained of the Hecker House, one of the oldest structures in Bay St. Louis. Access to the site proved so difficult that special measures were taken to move in the heavy equipment needed to assist with the operation. Working with the



Saving An Artist's Home

"It's like you've lost people," says Leaf Anderson as she surveys what remains of Ocean Springs, Mississippi's fabled Shearwater Pottery compound. A ten-hectare site overlooking the Gulf of Mexico, the compound, a National Register Historic District, has been the home of the artistic Anderson clan for three generations. Just three of the 15 buildings in the property were left undamaged by Katrina. Thousands of paintings, works of pottery, and woodcuts were destroyed or heavily damaged in the storm.

Leaf's voice trembles as she points to a small cottage. "Daddy's house was washed off its foundations. But it's still here." The small house, once the home of Walter Anderson, posthumously recognized as one of the great Southern contemporary artists, was built around 1850. For the Andersons today, the cottage is the compound's spiritual center.

A demonstration project sponsored by World Monuments Fund and the Mississippi Heritage Trust got the cottage back on its foundations, but work remains to be done. Inside are a group of eclectic, acrylic murals painted by Walter Anderson. Birds, cows, and other animals cavort on the walls of the kitchen and bathroom. A WMF grant has allowed conservator Rosa Lowinger to visit the site, most recently in August, to assess the murals and develop a strategy for their restoration.

"The murals are very vulnerable," says Lowinger. "There has been heavy water damage, but we can save them." WMF hopes to raise the funds to assist in the murals conservation. A historic preservation easement placed on the property as part of the demonstration restoration project will hopefully ensure that the murals are enjoyed by the public for generations to come.



Hancock County Historical Society, the house was dismantled and what remained of the original materials was put in nearby storage. The Society hopes to reconstruct the house and use it as an interpretive center documenting what was lost and describing how Bay St. Louis physically changed as the result of the storm.

One of the most active societies on Mississippi's Gulf Coast, the Hancock County Historical Society's mission to record the town's past has taken on a new sense of urgency. "We had 576 landmarks structures in town," says society president Charles Grey. "Half of those are now lost. And I mean they are gone—including my own."

One of those landmark structures, Dot's house has been stabilized, and a temporary roof installed. As a means of conveying appropriate preservation planning to local homeowners, WMF has supported the completion of a historic structures report that documents the Phillips House's past and existing conditions and lays out plans for its restoration. Dot and her family are comforted by the idea that their choice to restore the house is being supported. "This house is my link to the past," says Dot's daughter, Noel Fell. "Six generations have lived here. My heart and my hope is that we can see the house as it originally was. We want the warmth of the house back."

Approximately half of the 8,000 pre-Katrina (or pre-K, as some residents wryly describe it) population has returned to Bay St. Louis. The Aiklen family is just one. "There was never any question that we would come back," says Kathleen Aiklen, who evacuated to California with her husband and three daughters and has been back since June. "But when you walk down the beach road it's the strangest, oddest experience. It's as if you were looking at dollhouses, because houses are just split open."

The impulse to stroll down what used to be North Beach Boulevard and survey the damage is irresistible. While the sight of missing houses, devastated buildings, and dying live oaks is dispirit-



In Katrina's Wake Restoring a Sense of Place

An exhibition of photographs by

STEPHEN WILKES

through December 1, 2006

WORLD MONUMENTS FUND
GALLERY

15 East 27 Street (Madison and Fifth Avenues),
New York City

Tuesday-Friday: 1-5pm
evenings and Saturdays by appointment
646-424-9594 or wmf@wmf.org

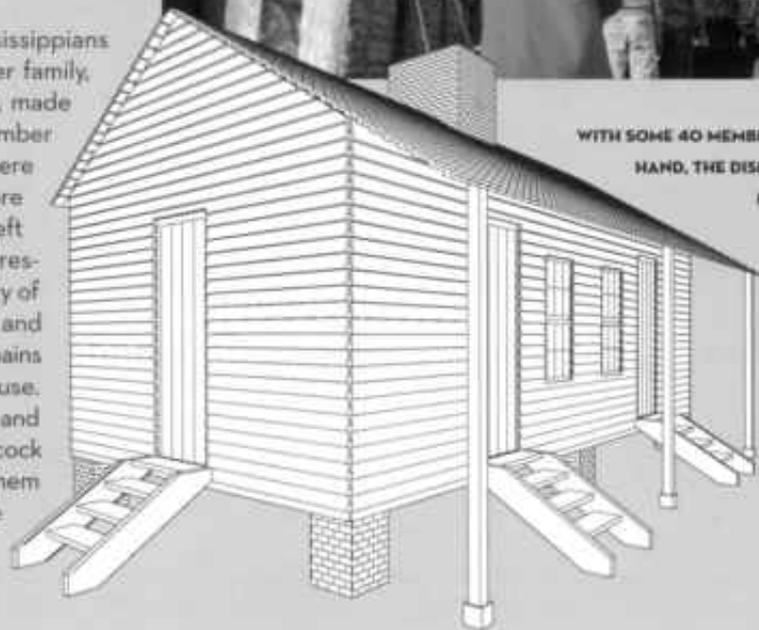
Admission is free

Alternative to Demolition

The late eighteenth-century Hecker House was once among the oldest homes in town. Facing the Gulf of Mexico along Bay St. Louis' elegant North Beach Boulevard, the house was originally a two-room cottage. Over the years it was modified until it resembled a shotgun house with a side "gallery" or porch. The small home was an important contributing structure to the Beach Boulevard National Register Historic District. Then Hurricane Katrina hit.

During the storm, a live oak tree fell on the house, demolishing the roof and front porch and revealing a hand-hewn timber frame, original plaster walls, and finishes concealed by later paneling and modifications. The house was re-discovered by timber framer Rudy Christian, vice president of the Preservation Trades Network, and WMF representative Marty Hylton during their first mission to the Gulf Coast a few weeks after Katrina.

Like tens of thousands of other Mississippians faced with their home in ruins, the Hecker family, who has owned the property since 1956, made the tough decision not to rebuild. In December 2005, in an effort to demonstrate that there are alternatives to the demolition of the more than 2,500 landmark properties Katrina left in partial ruin, WMF and its partners the Preservation Trades Network and the University of Florida College of Design, Construction and Planning documented and salvaged the remains of the original two-room portion of the house. Antique timber frames, plaster walls, doors, and windows were all put in storage. The Hancock County Historical Society intends to use them to reconstruct the house, which will serve as an interpretative center dedicated to documenting the more than 250 historic properties lost in Bay St. Louis.



