



Types and Shadows

Journal of the Fellowship of Quakers in the Arts

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"Heron," 10" X 10," water miscible oil © Joe Godleski

In this Issue...

View art from artists who live in Maine, Arizona, California and Pennsylvania: Joe Godleski, (front and back cover art), Jeanmarie Simpson, Adrian Martinez and Trudy Myrrh Reagan and others



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A. Martinez © Seitz

EIGHTEENTH CENTURY QUAKER BOTANICAL ARTISTS By Adrian Martinez

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FQA is under the care of Trenton Monthly Meeting.

Saint Bernard of Clairvaux, a French abbot in the middle ages and primary builder of the Cistercian Order, railed against the splendor of Cluniac Churches. Bernard thundered, "If you can't avoid the idolatry at least you could spare the expense!" This world was an illusion to him and only the next world mattered. Quakers both past and present, however, believe this world did and still does matter a great deal.

William Penn and George Fox found their civilization stuck between Babel and Babylon and thought it needed to be set aright. Both men were mystics with a practical bent, and saw simplification, not renunciation, as key to a spiritual community. They believed that art was, at best, a useless extravagance and at worst a temptation to sin. Whether you consider it ironic, or an inevitability of human nature, ancient Cistercian churches and Quaker meetinghouses are often aesthetically beautiful in their simplicity—an observation sure to make Bernard scowl and George Fox pass over in silence.

However, art can reveal itself, whether intentional or not, especially in 18th and early 19th Quaker botanical drawings. Most were seen as engraved "reproductions" in botanical books. The originals of two of the best, William Bartram (1739-1823) and Sydney Parkinson (1745-1771), are in English museums.

In Sydney Parkinson's colored drawings of *Metrosideros collina*, *Arum italicum* and *Hibiscus rosa-sinensis*, you can see the studious craftsman but also an aesthetic facility that goes beyond scientific illustration. These works must have been, despite themselves, a delight to the "curious gentlemen" of the Royal Society that commissioned them in the 18th century. Parkinson's plants live in no "space," just a blank white page as background. Without the artistic conventions of hard and soft edges and colors shifting from infinitely reflected lights, the colors and forms are vividly described. The top of the leaf, the bottom of the leaf and the side, all are seen with a poetic intensity that saves them from the tedious didactic imagery of so much charming but uninspired work of that period. Parkinson often fearlessly runs his plants right into and sometimes off the edge of the paper with surprisingly dynamic effect. In *Hibiscus rosa-sinensis* he examines every phase of the flower from bud to bloom in an intellectually lucid and artistically satisfying way. His obvious sensual pleasure at seeing and describing the blossoming Hibiscus as it morphs into beautiful abstract shapes is timeless.

(continued p.8)

A note from the Editor...

I am ecstatic to have readers telling us through *T & S* of your events and successes. I continue to welcome letters to the editor as well. This month I'm happy to have poetry, drama and song writing along with the artwork of **Joe Godleski**. The great blue heron's somber color is perfect for our fall issue. Joe is an enthusiastic artist who has a refined sense of humor. He is pleased with the high level of art creativity in his home state of Maine.

Jeanmarie Simpson's drama representing Mary Dyer was a big hit at Friends General Conference. I'm happy to print her commentary on the drama, *Mary's Joy*, in *T & S*.

Enjoy.

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B. Seitz ©J. Ballinger

News from the F2A Board...



Look us up on FACEBOOK to see the latest in board and member activities. Find us at www.facebook/quakersinthearts and **LIKE** us to let us know you're watching the new communication tool.

In September three board members—Doris Pulone, Phil Furnas and Blair Seitz—met with members of Trenton (NJ) Monthly Meeting to renew FQA's founding relationship there. FQA began at Trenton Meeting and has since then been "under the care of" Trenton though collaboration had waned. Trenton has appointed **Judith Weiss** to be the liaison between the Meeting and FQA. We look forward to reviving our relationship with Trenton MM. Read more on **Facebook**.

In a few days—October 19-20—FQA members will be meeting at Burlington Conference Center, Burlington, NJ, for our annual conference. If you failed to get your registration in you can still show up on Friday evening or Saturday morning for a late registration. Call 610-223-5240.

F2A artists in action...

FQA member **Jnana Hodson**, Dover, New Hampshire, has a selection of her prose poems, *Harbor of Grace*, published as a free downloadable chapbook by Fowlpox Press. The book is available at www.fowlpoxpress.yolasite.com/

[resources/HARBORLAST.pdf](#). Jnana invites us to



keep up with her at her blog, **JNANA'S RED BARN**.

