



# VILLA I TATTI

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## Letter from Florence



The I Tatti family seemed larger than ever this year, with fifteen Fellows, six Visiting Professors, two Mellon Fellows, three Craig Hugh Smyth Fellows from the museum world, and two Harvard Readers in the Renaissance, for a total of twenty-eight in all. This does not count returning Fellows who, this year more than ever, contributed to the vitality of the community. With the spring influx of returning Fellows lunches often became buffets spreading out over the garden terraces. The community also seems larger because more Fellows are living on I Tatti property, with two new apartments already restored (in addition to the four at San Martino) and a third in the planning stages. The lunch table was as multilingual as ever, with pockets of French and German and the occasional whisper in Hungarian or Polish amidst the dominant English hubbub and Italian *mormorio*.

Over the past few years the custom has developed of a fall and a spring trip. In early October we visited Assisi, just before the feast of St. Francis. Visiting Professor Julian Gardner, whose time at I Tatti was dedicated to completing a book on Giotto, lent his expert guidance for a day in the lower church and a day in the upper church. The pink stone of the city of St. Francis glowed beautifully in the golden autumn light and sunset over that mystic valley of *santi* and *santoni* was unforgettable. In the spring we went to the Marche for the great, once-in-a-lifetime exhibition on Gentile da Fabriano in his home town, the center of paper making in the Middle Ages, with side trips to Tolentino and Foligno. The trip was preceded by a visit to Gentile's *Magi* in the Uffizi on a closed Monday



in the company of curator Alessandro Cecchi and Nicola MacGregor, who had just restored the painting. Back at I Tatti there was a magic moment when we took Berenson's delicate, tragic fragment of a Gentile Madonna off the wall and looked at it lovingly in the sunlight.

Music cast its spell over the year, beginning with the orientation concert by Ella Sevskeya on a replica of a Cristofori fortepiano, then later in the year with a recital by Giulia Nuti on the harpsichord recently donated by Frederick Hammond (VIT'72). There were two superb concerts in the series Early Music at I Tatti. Mala Punica, the group directed by former Fellow Pedro Memelsdorff (VIT'04), performed music of c. 1400 in the limonaia, and Singer Pur, a vocal group from Germany, sang music for the Virgin Mary by medieval, Renaissance and contemporary composers in the church of San Martino, with composers Joanne Metcalf and Christopher Lyndon-Gee in attendance.

Three years ago I Tatti joined the Association of Research Institutes in Art History (ARIAH). We have duly attended annual meetings in Oaxaca and Washington, but in October we hosted

the meeting in Florence. Directors and other representatives came from the Getty, Frick, Metropolitan Museum, CASVA, Clark, Smithsonian, Wolfsonian, Dumbarton Oaks, American Academy in Rome, Huntington, Mellon Centers for British Art in both London and New Haven, and Instituto de Investigaciones Estéticas in Mexico City. On the agenda were visits to the Pitti, to hear a history of the historic hang from the director, Serena Padovani, and to the National Institute of Restoration, the so-called Opificio delle Pietre Dure, to look at recent work. Gerhard Wolf, director of the Kunsthistorisches Institut, spoke on the challenge of setting new missions for a venerable research institute with its strong traditions. Our guests were introduced to Roman *Florentia* over the amazing model of the ancient city in the Museo di Firenze Com'era, and there were visits to the Medici villas at Castello, Artimino and Poggio a Caiano with lively and learned commentary from current Fellows Andrea Gáldy and Louis Waldman. Our colleagues left with a sense of Florence as an international center of research at the highest level.

Early in the autumn the Curator of Chinese Art at Harvard University Art Museums, Robert Mowry, stayed at I Tatti for two weeks, the first beneficiary of a program formed together with Thomas Lentz, Director of HUAM, to have Harvard curators get to know the I Tatti collections better and give us their advice. A warm friendship, plus new insights into the Asian art, were some fruits of this visit. We look forward to more.

*Continued on back page.*



## VILLA I TATTI COMMUNITY 2005–2006

### Fellows

**MONICA AZZOLINI**, *Ahmanson Fellow*, University of New South Wales, History. “Learned Medicine and Astrology at the Sforza Court, 1450–1499.”