WITH SOME 40 MEMBERS OF THE COMMUNITY ON HAND, THE DISMANTLING OF THE HISTORIC HECKER HOUSE FOR FUTURE RECONSTRUCTION SERVED AS A BALLYING POINT FOR THE SMALL TOWN OF BAY ST. LOUIS.

ing, anyone passing Dot's house can't miss the signs of stabilization and repair. Graffiti on the side of the house reads: "222 North Beach Blvd. is being restored!"

Some 100 kilometers to the west, New Orleans' historic Holy Cross presents a stark contrast to Bay St. Louis. Some of its 2,000 properties—mid-to late-nineteenth-century shotguns, Creole Cottages, and postwar suburban ranch houses—were badly damaged by the one to two meters of water that poured into the area from the nearby Industrial Canal levee break. But the houses, while damaged, are largely intact. There are none of the ruins that make driving through Bay St. Louis or the neighboring Lower Ninth Ward such a painful experience.

Still, Holy Cross Neighborhood Association president Pam Dasilell puts the number of residents back at less than 300 out of the more than 5,500 who lived in the area before Katrina. Utilities have yet to be restored to some parts of the neighborhood, and there is virtually no infrastructure. Less than a dozen businesses are open in the general vicinity. The population of New Orleans as a whole is estimated to be only one-third its pre-Katrina total of 480,000.

This means the neighborhood is a virtual ghost town. Here and there a visitor can spot a moving van, or cars full of volunteers from out of state on their way to gut a home. But for the most part, there are only empty streets and the inevitable sound of cicadas.

On a recent week in June, though, there is at least one block in Holy Cross that is an exception. The corner of Lizardi and Chartres streets, the home of the Greater Little Zion Missionary Baptist Church, is filled with the sound of hammers and saws coming from all directions. Behind the church, Derrick Rattler is back repairing his 1863 shotgun. Up Lizardi, Charles Banks, a carpenter who has made pews for many of the churches in the Lower Ninth Ward, is hard at work fixing up his daughter's house. For him the job is a kind of memorial—he lost his daughter in Katrina. Hazzlette Gillette, who lives across the street from Banks and is a deacon at Greater Little Zion, never left. He stayed in his house right through the flooding and its aftermath, even attaining a modicum of celebrity by virtue of his televised encounters with relief workers trying to force him to leave. Today he isn't home, though. Gillette is at the church hauling lumber, sistering joints, and cutting wood.

A WMF/PTN Demonstration Restoration Project and Workshop is underway at Greater Little Zion, aimed at reconstructing the church floor using traditional methods sympathetic to the structure's original architecture. PTN members Bill Hole of Eureka, California, and David Gibney of Smithsburg, Maryland are leading the workshop, assisted by Hylton, the Reverend Gilbert Scie, and Deacon Gillette.

Before Katrina devastated New Orleans, 72 churches were active in the Ninth Ward. The congregations were not just anchors and centers of activity for the local community, but also served a large network of former residents who returned to the neighborhood every Sunday. The recovery of Holy Cross and the Ninth Ward will hinge in part on the return of the churches, perhaps the area's most vital institutions.

"There's a need for churches in this neighborhood," says Scie. "And we want to be there for those whose churches aren't coming back." Though his congregation is not yet back to its



REVEREND GILBERT SCIE OF THE GREATER LITTLE ZION MISSIONARY BAPTIST CHURCH AT WORK RESTORING THE CHURCH FLOOR DURING A RECENT WMF/PTN DEMONSTRATION PROJECT. WHILE IT HAS NOT REACHED ITS PRE-KATRINA LEVELS, THE CONGREGATION, BELOW, MEETS EVERY SUNDAY WITHOUT FAIL.





A CARPENTER BY TRADE, HOLY CROSS RESIDENT CHARLES BANKS LOST HIS DAUGHTER IN KATRINA, AND IS NOW RESTORING HER HOME A FEW DOORS DOWN FROM GREATER LITTLE ZION. WHIMSICAL "STEAMBOAT GOTHIC" HOUSES BUILT BY TWO RIVERBOAT CAPTAINS IN 1912, AROUND THE SAME TIME GREATER LITTLE ZION WAS ESTABLISHED, ARE THE NEIGHBORHOOD'S SIGNATURE BUILDINGS.

pre-Katrina level of some 200, dozens of parishioners make the trip to Holy Cross for services each Sunday, some driving as many three hours one way. "It's hard not to focus a sermon on Katrina. You'd think after a year... But no matter what the subject matter is, the devastation of Katrina will always play a part in what you're talking about. You just can't get away from it. It affects you mentally, financially, and spiritually."

Greater Little Zion was the first congregation in the neighborhood to return, and began holding services in a tent in May. While the church was damaged by flooding, almost as much harm was done by well-meaning volunteers who gutted the building, stripping out its original wood floors, which likely could have been salvaged—an unanticipated threat to the flood-damaged buildings of post-Katrina New Orleans.

The historic houses of New Orleans that retained their original materials sustained considerably less damage than homes that had been renovated or buildings of more recent vintage. After flooding, houses with modern dry wall, which contains a paper coating, had more mold damage than those with traditional plaster walls. Original floors, millwork, windows, and doors made of cypress—harvested from the swamps drained to create many of the city's residential neighborhoods—tended to survive thanks to the wood's rot-resistant properties. A significant component of WMF's mission in Holy Cross is to educate homeowners and tradespeople about the benefits of using historic building materials and techniques in repairing their homes.

During the workshop, Bill Hole takes time out to talk with a group of high-school age volunteers from Richmond, Virginia, gutting a house down on Chartres Street. They discuss what materials should be saved and what should be discarded. The conversation results in the house's plaster walls staying intact.

In addition to the restoration of Greater Little Zion, as well as four other historic properties in Holy Cross this fall, this kind of in-the-field encounter is one of the main goals of the WMF and PTN's program in Holy Cross. PTN members rotating through the neighborhood offer free advice and hands-on consultations with property owners in the area seeking to restore their historic homes. Evelyn Stanley, an 80-year-old Holy Cross resident of French-German descent, was one of the first to have her house assessed. "I couldn't turn my back on the house and the neighborhood. I've never lived anywhere else," says Stanley, who still owns the 1898 shotgun her grandparents built. Stanley has seen the neighborhood's transition from a semi-rural suburb where the descendants of freed slaves and Irish and German immigrants who owned property to a largely African-American inner-city neighborhood. "One thing that's never changed is the friendliness of the neighborhood," says Stanley. "If anything, I've made more friends since Katrina."