(jnanahodson.net<<http://jnanahodson.net>>)

Jeanmarie Simpson of Tucson, Arizona, seeks submissions for an anthology of Quaker theatre scripts. Please e-mail PDFs only to: jeanmarie.simpson@gmail.com.

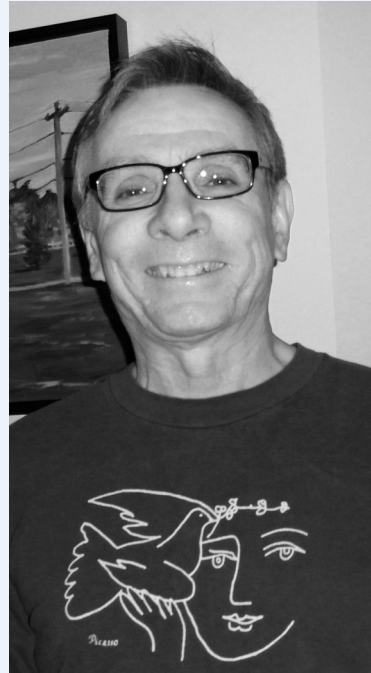
Friends Journal announces that the magazine welcomes art from FQA artists for the May, 2013, issue. Quaker artists' work will be featured. The issue will attempt to answer several questions: 1) What is the role of art in our spiritual lives? 2) What lay behind Friends historical anti-art testimonies? 3) What new forms like remix culture are informing Friends approach to art? 4) Who are new Quaker artists to watch? Submissions are due at *Friends Journal* c/o Barbara Bento by January 28, 2013.

FQA board member, Adrian Martinez, is featured in *The Unionville Times* article— "Artist brings history alive for painting series." Martinez, himself costumed and painted as an Iroquois warrior, led other 18th century characters to historical sites in Marshallton, Pennsylvania, where they were photographed for Adrian to use as guides for his paintings. The event, which included an appearance of state representative Chris Ross, drew tourist spectators. The *Times* article noted, "Martinez, whose acclaimed art career spans 25 years, said he got the idea to focus a series of oil paintings on some of Chester County's lesser-known 18th century heroes about three years ago." **Adrian will speak about this project as well as his highly successful paintings of early Quakers and Native Americans on Friday evening, October 19, at FQA's annual arts conference.** Read more at www.facebook/quakersinthearts.

Trenton, New Jersey, artists will hold an open studio tour on November 10, 2012. An evening reception will be held at Artwork's Trenton Offices.

F2A artists in action continued page 9

T&S interviews
artist Joe Godleski of
Brunswick, Maine



T&S How did you discover your artistic skills?

Way back in my college days, a sculptor friend of mine gave me some left-over paints and canvases after she took a painting class. She preferred clay, hated paint. I started slapping paint to canvas and found I enjoyed the process and that some of the paintings were actually enjoyed by some of those who saw them. I painted in the nooks and crannies of 'working for a living' for 35 years but when we moved to Maine 6 years ago, I started painting with more consistency and purpose, and took workshops and classes to gather some skill.

T&S What motivates you?

A composition and execution that have sustained interest to the eye are what drives me.

T&S How do you find time to do your art?

I've retired from the 'working for a living' thing and have settled into a schedule that allows enough studio time to work on my art.

T&S Do you have venues to show or publish your art? Do you sell your art?

My studio is open for the monthly Brunswick Maine Art Walk and that is a prime method for folks to see my art. Juried shows and benefit shows (such as Arts are Elementary, Coastal Maine Botanical Gardens) are

venues. I also have a couple of one-person shows coming up. Yes, some of my art sells and I get the occasional commission work as well.

T&S Do you belong to an artists' group?

There is support among the artists here in Brunswick. Some of it is facilitated by the Five Rivers Art Alliance. Classes, workshops, talks and community art events bring artists together.

T&S What does being creative mean for you?

Being creative for me means being faithful to the creative process as it works for me, learning from each creative attempt, and moving on when a work is done.



"Pigs," 10" X 8," acrylic block ink on paper © Joe Godleski

T&S What have been your most satisfying moments?

When I look at something I created weeks or months after I've finished it and it still looks good to me (satisfying)—and then somebody buys it because it looks good to them, too (most satisfying).

T&S Do Quaker values of peace, simplicity and integrity have relevance for your artistic expression. Would you like your art to project a message? If so, what would that be?