**SANDOR BENE** (1<sup>st</sup> sem), *Andrew W. Mellon Research Fellow*, Hungarian Academy of Sciences, Literature. “Two Mirrors for Princes by Andreas Pannonius, Dedicated to Matthias Corvinus (1467) and Ercole d’Este (1471) – Critical Edition.”

**DOROTHEA BURNS** (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Weissman Preservation Center, Harvard University, Art History. “The Invention of the Italian Renaissance Metal Point Drawing.”

**PHILIPPE CANGUILHEM**, *Florence J. Gould Fellow*, Université de Toulouse – Le Mirail, Music. “Music and Patronage at the Court of Cosimo I.”

**JANIE COLE**, *Deborah Loeb Brice Fellow*, The Medici Archive Project, Florence, Music. “Music, Poetry, and Cultural Brokerage in Early Modern Italy: Michelangelo Buonarroti il Giovane.”

**ALISON CORNISH**, *Andrew W. Mellon Fellow*, University of Michigan, Literature. “Vernacular Translation from Brunetto Latini to Boccaccio.”

**BRIAN CURRAN**, *Committee to Rescue Italian Art Fellow*, Pennsylvania State University, Art History. “Past, Present, and Place in Italian Renaissance Art.”

**STEFANO DALL’AGLIO**, *Francesco De Dombrowski Fellow*, Università di Roma, “La Sapienza”, History. “Tra Firenze e la Francia: religione, politica e cultura tra conformità e dissenso nell’Europa del rinascimento.”

**ALISON FRAZIER**, *Robert Lehman Fellow*, University of Texas at Austin, History.

“Renaissance Humanists as Authors of *vitae sanctorum*.”

**ANDREA GÁLDY**, *Melville J. Kahn Fellow*, Institute of Historical Research, University of London, Art History. “Florence – a 16<sup>th</sup>-Century Centre of Antiquarian Studies.”

**SARA GALLETTI**, *Jean François Malle Fellow*, Eastern Mediterranean University, Art History. “Da Firenze a Parigi: Influenze medicee sulla progettazione e l’uso degli spazi della vita privata e di corte nella Francia di Maria de’ Medici.”

**MARCO GENTILE**, *Francesco De Dombrowski Fellow*, Università Statale di Milano, History. “Parte, fazione e ‘secta’ nel linguaggio del Quattrocento.”

**ILDIKO FEHÉR GERICSNÉ** (2<sup>nd</sup> sem), *Andrew W. Mellon Research Fellow*, Hungarian Academy of Fine Arts, Art History. “Moral Allegories of Virtues and Vices in Late Gothic Italian Painting.”

**MIGUEL GOTOR**, *Lila Wallace-Reader’s Digest Fellow*, Università di Torino, History. “La vita e le opere di Bernardino Ochino, uomo del Rinascimento tra l’Italia e l’Europa (1487–1563).”

**DAVID LINES**, *Deborah Loeb Brice Fellow*, Warwick University, History. “Curriculum Controversies and Reforms at the University of Bologna.”

**MARIA AGATA PINCELLI**, *Francesco De Dombrowski Fellow*, Istituto Storico Italiano per il Medio Evo, Literature. “Edizione e studio della *Roma Triumphans* di Biondo Flavio.”

**H. DARREL RUTKIN**, *Hanna Kiel Fellow*, Stanford University, History. “Galileo, Renaissance Astrology and the Scientific Revolution: A Reappraisal.”

**LUKE SYSON**, (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, National Gallery, London, Art History. “Renaissance Siena: Art for a City.”

**LOUIS A. WALDMAN**, *Rush H. Kress Fellow*, University of Texas at Austin, Art History. “Bandinelli and the Art of Drawing.”

**STEFANIE WALKER** (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, The Bard Graduate Center for Studies in Decorative Arts, Art History. “A Catalogue of the ‘Jewelry Portraits’ by the Renaissance Painter Hans Mielich.”

### Readers in Renaissance Studies

**JOHN GAGNÉ** (2<sup>nd</sup> sem), Harvard University, History.

**ADA PALMER** (1<sup>st</sup> sem), Harvard University, History.

### Visiting Professors

**KAROL BERGER**, *Robert Lehman Visiting Professor*, Stanford University, Musicology. “The Transition from Time’s Cycle to Time’s Arrow and the Origins of Musical Modernity.”