To reach out to more residents like Stanley, WMF and PTN have launched a Mobile Preservation Unit—a recreational vehicle re-appropriated as a roaming field office—that is staffed by rotating teams of experts in building trades and preservation. To date, WMF and PTN have made hands-on assessments of more than 75 buildings in Holy Cross.





GREATER LITTLE ZION PARISHIONERS, JAZMINE MCKAIN, 6, AND BYRONIKA THOMAS, 15, STRIKE A POSE IN FRONT OF THE MOBILE PRESERVATION UNIT. THE RECREATIONAL VEHICLE WAS INTENDED TO SERVE AS A FIELD OFFICE FOR PRESERVATION TRADES NETWORK VOLUNTEERS AS THEY OFFERED FREE ASSESSMENTS TO NEIGHBORHOOD RESIDENTS TRYING TO RESTORE HISTORIC HOMES.

Still another dimension of WMF's effort in Holy Cross involved working with students from the University of Florida College of Design, Construction and Planning to survey the more than 2,000 buildings in the area and update the records of the New Orleans Historic District Landmarks Commission. Eventually, the data collected by the students, along with other surveys done by the Army Corps of Engineers and others, will be put on a website for the neighborhood association. Information on every single property, including historic photos, will be available online for homeowners and anyone else involved in the reconstruction effort. Hylton hopes the site can be used as a public forum to connect those with a stake in revitalizing Holy Cross and the city as a whole.

"In New Orleans, preservation has never been about the singular monument, but rather the entire historic context," says Hylton. "It is the neighborhoods of close packed wooden shotguns and cottages that remain in danger. That's one of the reasons WMF developed a multifaceted program that addresses the need to preserve neighborhoods in their entirety."

Following up on the successful reinstallation of Greater Little Zion's floor, WMF is sponsoring an International Preservation Trades Workshop in October, which will focus on restoring three buildings in Holy Cross. The personal contacts established through the neighborhood association and Greater Little Zion will be key to the workshop's success.

"Preservation isn't just about buildings," says Hylton. "Buildings aren't anything without the people who they matter to." His time on the Gulf Coast, particularly the week spent on the demonstration project at Greater Little Zion, has been one of the highlights of his career. "It's a small thing, the floor of one building when there are 120,000 buildings that have been impacted. But we were getting our hands dirty. It was progress." ■

Amid Rome's often dizzying chaos, the "Cimitero Acattolico" or Cemetery for Non-Catholics in Testaccio is a particularly tranquil spot. At the top of the hill, near the grave of poet Percy Bysshe Shelley, the scents of pine needles and jasmine flowers intertwine to perfume the air which is otherwise thick with exhaust fumes from the traffic circle below. Down the slope, just beyond an ancient wall near the grave of poet John Keats, wild grasses dance in the shadow of the massive Pyramid of Cestius, itself a funerary monument from 12 B.C. The menacing sounds of Rome's human and vehicular chaos are muted here, replaced by the wraithy whisper of wind through the cypress trees playing harmony to the songbirds and cicadas. Exotic foliage and bursts of vibrant flowers adorn the 2,500 graves of famous foreigners like the son of German poet Johann Wolfgang von Goethe and that of American poet Constance Fenimore Woolson, who wrote, "This cemetery is the only joyous cemetery I know of. Here the flowers always bloom, the birds always sing."

But it was not always such a serene place. The cemetery began around 1748 when the Vatican reluctantly designated the land for the burial of those who could not be interred in Catholic churches or in otherwise consecrated soil. Until that time, the non-Catholics of all ranks and class were buried near Rome's Muro Torto, alongside "impenitenti," mainly criminals and prostitutes who were literally dumped into nameless graves there. It was James Stuart

Grave Situation

AN UNCERTAIN FUTURE AWAITS ROME'S CIMITERO ACATTOLICO, A 2006 WATCH SITE AND FINAL RESTING PLACE OF NOTED ARTISTS, WRITERS, AND POLITICIANS



Ill, ageing heir to the thrones of England and Scotland and in exile in Italy, who begged that he and his fellow members of the English court not be buried in so common a place as the Muro Torto. The land near the Pyramid of Cestius, then on the edge of the city, became the final resting place for the Protestant foreigners, and eventually for non-Catholic Italians and today, for many Catholics who can prove kinship to someone buried there.

While the land was at least marginally better than that relegated to common criminals at the Muro Torto, the non-Catholics still had to follow a strict set of rules for burial. Namely, they could not be buried by daylight and thus the tradition of nocturnal burials by torch light is depicted in many eighteenth-century paintings of Rome. The most zealous of the narrow-minded Catholic community of Rome also instigated problems for the Protestants by heckling them and even attacking them during burial services, which eventually resulted in Roman guards surrounding the cemetery to protect the mourners. The Vatican also forbade the use of the symbol of a cross on any tombs, and, at least until the late 1870s, epitaphs could not contain any suggestion of "eternal bliss" which was relegated only to Catholics.

Initially, there was also a moat around the Parte Antica, the oldest part of the cemetery where the sons of Keats and Shelley are both buried. Roman Catholics dropped dead cats and dogs in the moat for decades, giving the cemetery an unseemly nickname as "fosse dei cani" or the dogs' grave. But in spite of the many abuses against its inhabitants, the cemetery has always been defiantly peaceful. Largely unattended in the nineteenth century, the cemetery was like a country field, overgrown with flowers that had seeded from those planted on the graves. In 1821 when the poet John Keats had nearly succumbed to the consumption that killed him, he asked his dear friend John Severn for advice for where to be buried. Severn told him of the Protestant cemetery in the countryside, alive with blue and white violets and Keats is said to have replied that he "already felt the flowers growing over me."

The cemetery is still a well-kept secret in many respects, but those who wish to protect it by not exploiting it may just destroy it. On one hand, the famous graves of Keats and Shelley attract upwards of 10,000 visitors a year—a drop in the ocean when you consider



that Rome receives upwards of 12 million tourists annually. In a city so rich with cultural gems, the so-called Poets' Cemetery is rarely something first-time visitors to the city make time for, and as such the city of Rome does not consider it a tourism priority worth investing in. But it is, in fact, so much more than a collection of graves. It is an illustrated biography of the city during the last three centuries.

The latest chapter in the cemetery's history includes a barrage of threats that has nearly destroyed the hallowed sanctuary. In 2002, a survey conducted by ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property, showed that 50 percent of gravestones were in need of conservation; 27 percent urgently. Nicholas Stanley-Price, who was director of ICCROM at the time of the survey and who now co-chairs an advisory committee to save the cemetery, says the site is faced with a slow deterioration. "People often refer to a tipping point, a moment or event that leads to the steep decline before you are faced with a huge problem," Stanley-Price told *ICON*. "The cemetery has definitely reached that point."