Well, I like to think my art is direct, straight-forward and faithful to what I see and feel. I make pictures. I am not trying to project a message.

T&S What role does your art play in your life?

The process of making art is relaxing, meditative and enjoyable for me. When it becomes other than that, it is set aside. Looking at art, considering art or thinking about art is just plain fun. My wife and I have been going to museums and galleries together since the early 70s and it is a strong shared interest.

T&S Is there an artist who has been a mentor to you?

I learned to mix a palette from Sarah Greenier and to draw what I see from Kathy Boldt. For a while, I shared a studio with Alan Mast who offered much encouragement and insight.



"Heron—2." 10" X 10," soft block print, acrylic block print ink © Joe Godleski



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Joe's journey: I was born and raised in Pittsburgh, Pennsylvania. I attended the University of Delaware, where I met my wife-to-be, Alexandrine. I graduated with a B.S. in Chemistry and soon went to work in the utilities field. In the mid-90s, I got a Masters in Software Development and Management and transitioned to IT. We re-located to Maine in 2006. I am a recently and joyfully retired Software Manager. I started attending Friends Meeting, the Sunday after 9/11/01 in Farmington NY and became a member at Durham Meeting in 2007.

Mary's Joy - the anatomy of a martyr

by Jeanmarie Simpson

Pima Monthly Meeting, Tucson, AZ

“Is life the most important part of freedom? Is choice? I know some would say these are complicated questions for a woman to trouble herself with.

I'll hang today or I'll go home to my family. I'll sleep in my husband's arms or I'll swing at the end of a rope. My choice....”

When I first learned about Mary Dyer, I was deeply touched – a woman hanged in 1660 for being a Quaker. When I learned that she was a mother of six living children, had for seven years left her family in Rhode Island and sojourned to England where she met the Seekers and through them George Fox, I was fascinated. When I learned she had lost her first child only three days after his birth and that she had given birth to a stillborn, anencephalic baby girl, I knew I would write a play about her.



Photos of Jeanmarie Simpson were made by Arthur Fink at her performance of “Mary’s Joy” at Friends General Conference, 2012.

Theatre has always been, for me, soul archeology. My work as an artist has been served by my drive to understand myself in the world and, at times, my quest for redemption.

The research necessary for the writing of a play about Mary Dyer drove me to examine my own untreated



post-partum depression following the birth of my last child, my only daughter. The feelings of dullness and despair - that led to behavior that led to events the effects of which will never stop resonating – now inform my perception of Mary Dyer's life and choices. It is important to note that I don't consider my personal truth to be worthy entertainment. I don't ask audiences to watch me indulge in self-therapy. The journey – the process of mining my own depths while the subject's life comes into focus – is the pathway that has shaped and framed my work as a theatre artist. Granted, I'm a performer and a writer. I write my work to perform it. There is no separating the two, so as I create the text, I feel the emotional range of the character bubbling forth inside me. But, first and foremost, the work must be entertainment.

By my definition, "entertainment" is not "diversion." When I use the term, I mean the work must engage



the witness – mentally, physically, emotionally, psychologically, spiritually. So I use all the formal traditions of dramatic structure when I write. I enlist every bit of style, editing acumen, every smidgen of linguistic creativity I can conjure. Then I start putting the work out there, reading it to anyone who will sit still for it, and gobble up all the feedback I can get. Since I started working with historical characters, I have opened up my rehearsals. As a writing teacher friend once told me, “poetic license has been revoked!” If I’m going to lose the witness, even for a moment, because their brain gets hung up on an historic inaccuracy, it isn’t worth it. Not to say I always succeed, and I can’t possibly be all inclusive with historical detail, but what I put out there is as clear and accurate as I can make it.



Am I a Quaker artist? No. I’m an artist. And I’m a Quaker. That this most recent work focuses on a Quaker subject is not simply coincidence, but neither is it a choice based on an urge to either preach to the choir or proselytize to the world beyond.

The questions Mary asks at the end of the play, and the conclusions to which she comes, are put to all of humanity. That they happen to speak emphatically to those precepts we Friends hold dear is a bonus, indeed.

Our point of faith, we Friends, is that the Truth makes men tender. Here is my choice, then. Either I expose the immediate truth – that the powerful in Boston who wield the sword will strike me down for defying their banishment decree – or I return to Rhode Island and let the mean world sort itself out. My banishment is imposed because of my

thoughts and words. I have broken no commandment. I have taken nothing away from anyone, but that authority I cannot recognize.