**ANNA MARIA BUSSE BERGER**, *Robert Lehman Visiting Professor*, University of California, Davis, Musicology. “Music Theory in the Middle Ages.”

**JULIAN GARDNER**, University of Warwick, Art History. “Giotto and his Publics.”

**CHRISTA GARDNER VON TEUFFEL**, University of Warwick, Art History. “High Altarpieces and Church Organs c.1440–1600: A Forgotten Partnership?”

**DAVID GENTILCORE** (2<sup>nd</sup> sem), University of Leicester, History. “Reception of New World Plants as Medicines and Foodstuffs in Renaissance Italy.”

**MARC LAUREYS** (1<sup>st</sup> sem), Universität Bonn, Literature, “Edition and Study of Biondo Flavio’s *Roma instaurata*.”

### Senior Research Associates

**EVE BORSOOK**, Villa I Tatti, Art History. “Medieval Mosaic Technology.”

**ALLEN GRIECO**, Villa I Tatti, History. “A Social and Cultural History of Alimentary Habits in Renaissance Italy.”

**MARGARET HAINES**, Opera di Santa Maria del Fiore, Art History. “Online Digital Edition of the Sources of the Archive of Santa Maria del Fiore in the Cupola Period.”

**MICHAEL ROCKE**, Villa I Tatti, History. “Edition and Translation of Italian Texts related to Homoeroticism (14<sup>th</sup>–17<sup>th</sup> centuries).”



*Julian Gardner with the other  
Fellows and Visiting Professors  
in Assisi last September  
(© Waldman)*



# THE SCHOLARS' COURT PROJECT

A groundbreaking ceremony to celebrate the opening of the building site for the new Deborah Loeb Brice Loggiato took place last October (see the Extra Issue of the Autumn 2005 Newsletter at [http://www.itatti.it/images/ITatti\\_NL\\_2005\\_extra.pdf](http://www.itatti.it/images/ITatti_NL_2005_extra.pdf)). All the Fiesole officials were present for the ceremony, despite the fact that they did not grant us the definitive permission to



**Debby Brice**  
dons a hard hat  
prior to laying  
the foundation  
stone for the  
new Loggiato  
building  
(© Germogli)

build until March 15, 2006. In their speeches, Joseph Connors and Deborah Loeb Brice both sang the praises of the many people who have been enthusiastically and patiently pushing this project forward for so many years despite the discouraging delay in receiving the relevant permits. Wearing a bright yellow hard hat, Debby Brice cemented the foundation stone to initiate this building project. There have been moments since mid March when it has seemed that opening a legally certified and safe building site is almost as complicated bureaucratically as obtaining the permit to build. But since mid March, the old



**Joseph Connors & David Lines**

garages have been demolished, revealing the beautiful valley beyond. This will be the view from the studies in the new building; a view we hope will inspire many generations of I Tatti Fellows to come. The old greenhouse and garden buildings below the garages have also been demolished. The foundations of the new garden structures and the retaining wall will be fortified with micro-piles and it is hoped construction of these new garden buildings will be completed by the end of the fall so the plants can go back in and the gardeners will finally have their badly needed office space, changing rooms, and storage space for equipment and supplies. We are still awaiting the outcome of our request to the appropriate authorities (Comune di



**Giorgio Piazzini, Margrit Freivogel,  
Claudio Tozzetti, Françoise Connors &  
Eve Borsook**

Fiesole, Provincia di Firenze, Soprintendenza) to construct an access road to the building site. But until that comes through, the trucks and construction material will have to drive through I Tatti's main gate. In the meantime, we apologize for the noise and disruption – but at last, work is underway!

✦ Nelda Ferace

Assistant Director for Special Projects

## Mellon & the ITRL

As mentioned in the *Letter from Florence*, the Andrew W. Mellon Foundation last spring made an extraordinary grant to I Tatti of \$1.2 million towards the support, over a twenty-year period, of the *I Tatti Renaissance Library*. This series proposes by then to have in print 112 works, in one or more volumes (in both Latin and English), by the most important authors who wrote in Latin during the Italian Renaissance, important works by otherwise minor authors, and representative samples of humanist writings on particular themes and in particular genres. Both interest and principal from this grant will be used until such time as the series is able to support itself. Since 2001 the ITRL has published an average of four volumes per year. The Mellon grant will increase this publication rate by 50% and allow James Hankins (VIT'89,'93,'07), the General Editor, to hire additional assistants, editorial expertise, and a professional indexer.