A quick glance across the grounds shows telltale signs of its obvious physical vulnerabilities—candy-cane striped construction tape encircles collapsed monuments precariously teetering on soft ground. A soil subsidence study has been ordered for late 2006, with the hope of determining just how precarious the situation is. Stanley-Price points out that a lack of supervision and even simple record-keeping make it difficult to ascertain the initial burial practices. Depths of the graves and the city's infrastructure, which includes a nearby subway line and numerous factories within the adjacent blocks all add to the potential problems. The gravestones themselves are also in need of repair. Plastic sheeting covers some monuments, many in varying stages of restoration. Many markers are smooth from wind and water erosion that has literally erased the inscriptions. Weathered scaffolding, some overgrown with foliage, props up the most fragile monuments.

But however detrimental the natural elements have been for this cemetery, blatant mismanagement, from delayed prevention to outright neglect, has been far worse. A financial crisis, which escalated in 1999 with the depletion of a \$1 million endowment given by the family of

ROME'S PROTESTANT CEMETERY CONTAINS THE GRAVES OF SOME 2,500 FOREIGNERS, INCLUDING SUCH LUMINARIES AS THE ENGLISH POET JOHN KEATS, FACING PAGE. KEATS WANTED HIS TOMBSTONE TO READ SIMPLY "HERE LIES ONE WHOSE NAME WAS WRIT IN WATER." BUT FRIENDS WHO FELT HE HAD BEEN ILL-USED BY CRITICS ADDED AN ANGRY PREFACE TO THE ELEGANT EPITAPH.



THOUGH KNOWN AS THE "PROTESTANT CEMETERY," IT HOLDS NON-CATHOLICS AS VARIED AS AVOWED ATHEIST ENGLISH POET PERCY BYSSHE SHELLEY, ABOVE, AND MEMBERS OF THE RUSSIAN ORTHODOX CHURCH, ABOVE RIGHT. THE GRAVE OF ELLA SLOCUM, WIFE OF AMERICAN SCULPTOR FRANKLIN SIMMONS, IS ADORNED BY A STATUE OF THE ARCHANGEL GABRIEL, OPPOSITE.



Clare Benedict in 1962 plunged the cemetery into a €1 million debt. The drop in value of the US dollar played a part in the losses, but whispers of corruption, ranging from pilfered funds to quasi-extortion of family members to pay their upkeep dues also played a role.

Family members like Frank Dabell, an art historian whose father is buried there, calls the past procedures "shameful neglect." He remembers a time several years ago when a wind storm uprooted an overgrown tree next to his father's grave, which subsequently fell into an adjacent tomb. For nearly three years, the tomb was open, despite efforts by Dabell to get caretakers to make the necessary repairs. His mother, incidentally, is buried in the Pere Lachaise in Paris, which he says is far better maintained and families pay nothing. "There should have been enough money to fix that," he told *ICON*. "It's inexplicable. This is, after all, a living cemetery, not just a memorial site."

ICCROM's study notes examples like Dabell's as symptomatic of a lack of financial accountability and strategic planning. The 2002 study brought out a series of recommendations for long-term conservation, ranging from increasing income and instituting cost-saving improvements to what was seen as a last-resort plan—turning over the cemetery to the cash-strapped Comune di Roma, which would have surely led to eventual abandonment. Stanley-Price points out that the Comune di Roma and the Italian state have funded certain restorations of historical significance, but "they do not regularly contribute funds to the cemetery." Still, the Italian ministry of culture does apply its rule of law aesthetically, and each new monument and restoration must be approved under stringent guidelines.

Autonomy of the cemetery and support by Rome's considerable expatriate community coupled with a drive to lure visitors and supporters from across the globe is seen as the only real means for its survival. One need only look south to Naples to see what extended neglect can bring. In the late 1990s, the Protestant cemetery there literally washed to sea, caskets and all. In Naples, years of detachment by the expatriate community and lack of financial support by the city were to blame.

In Rome, the expatriate community and literary tourists have always held the cemetery in high esteem but have not been particularly generous financially. Until last year, family survivors paid only a fraction of what others paid for upkeep in Rome. Now, at an average of €350 per plot, the annual maintenance fees are likely to eventually help bring the cemetery out of debt. Finding a way to tap into the literary tourism market is also under consideration, but charging admission to the cemetery is seen as unsavory.

Since 1945, a group of volunteer foreign ambassadors have overseen the general management of a loosely formed foundation, but they were given little opportunity to do more than deal with immediate crises that arose. In 2005, the Dutch ambassador, Ronald Loudon, who led the committee for four years, retired. Within a few months,



his reluctant replacement, the Danish ambassador, left Rome for another posting. Shortly after that, with no one stepping up to lead the ambassadors' committee, the cemetery formed an advisory committee which has taken the helm at saving the cemetery. According to Stanley-Price, one of the co-chairs of that committee, the focus now needs to be "not just on threats, but on the capacity for crisis." He says, "To reduce any of the potential threats, you need systematic conservation." And that, he adds, "depends entirely on funding."

The cemetery has benefited financially lately after a surge in donations thanks to publicity garnered by making WMF's 2006 list of 100 Most Endangered Sites, but it is not nearly out of danger yet. The advisory committee introduced a "Friends of the Cemetery" organization with varying levels of membership, starting at €50 annually. The cemetery takes about €400,000 annually to run, but, according to Catherine Payling, curator of the Keats Shelley Memorial House and treasurer of the advisory committee, the only way to get out of the financial rut is to turn the cemetery into an example. She believes that the Protestant Cemetery in Rome can eventually be a model by which other foreigners' cemeteries can learn. A variety of innovative cost-efficient recycling plans are in the works, including reusing irrigation water and opening a small plant nursery from propagations of the cemetery's vast

selection of exotic foliage planted by the foreigners, much of which has been left to grow wild and is now strangling the native cypress trees. These plans will certainly help stop further damage, but it may take decades to repair the degraded stones and shore up the sinking soil. Plans also include encouraging donors in Rome, especially those whose families are buried there. The Bulgari family, makers of fine Italian jewelry, just donated €20,000 earmarked for a new watering system for the cemetery. Payling would like to see similar acts of generosity help save the cemetery. "The cemetery as a whole is greater than the sum of its parts," she told ICON. Says Stanley-Price, "It is an extraordinary microcosm of Rome as a center of artists, poets, and sculptors."