These men hold our lives in their hands.

We have condemned our children and their children, by our cooperation, to lives of obedience and servitude to indefensible oaths and creeds to which their hearts have no natural allegiance. How dare we?! Our children don’t belong to us, they belong to God! They must be given the chance to feel the Light in their own ways, in their own time. Heresy! Yes! I joined a new religion, and for that I will be hanged, unless I choose to leave Massachusetts and never return. (pause)

How can I? Is it not a sin, once I know the Truth, to keep it to myself? Is it not my duty to mankind to share the Truth so they may be made tender? Is my one little life so precious that I cannot offer it in sacrifice for the lives of the multitudes of Friends that follow me?

(pause—the decision is made)

The killing of a mother at the hands of the state will make a mark. I am guilty of thought. I am



guilty of speech. If I don’t do this, free thought will die here, before it’s born.

That men have gone before me is not meaningless, but less

compelling only because they were men, and somehow more dispensable than we who carry water and bear children. (pause) Boston will see me climb the ladder alive and they will watch the life go out of me. My grave will be unmarked and my family will have no claim to my body. I stand before history today.

Thankfully, in New England these events are solemn and not celebrations as we have seen in Old England. I have seen too many hang to hold much hope I won't spit or soil myself. Still. I trust I am a vessel filled only with Grace (pause) but once released, I am in heaven and my body belongs to the earth. No matter. May it feed the worms.

(she looks toward the cell door)



They're here.

(pause – she is lighter, suddenly cheerful)

Marry again, William. Wed thee a new bride who brings forth new children and warms thy feet by the fire. In October, with my babes go to my grave and there plant holly, evergreen. Like thy love, William. Thou never wavered. I shall see thee today, Anne. And my little Will. And my Joy.

*I choose to go now to the gallows.
I am free.*

(She exits. The play is done.)

(Martinez. continued from p. 2) William Bartram's drawings are much more naive, but he was hemmed in by circumstances, not lack of talent. He had, perhaps, too much native genius in the wrong place at the wrong time. An avant-garde Romantic born at the tail end of the age of reason, William Bartram was not understood by his loving father or apparently by any other contemporaries. He was considered a failure by his family and he wound up as practically a ward of his brother.

William's very influential writing has had at times a wonderful Romantic intoxication that could not have been congenial to his Quaker brethren. His drawing, when not "correct" by the professional engravers working for book publishers, is often awkwardly poised between the sensuous tendrils that epitomized art nouveau almost a century later and the austere almost brutally definitive statements of line found in some of the most hyper-sophisticated Asian art. Despite his 18th century Quaker upbringing, William Bartram was a precursor of an effulgence that St. Bernard in the 12th century and George Fox in the 17th had found so repellent and at the same time sensuous.

The simplicity of spirit we profess in our faith as 21st century artists and Quakers surely must have some influence on the work that we do. It is no surprise that as human beings we love to indulge in the wonderful pleasures of culture, but can we realistically choose otherwise? The most austere self denial can often create its own aesthetic, one with an absolute potential for the sublime in art. Not because we are artists, not because we are Quakers, but because we are human. Diana Vreeland, the great fashion maven of the 20th century, once said, "People accuse me of hating bad taste. I don't hate bad taste, I love bad taste! What I hate is no taste."

I propose that even in the "Golden Age of Quaker botany," conscientious illustrators though they were, proved a profound and irresistible need. This is not an admission of weakness but a declaration of one of the glories of humanity. **Editor's note:** Thanks to Adrian for the article which takes the place of our clerk's column this month as Maria has been in Germany tending to family health matters.



Did you know that our FQA "logo" was designed by Carol Sexton, former FQA board member and art director at Pendle Hill. Carol, a sculptor, now lives in Richmond, Indiana with her husband, Lawrence (Larry), also an artist.

This fall you might want to head to the back roads to enjoy the change of seasons and recharge your art batteries.



© Blair Seitz

Two days left to register for FQA meet **Enjoy the Soul of Quaker Art**



Marti Rogers

Friday night:

Hear nationally known Quaker

artist **Adrian Martinez** tell of his process with artifacts, costumes & models for his incredible paintings of Native Americans & Quakers including **John Woolman**.

at the FQA

Burlington Conference Center
340 High St. , Burlington, New Jersey
October 19-20 (register 4:30-6:30pm)

Discuss your art with other artists.

Display your art in the art show.

Hear talented musicians.

Perform at Open Mike.