As has been widely acknowledged, the ITRL series answers a real need and is already doing much to keep alive interest in – and the study of – the Italian Renaissance as the knowledge of Latin continues to fade in our culture. The March/April 2006 issue of the *Harvard Magazine* included a long article by Adam Kirsch on the series. And Anthony Grafton has written a major review of the series for the September 2006 issue of the *New York Review of Books*. In it, Professor Grafton points out how the series has already begun to “transform the study and teaching of Renaissance culture.” He notes that the ITRL stands out from other enterprises of its kind and that “The series as a whole has the unity and ambition that come from the energy, erudition, and vision of a single founder: James Hankins, professor of history at Harvard.” He continues, “Most exciting, the whole series is the collective product of an interdisciplinary and inter-generational group of scholars. ... In these handsome, blue-jacketed volumes we confront the protagonists of one of old Europe's most challenging literary and intellectual movements, speaking in their own voices, and given new life by young and old practitioners of the very crafts that their authors invented.”



Over the past decade or so the Berenson Library's book and periodical collections have undergone unprecedented growth, sustained by healthier funds for acquisitions that have permitted both the more comprehensive purchasing of current publications and the recovery of numerous important older and out-of-print items. The extent and characteristics of the notable expansion of the Library's research resources have emerged clearly from a first-ever systematic analysis of the entire catalogue that was carried out this past year. In addition to a detailed "photograph" of the subject breakdown of the Library's holdings, this study provides a thorough overview of the development of the collection since 1994, when the catalogue was converted to electronic format. In last year's Newsletter I reported on the recent improvements relating to scholarly journals; here the focus will be mainly on books in traditional paper formats.

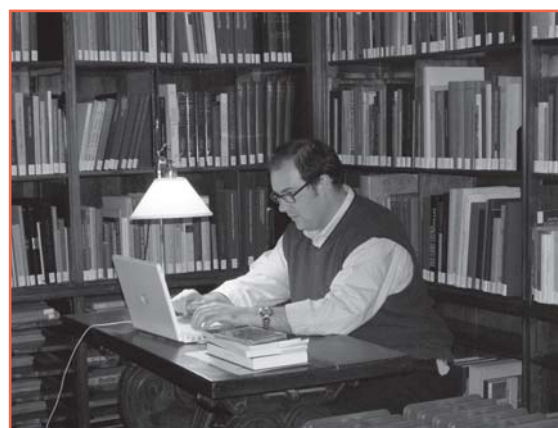
In the eleven-year period from July 1, 1995, to June 30, 2005, the number of monograph and serial titles held by the Library increased by nearly 21,000, from 64,425 to 85,226. Restricting the perspective only to the core study collection that is actively growing, and excluding those ample sections of Mr. Berenson's original library that have long been largely discontinued and stable, the parts of the Library most directly related to the Harvard Center's research

focus have grown in this period by fifty percent. Average yearly accessions have risen from roughly 1,250 titles between 1988 and 1994, to 1,658 between 1995 and 2000, and to 2,170 between 2001 and 2005, a seventy-four percent increase. Consequently the Library's collections have become richer and denser virtually across the board, and provide increasingly better research support for the many Renaissance scholars who frequent I Tatti.

During the past year the Library added a total of 3,240 volumes and offprints, including 448 gifts, in addition to well over a hundred titles on microforms and several electronic resources on CD-ROMS. New subscriptions were begun to sixteen journals, bringing the total currently received to 573. They include the *Annuario historiae conciliorum*; *Archivum historiae pontificiae*; *Aurora: the Journal of the History of Art*; *Eidola: International Journal of Classical Art History*; *Franciscana: Bollettino della Società Internazionale di Studi Francescani*; *Georges Bloch Jahrbuch des Kunsthistorischen Instituts der Universität Zürich*; the *Annuario* of the *Istituto storico diocesano Siena*; *Notizie da Palazzo Albani rivista di storia e teoria delle arti*; *Oriental Carpet and Textile Studies*; *Quaderni del Centro di ricerca e di studio sul movimento dei Disciplinati*; *Quaderns del Museu Episcopal de Vic*; *Reforme, humanisme, Renaissance*; *Sanctorum: Rivista dell'Associazione per lo studio della santità, dei culti e dell'agiografia*; *Storica*; *Studi di storia delle arti*; and the *Zeitschrift der Savigny-Stiftung für Rechtsgeschichte – Kanonistische Abteilung*.