And, in fact, the romantic tales of visitors to Rome are what keep the legend of the cemetery alive. Even with its many problems, the cemetery is still a worthy magnet for foreign residents and affluent Romans who have discovered its serenity. And despite the obvious reference to mortality, there is little sadness here. It is a living cemetery, one of the oldest still in use in Europe. One need only gaze out over the sea of gravestones, topped with crosses, domes, and spires to glimpse an often untold part of this city's history. Unlike other sites, here there are no ancient ruins to decipher, no imperial lineage to memorize. All one needs to know is written on the tombs, engraved in English or Italian, Russian, Chinese, and Arabic script. Be they poets, artists, diplomats, or wanderers, they all made their way to Rome to die. Their stones tell tales of love and illness, fortune and misery, and life and death through the dates and cryptic epitaphs. A few years before Shelley's own ashes were interred here in 1822, he wrote, "It may make one in love with death to know that one should be buried in so sweet a place." But the threats to the cemetery, either by a return to neglect or by lack of financial support could make such sentiments an epitaph. ■



AMONG THE BURIED

CLARA WOOLSON BENEDICT

American humanist (1870-1961)

JOHAN NIKLAS BYSTROM

Swedish sculptor (1783-1848)

JACOB ASMUS CARSTENS

Founder of classicism painting (1754-1798)

GREGORY CORSO

American beat poet (1930-2001)

CHARLES DENSMORE CURTIS

American architect and writer (1876-1925)

CONSTANCE FENIMORE WOOLSON

American poet and writer (1845-1894)

ANTONIO GRAMSCI

founder of Italian communist party (1891-1937)

CARSTEN HAUCH

Danish writer and poet (1790-1872)

NICOLA PLATONOVIC KARABCENSKY

Russian lawyer (1852-1925)

JOHN KEATS

English poet (1795-1821)

DORA MELEGARI

Italian poet and philosopher (1846-1924)

THOMAS JEFFERSON PAGE

U.S. Navy Commodore and explorer (1808-1899)

HEINRICH REINHOLD

German landscape artist (1791-1825)

JOSEPH SEVERN

British Consul in Rome (1793-1879)

PERCY BLYSSHE SHELLEY

poet (1792-1822)

WILLIAM SHELLEY

son of Percy Blysshe Shelley (1816-1819)

RIVOIRA TERESIO

Italian archaeologist (1849-1919)

AMALIA ROSSELLI

English poet (1930-1996)

AUGUST VON GOETHE

son of Johann Wolfgang von Goethe (1789-1830)

WILLIAM WETMORE STORY

American sculptor and poet (1819-1895)

RICHARD WYATT

British sculptor (1795-1850)

INSIDER'S GUIDE

VISITING WMF SITES FEATURED IN THIS ISSUE

Abbey of Chaalis, France

GETTING THERE

Located north of Paris on highway 330 (between Senlis and Oissy), Chaalis and the Musée Jacquemart-André are open year-round. Tel: 03 44 54 04 02 Fax: 03 44 54 07 90 e-mail: chaalis@aol.com.

MORE ABOUT IT

For more on Chaalis' history, a calendar of events, and its hours of operation, see www.chaalis.fr. An excellent source on the architecture of France during the period in which the murals in the chapel were painted is *Art and Architecture in France 1500-1700*, by Anthony Blount. For more on Primatice and the painters and architects of Fontainebleau, see Sylvie Béguin's *L'École de Fontainebleau*.

WHILE IN PICARDIE

In addition to Chaalis, WMF has worked to preserve two other sites in the Picardie region that have appeared on the Watch list—the great sixteenth-century Château of Chantilly, the long-term restoration of which is being supported by WMF, Aga Khan Trust for Culture, and the Institut de France, and the Cathedral of St. Pierre at Beauvais. With its transept soaring to a height of 46.5 meters, St. Pierre Cathedral—built between 1250 and 1600—is an extreme expression of Gothic enterprise, but a flawed one as the sanctuary has collapsed on several occasions. Today, a tie-and-brace system supports the cathedral, which has been extensively studied by structural engineers. Debate continues on how best to keep this Gothic wonder standing. (see www.mcah.columbia.edu/beauvais_jmap/jmap.html)



BEAUVAIS CATHEDRAL

India

GETTING THERE

India's major cities are well served by airlines from the United States and Europe, but be sure to book your ticket well in advance since seats fill up quickly, especially during the busy winter holiday season. Most of WMF's Indian projects can be reached quite easily by air or train. For the Jaisalmer Fort in Rajasthan, fly into Delhi and take a short flight to Jaisalmer. From Delhi, you can take a one-day excursion by "superfast" train to Agra and the Taj Mahal. For Champaner and the Dwarkadeesh temple in neighboring Gujarat, you should either fly directly to Ahmedabad from the United States, or fly into Bombay and take a flight or a train from there to cities in Gujarat. You can use Ahmedabad as a base for a short excursion to the archaeological site at Champaner.

If you're traveling from sites in the north to those in the south, you can take a domestic flight to Hyderabad to visit this historic city and the Osmania Women's College. Further south, the Hampi World Heritage Site lies 13 kilometers from Hospet, which can be reached by train from Hyderabad. To visit the Paradesi synagogue, further south in Kerala, fly directly to Cochin from the United States. And if you're venturing to any of WMF's sites in the far north, there are flights to Leh, Ladakh's capital, from Delhi. To reach the remote Spiti Valley and Dhangkar fortress, you can take a flight to Simla and a bus from there during the summer months.

MORE ABOUT IT

Two classic books on British-era architecture are Jan Morris' *Stones of Empire* and Thomas Metcalf's *An Imperial Vision: Indian Architecture and Britain's Raj*. John Keay's *India: A History* is an excellent overview. For a penetrating analysis of Indian democracy

since independence in 1947 see Sunil Khilnani's *The Idea of India*.

INSIDER TIPS

The best time to visit sites in most parts of India is between October to March, when temperatures are cooler. The exception, of course, is those sites in the far north, in Ladakh and Himachal Pradesh, where heavy snowfall means that roads are often closed during the winter months. It's best to visit these areas from June to mid-September.

A great way to travel if you have over a week to spare, is on the "Palace on Wheels," a train that runs from September through April. Starting its journey in Delhi, it takes you to



THE LUXURY TRAIN "PALACE ON WHEELS"

Jajpur and then across Rajasthan to Jaisalmer where you can see the golden sandstone fort. The train then continues to Jodhpur and Udaipur, and then back across to Fatehpur Sikri and Agra. The price of tickets includes not just plush accommodation on board but also entrance fees to the monuments.