Learn at workshops on drama, photography, writing, bookmaking, using a microphone and clay work.

Notice: Are there artists in your Monthly Meeting who are not members of FQA? Please share this journal with them and suggest that they might want to become members. Membership is only \$25 annually (or what the artists can afford). Send to Phil Furnas, FQA, 1515 Cherry St. Philadelphia 19102. Thank you.

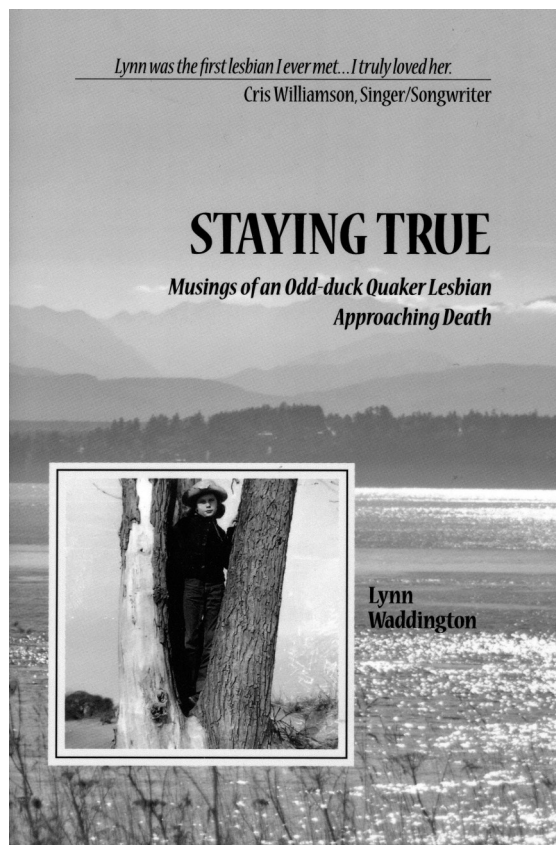
Staying True: Musings of an Odd-duck Quaker Lesbian Approaching Death

a new book by Lynn Waddington

In her memoir, as she faces her impending death, Lynn Waddington writes about staying true to her path.

A lifelong Quaker born in southern New Jersey and raised in a 19th century childhood, Lynn lived through the '60s as a bisexual Quaker mystical artist. Her early education in one-room schoolhouses was in stark contrast to the academic and personal rigor of the Quaker boarding school of her high school years as well as college. There she learned the downsides of education—lessons that she carried into her career as a professor of visual and performing arts.

In her book, she leaves nothing off limits as she traces her discernment of staying true to a direct experience of God, which



started in her adolescence. Lynn leaves few stones unturned as she wrestles with topics of illness, sex, marriage, nurturing the next generation, eco-balance, death and creating a future that befits humankind's past.

Regarding the past, near her death, Waddington also pursued her passion for the study of Paleolithic and Neolithic art and culture. From these studies she produced a video titled, *When God was Female*.

Bruce Birchard, former General Secretary of Friends General Conference, says of Lynn's 181 page reflections, "truly wonderful, alternately hilarious and deeply spiritual..." — from Berkley, CA publisher, Plain Speech Press promotional materials. ISBN # 978-0-9856492-0-3

(Artists...continued from page 2) FQA member Winifred Keane was featured as piano soloist and composer in a program of classics as well as her original composition—*Ode to St Paul*. Performed October 2, 2012, in Wallingford, CT, the concert included pieces from Bach, Beethoven, Faure, Mozart, Schubert and Verdi. The Gregg Smith Singers and dancers from The Young People's Creative Dance Theatre performed Keane's oratorio.

Notice: Send your achievements, gallery showings, poems, visual arts, music (utube links), articles and dramas to blair@blairseitz.com. Or mail to: Blair Seitz 109 N. 3rd Ave., West Reading, PA 19611

A
slow
train
lumbers
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under
the moon
like some
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amiable
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windblown
prairie
grass
whilst
anxious
passengers
who strive
ever to be
punctual
suffocate in
unanticipated
leisure....



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Philadelphia Yearly Meeting
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Philadelphia, PA 19102

FQA Statement of Purpose

To nurture and showcase the literary, visual, musical and performing arts within the Religious Society of Friends, for purposes of Quaker expression, ministry, witness and outreach. To these ends we will offer spiritual, practical and financial support as way opens.

**See featured artist, Joe Godleski, interview pages 4 and 5.*



"Blue Shirts," 10" X 10," water miscible oil, © Joe Godleski