Various changes occurred in the organization of responsibilities among the library personnel, and several excellent newcomers have also joined the staff. MANUELA MICHELLONI, who carried out

as a special project the retrospective cataloguing of the library's collection of sales catalogues from 2000 to 2003, when she was then made assistant cataloguer, has now become the Acquisitions Librarian, filling the position left vacant with the retirement of Amanda George last year. She has stepped into her new role with her characteristic



*John Gagné*

professionalism, dedication, and efficiency. All members of the permanent Library staff with academic specializations in disciplines related to the Renaissance are also now taking an active role in book selection in their respective fields of interest. ILARIA DELLA MONICA is now dividing her time between public service at the reference desk and managing a number of the Library's manuscript collections as well as the institutional archive of I Tatti. ANGELA DRESSEN, a promising young art historian and librarian with a recent Ph.D. in Italian Renaissance art history from the University of Trier and a nearly completed M.S. degree in Library and Information Science from Humboldt University in Berlin, has been hired as assistant cataloger and reference librarian. SCOTT PALMER, with a nearly completed Ph.D. in American literature from Tufts University, began working as a part-time Library Assistant. And finally, we have engaged SILVIA MELLONI, an historian and archivist with a specialization in rare book cataloging, to carry out a short-term



*Stefanie Walker*

project to enhance the bibliographical records of the Library's collection of some 1,200 books printed from the fifteenth century to 1801.

A major improvement to the IRIS catalogue was made this year with the completion of a complex and costly project, financed by the Ente Cassa di Risparmio di Firenze, to implement authority control for personal and corporate names and for subject headings in bibliographic records. Authority control establishes a single "authorized" form of heading for names and subjects, in our case following the Library of Congress's authority files, and automatically links related or variant forms to the authorized heading. (A classic example is the painter Raphael: to the authorized form of his name are linked nearly a dozen variantly spelled forms.) A search on the variant terms allows one also to recover all records associated with the main, authority form. Headings throughout the catalogue have now become much more uniform than before, and searches produce better and more complete results.

Though hardly visible when completed, much-needed maintenance work and other improvements were carried out to some of the Library's buildings and facilities in the course of the year, and will continue into the next. Both the Geier Library and the New Library, which have long suffered from water infiltration from leaky roofs, have

finally received new and better insulated roofs. The New Library will be entirely re-painted in August, and more functional windows fitted with ultraviolet glass to filter harmful UV rays will then be installed both there and throughout the neighboring 1950s annex. The Geier Library was completely re-wired to upgrade the building's data transmission capacity in order to meet increasing demands on the local computer network. New and more powerful routers were also installed throughout the Library to improve access through our wireless network to the Internet.

Finally, I'm very pleased to announce that the Berenson Library has received as a gift the extensive collection



**Michael Roche, Nerida Newbiggin & Jonathan Nelson**



**Allen Grieco & Miguel Gotor**



**Darrel Rutkin, Marco Gentile & Włodzimierz Olszaniec**

of papers of Laurance P. and Isabel S. Roberts from their heirs, Laurance's great nephew Nathaniel Roberts and his wife Laura Zung. A widely admired specialist in east Asian art, Laurance (1907-2002) was curator of the Oriental art department (1934-

38) and later Director of the Brooklyn Museum (1938-43). There he met and in 1937 married Isabel Spaulding (1911-2005), who took over his museum duties from 1943 to 1946 when he was serving as a captain in army intelligence. After the war, in 1946 Laurance was appointed Director of the American Academy in Rome, retiring in 1960. He was the author of, among other works, *A Dictionary of Japanese Artists: Painting, Sculpture, Ceramics, Prints, Lacquer* (New York: Weatherhill, 1976), and *The Bernard Berenson Collection of Oriental Art at Villa I Tatti* (New York: Hudson Hills Press, 1991). The papers include the Roberts' business and personal correspondence, journals and travel diaries, materials relating to their years at the Brooklyn Museum and the American Academy, and photographs. The Roberts lived in Europe for many years and were in regular contact with many scholars, artists, musicians, writers, and leaders of cultural institutions. This splendid donation will greatly enrich the Library's small but growing archival resources on the cultural heritage of the twentieth century and on some of the more important figures associated with the Berensons and I Tatti.