In the south, Kerala is a major tourist destination and it's quite easy to find good accommodations in Cochin from where you can explore the city and surrounding region.

Guesthouses in Leh can arrange transportation if you want to visit the nearby monasteries, and trekking companies can organize multi-day treks between monasteries in the region. The Dhangkar monastery is about 25 kilometers east of Kaza, the main town in Spiti, on the Indo-Tibetan border.

Asmara, Eritrea

GETTING THERE

Asmara, the capital of Eritrea, is serviced by Eritrean Airlines, which flies from Amsterdam, Frankfurt, Milan, Rome, Nairobi, Djibouti, and Dubai.

MORE ABOUT IT

A number of excellent books have come out on Eritrea and its architecture in recent years, among them *Asmara: Africa's Secret Modernist City*, by Edward Denison and Naigzy Gebremedhin, *My Fathers' Daughter*, by Hannah Pool, and *Amedeo*, by Sebastian O'Keilly. For an account of the liberation of Eritrea, see *Against all Odds*, by Dan Connell. In addition, an exhibition on Asmara and its extraordinary architecture has just opened at Berlin's Deutsches Architektur Zentrum DAZ (www.daz.de), which runs through December 3, 2006. For general information on Eritrea see www.shabait.com and www.dehai.com.

INSIDER TIPS

Must Do's in Asmara: Enjoy a macchiato on the terrace of the Bar Impero while taking in the passeggiata on Liberation Avenue or an espresso inside the Cinema Roma café, take in a traditional meal at the Blue Nile restaurant or lunch in the shady courtyard



MASSAWA PALACE

of the Casa degli Italiani, down a shot or two of zibib, the local drink—similar to ouzo but tastier. In the evening, listen to traditional music at the Sunshine Hotel.

WHILE IN ERITREA

In addition to Asmara, two other Eritrean sites are on WMF's 2006 list of 100 Most Endangered Sites—the Historic Port of Massawa on the Red Sea Coast and the 1,000-year-old church of Kidane-Mehret,

near the town of Senafe 135 kilometers southeast of Asmara (see wmf.org).

For an amazing journey, drive from Asmara to Massawa, during which time you will encounter three seasons in two hours, dropping rapidly from an elevation of 2,400 meters to sea level. The incredible hairpin turns wind their way through some of the most spectacular scenery in the world—from jagged mountain tops to terraced green hillsides—before arriving at the port city of Massawa with its Arab-influenced architecture. From there, a boat ride takes you to the tranquil Dahlak islands, a divers' paradise.

Cimitero Acattolico, Rome, Italy

GETTING THERE

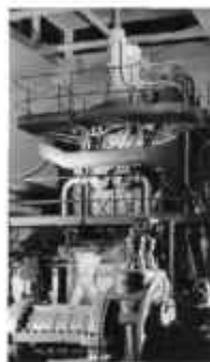
Located at Via Caio Cestio, 6—inside the ancient Roman walls adjacent to the fourth-century A.D. Portal of San Paolo and the first-century B.C. Pyramid of Caius Cestius—the Cimitero Acattolico is open free of charge, Monday–Saturday 9:00 A.M.–5:00 P.M. Plans of the cemetery can be found at www.protestantcemetery.it

MORE ABOUT IT

While there is no shortage of guide books to Rome and its cultural heritage, two wonderful volumes have been recently released—*Rome From the Ground Up*, by James H.S. McGregor, which traces the architectural, technological, and social history of the city, and *The Colosseum*, by Keith Hopkins and Mary Beard, which delves into the origins, history, and myths around Rome's most iconic monument.

WHILE IN ROME

In addition to the late eighteenth-century Cimitero Acattolico, WMF has worked to preserve numerous sites in Rome, including the recently restored Byzantine church of Santa Maria Antiqua within the Roman



CENTRO MONTEMARTINI

Forum (see *ICON*, Fall 2005), Santi Quattro Coronati (see *ICON*, Summer 2006), and the second-century B.C. Temple of Hercules and the first-century B.C. Temple of Portunus. Not far from the cemetery is one of Rome's most intriguing museums, the Centro Montemartini, a former power plant that is now home to an extraordinary collection of classical sculpture from the Capitoline Museum (www.centralemontemartini.org).

Gulf Coast

GETTING THERE

While recovery has been painfully slow along much of the Gulf Coast, the tourist infrastructure in both New Orleans and Mississippi is up and running. Both are easily accessible by car and flights to New Orleans are available from most major American cities.

MORE ABOUT IT

For a gracefully written history of the development of New Orleans see Peirce F. Lewis' *New Orleans: The Making of An Urban Landscape*. *The Art of Walter Anderson* by Colin Eisler is a vividly illustrated introduction to Ocean Springs, Mississippi's favorite son.

INSIDER TIPS

While staying in New Orleans, consider the locally owned Hotel Richelieu at 234 Chartres Street, a mercifully quiet section of the French Quarter. Tel: (800) 535-9653. Many storied establishments remain closed, but the legendary jazz venue Preservation Hall has reopened. See www.preservationhall.com for details. In Ocean Springs the fabled Shearwater Pottery of the Anderson family is still closed, but a visit to the nearby Walter Anderson Museum of Art will afford an overview of the clan's artistic achievements. Tel: (228) 872-3164.

HELPING THE GULF COAST RECOVER

The Preservation Trades Network needs volunteers to assist in their assessments of historic homes. See www.ptn.org, or write Preservation Trades Network, Inc., PO Box 249, Amherst, New Hampshire 03031.

EX LIBRIS

SELECTIONS FROM THE WMF BOOKSHELF

SIR JOHN SOANE AND LONDON

BY PTOLEMY DEAN • LUND HUMPHRIES • 248 PP. • \$60

Because so few monumental works by Sir John Soane survive, he's often considered an irascible outsider, a thwarted loner-genius who could best express his visions when building for himself. He's most famous for his ca.-1800 townhouse in London, an eccentric yet magisterial series of interlaced mini-domes that's now called Sir John Soane's Museum. Over the past decade, scholars have pored through Soane's voluminous archive (he practiced from the 1780s to the 1830s) and reworked their image of his six-person office. His commissions were more widespread, and his marketing techniques canner, than previously believed. He seems to have trolled Greater London often, inspecting, appraising, and helping sell residential real estate and meanwhile winning renovation assignments. For prominent bankers or politicians, the architect would take on jobs as modest as adding bathrooms and bay windows or inscribing letters on a mausoleum. Ptolemy Dean, a restoration architect and BBC personality, has created a street-by-street gazetteer of hundreds of Soane's London buildings. Dean describes every Soane intervention and remaining evidence, even a single marquetry-inlaid mahogany door or brick-vaulted basement corner.

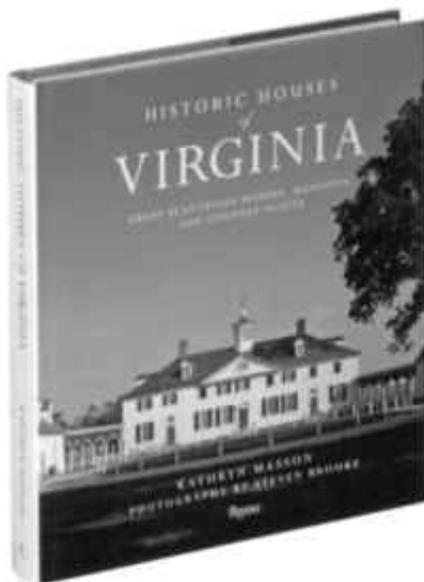


HISTORIC HOUSES OF VIRGINIA:

Great Plantation Houses, Mansions, and Country Places

BY KATHRYN MASSON • RIZZOLI • 256 PP. • \$55

Tobacco tycoons built trendsetting mansions in Virginia throughout the eighteenth century, but after the soil wore out in the 1820s, residential architecture in the state began to stagnate. Rather than make strong Victorian or modernist statements, designers just rehashed the Colonial, Georgian, or Federal glory days. Historian Kathryn Masson has profiled 20 of the state's best houses, all built before 1813 or meant to look that old. Along with usual suspects—Mount Vernon, Monticello, the Governor's Palace in Williamsburg—she has turned up half a dozen rarely published private estates. Owners there are respectful as curators, saving intricate parlor woodwork and slaves' outbuildings with equal commitment. The book has a generous supply of photo spreads of the various properties' garden vistas, showing swaths protected from development. This volume is a paean to the power and success of Virginia's preservationists. Which is fitting since, as historian Calder Loth points out in the foreword, "The preservation movement in this country began with the founding of the Mount Vernon Ladies' Association in 1853." And in 1889, Loth adds, the Association for the Preservation of Virginia Antiquities was formed "as the nation's first statewide preservation organization."

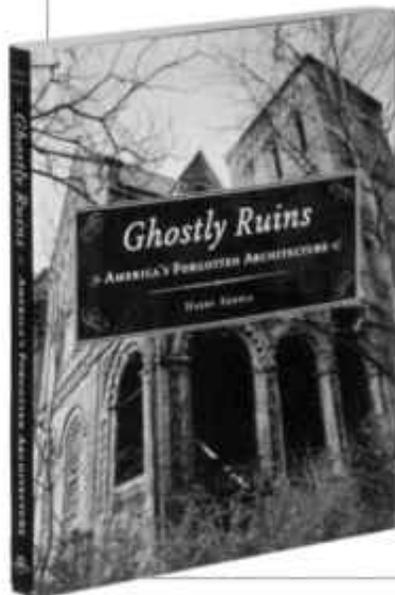


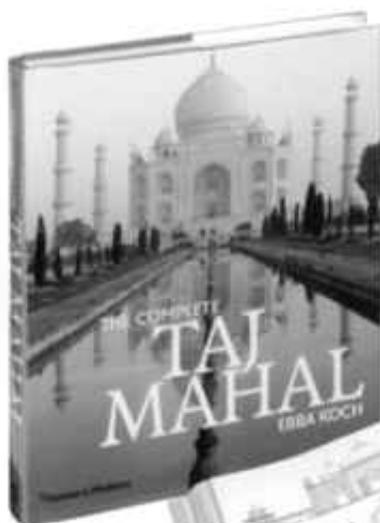
GHOSTLY RUINS:

America's Forgotten Architecture

BY HARRY SKRDLA • PRINCETON ARCHITECTURAL PRESS • 224 PP. • \$29.95

To qualify as one of Michigan preservationist Harry Skrdla's favorite ruins, a building has to be a once-ambitious piece of architecture photogenically crumbling, where now "entropy, unchallenged, always wins." This book, with most pages creepily printed on black backgrounds, juxtaposes archival and recent photos of hapless sites in 12 states. The structures' original purposes can be frivolous (amusement parks), nitty-gritty (an ammo warehouse), or depressing (insane asylums). Despite the subtitle "America's Forgotten Architecture," a number of the attractions—such as Pennsylvania's Bethlehem Steel hulks and Bodie, a stabilized mining ghost town in California—will be familiar to many connoisseurs of decay. The book is not meant, Skrdla cautions, as a tourist's tool. Would-be explorers may have to flee from impending structural failures or perhaps "junkies, derelicts, psychopaths.... Oh yeah, and look out for rattlesnakes." Travelers seeking decrepitude may also find themselves outrun by the real estate market. Since this volume was published, two of its grimmest case studies have already undergone transformations. Danvers State Hospital in Massachusetts has been razed for AvalonBay condos, and Detroit's Book-Cadillac Hotel is morphing into the "Westin Book Cadillac Detroit Residences." A blog-less book author can only hope, Skrdla writes, to "preserve a moment in time."





THE COMPLETE TAJ MAHAL AND THE RIVERFRONT GARDENS OF AGRA

BY EBBA KOCH • THAMES & HUDSON • 388 PP. • \$75

In 1612 a half-Rajput, half-Mughal prince named Shah Jahan married his childhood sweetheart, an Iranian teenaged noblewoman named Mumtaz Mahal. He didn't much love his other two wives or his many mistresses; Mumtaz died in 1631 while giving birth to their fourteenth child. Although building her a white-marble mausoleum consoled him somewhat after her death, "his eyes got so bad from constant weeping that he needed spectacles," writes Ebba Koch, an art history professor at the University of Vienna. Koch describes herself as "the first Western scholar since India's independence" to have won permission for close-up study of the Taj Mahal. In this

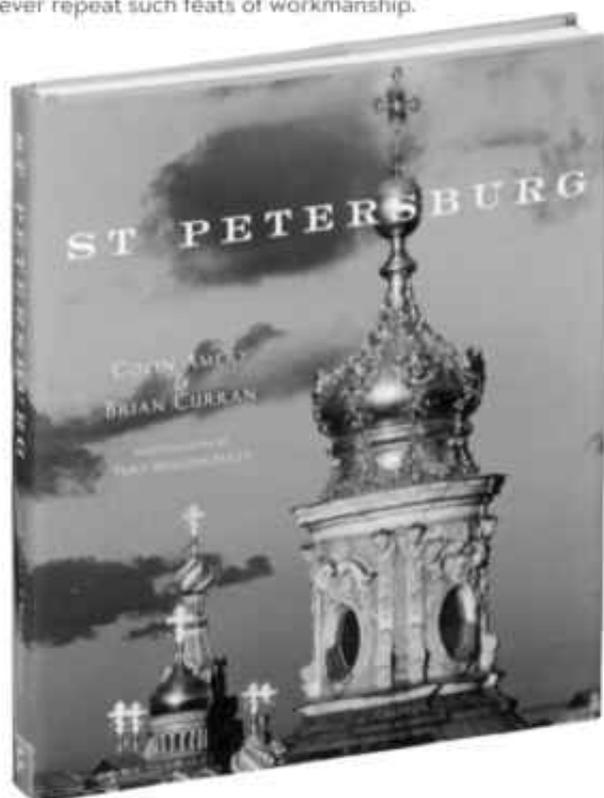
gorgeously illustrated and meticulously scholarly volume, she explains how Mumtaz's monument arose alongside dozens of other aristocrats' tombs and gardens (mostly now vanished). The Taj Mahal has outlived empires, with staff caretakers and Qur'an reciters usually on site. Koch analyzes every section of the complex, from the rubble-filled wooden foundation wells to the cenotaphs inlaid with carnelian and amber flowers, the little-known bazaars and guesthouses, and the grounds

once planted with orchards and herbs. Koch explains phase after phase of restoration, first by British colonists and now by local experts with international advisory teams. Technicians lately apply absorbent clay packs, gentle detergents, and distilled water to the colorfully inlaid walls. The crews constantly battle the side effects of some 13,000 daily visitors. Koch nonetheless recommends visiting—as long as you don't believe the freelance guides' apocryphal stories of Shah Jahan blinding or crippling his artisans so they could never repeat such feats of workmanship.

ST. PETERSBURG

BY COLIN AMERY AND BRIAN CURRAN • FRANCES LINCOLN • 240 PP. • \$60

Multiculturalism has infiltrated Russia via St. Petersburg since it was founded on a Neva delta island in 1703. Tsars and tsarinas kept commissioning eclectic buildings from foreign designers and engineers. The city filled with Baroque, Pompeian, Palladian, Gothic, and Chinoiserie forms, as imported and adapted by Italian, Swiss, German, French, or Scottish court architects. Colin Amery, the World Monuments Fund's director in Britain, and Brian Curran, a Los Angeles-based preservationist, lucidly chronicle how Vladimir Putin's hometown has held fast through changes in tsarist taste and policy. Legend has it that an eagle first drew Peter the Great's attention to the island in 1703, so he ordered his forces to start driving wooden piles for a fortress. ("Let the Tsar tire himself with the founding of new towns," Sweden's King Charles XII scoffed.) Peter's descendants sometimes had to force their subjects to settle at the cold, muddy floodplain. The city has maintained a defiant streak and dark sense of humor while enduring revolutions, purges, and sieges. Amery and Curran cover not only familiar palaces and cathedrals but also overcrowded tenements where worker unrest first seethed. The book includes a few Soviet-era curvy modernist buildings and recent monuments as well. In 1995, a bronze sphinx was dedicated to Stalin's victims. Her face is half-skull, her rib cage emaciated; she brings a sardonic touch of Egyptian Revival to a city that has tried on many architectural costumes.



To purchase titles featured here, click on WMF's Amazon.com link on our website at www.wmf.org. Commissions on books purchased through our website support WMF field projects.

EXPEDITION

CAPPADOCIA

As an archaeologist who has worked in Turkey for most of the last decade, I was embarrassed to admit to my colleagues that until this summer, I had never visited Cappadocia—a region in central Anatolia known for its other-worldly landscape formed eons ago by long-dead volcanoes. This year, I set out for Cappadocia in order to learn more about the region and the extraordinary rock-hewn churches that were carved into the volcanic landscape during the Byzantine empire. As WMF's manager of programs, including the World Monuments Watch, I was particularly interested in seeing the Church of the Mother of God, or Meryem Ana, an eleventh-century sanctuary that was said to be urgently endangered by a massive crack in the rock out of which it was carved.

After a five-hour bus ride through rolling wheat fields (which the Kansan couple behind me assured me looked a lot like home, but with hills) and past an enormous salt flat, I went to meet Halis Yenipinar, the director of the Nevşehir Museum, who oversees the vast area of Cappadocia known as Göreme, where many of the rock-hewn churches are located. When the director and two of his colleagues took me to see the Meryem Ana Church, I was amazed to see that the "building" was actually a large outcropping of rock—a giant boulder, or so it looked to me from a distance—that towered over a deep, narrow valley. A guard unlocked a gate covering small opening in the rock, which we crawled through to reach a ledge overlooking the valley, and finally the church itself. Inside, the arches, columns, and rooms of the intimately scaled church were all carved out of the rock and the walls were covered with elaborate and colorful paintings.

As promised, there was a massive crack in the ceiling of the church, which I soon realized was actually a fissure that ran through the entire rock. Clearly visible from outside, the fissure threatens to cause half of the building to cleave off and fall into the deep valley below. A rock-cut staircase that had once led up to the church from the valley had already sheared off sometime in the last century, and if the crumbling volcanic stone isn't stabilized and the fissure secured, much of the Meryem Ana church will follow suit, probably within a generation. Stabilizing the soft, friable, volcanic material presents many technical challenges, but they are ones, which if solved, could help to save many more of the remarkable monuments at Cappadocia.

Now that we have a better understanding of the threats Meryem Ana faces, WMF is hoping to work with Turkish authorities to save this important and beloved site.

—MICHELLE L. BERENFELD



PHOTOS FROM
TOP: A VIEW OF
THE MERYEM ANA
CHURCH FROM
THE VALLEY BELOW.
A FISSURE IN THE
ROCK ABOVE A
CHURCH WINDOW
FROM THE OUTSIDE,
AND FROM WITHIN.

Where do WMF membership dollars go?



Every day, irreplaceable cultural and historical monuments are threatened by war, development, pollution, natural disaster, and neglect. Your membership support makes a difference. Nearly 90% of all membership donations go directly toward fieldwork and educational programs that have made WMF an international leader in architectural preservation for over 40 years.

Renew your membership today or join online at www.wmf.org.

Call 646-424-9594 for more information.

WORLD MONUMENTS FUND

GEHRY BEAUTY WITHOUT RULES

© 2007 Tiffany & Co. All rights reserved. TIFFANY.COM

INTRODUCING THE FRANK GEHRY COLLECTION

TIFFANY & CO.