✦ Michael Roche  
Nicky Mariano Librarian



# RECENT ACQUISITIONS



## BOOKS BY FORMER FELLOWS

**A**mong the many recent additions to the Library, whether purchased by one of the endowed book funds, from donations given by the Friends of the Biblioteca Berenson, or given directly, are the following recent publications by former Fellows. We are delighted that this list seems to grow each year, but as space is very limited, please forgive us if your volume is not listed or the title has been abbreviated.

**FRANCESCO BAUSI** (VIT'94) ed. Angelo Poliziano. *Poesie*. Torino: Unione tipografico-editrice torinese, 2006.

**FABIO BISOGNI** (VIT'73-03) & Chiara Calciolari eds. *Affreschi novaresi del Trecento e del Quattrocento: arte, devozione e società*. Cinisello Balsamo: Silvana, 2006.

**DAVID A. BROWN** (VIT'70) & Jane Van Nimmen. *Raphael and the Beautiful Banker: The Story of the Altoviti Portrait*. New Haven: Yale UP, 2005.

**GENE A. BRUCKER** (VIT'65,'80,'84,'87). *Living on the Edge in Leonardo's Florence: Selected Essays*. Berkeley: U of California Press, 2005.

**SHANE BUTLER** (VIT'04) ed. and trans. Angelo Poliziano, *Letters*. Cambridge, MA: ITRL, Harvard UP, 2006.

**WILLIAM CAFERRO** (VIT'99). *John Hawkwood: An English Mercenary in Fourteenth-Century Italy*. Baltimore: Johns Hopkins UP, 2006.

**JOSEPH CONNORS** (VIT'03-'07). *Alleanze e inimicizie: l'urbanistica di Roma barocca*. Roma: Laterza, 2005.

**DARIO A. COVI** (VIT'65). *Andrea del Verrocchio: Life and Work*. Florence: Olschki, 2005.

**STEFANO DALL'AGLIO** (VIT'06). *L'eremita e il sinodo: Paolo Giustiniani e l'offensiva medicea contro Girolamo Savonarola (1516-1517)*. Firenze: Edizioni del Galluzzo, 2006.

**MASSIMO DANZI** (VIT'92). *La biblioteca del Cardinal Pietro Bembo*. Ginevra: Droz, 2005.

**CHARLES DEMPSEY** (VIT'74). *Annibale Carracci: Palazzo Farnese*. Torino: Società Editrice Internazionale, 1995.

**SABINE EICHE** (VIT'83) ed. *I gheribizzi di Muzio Oddi*. Urbino: Accademia Raffaello, 2005.

**SILVIA FIASCHI** (VIT'05) ed. Francesco Filelfo. *Satyræ*. Roma: Edizioni di Storia e Letteratura, 2005.

**RICCARDO FUBINI** (VIT'65,'66-'73). *Umanesimo e scolastica: saggio per una definizione*. Spoleto: Centro italiano di studi sull'alto Medioevo, 2004.

**LAURIE S. FUSCO** (VIT'83) & **GINO CORTI**

(VIT'71-'87,'88-'03). *Lorenzo de' Medici, Collector and Antiquarian*. Cambridge, UK: Cambridge UP, 2004

**CHRISTA GARDNER VON TEUFFEL** (VIT'94,'06). *From Duccio's Maestà to Raphael's Transfiguration: Italian Altarpieces and their Settings*. London: Pindar Press, 2005.

**MARCO GENTILE** (VIT'06) ed. *Guelfi e ghibellini nell'Italia del Rinascimento*. Roma: Viella, 2005..

**CLAUDIO GIUNTA** (VIT'00). *Codici: saggi sulla poesia del medioevo*. Bologna: Il Mulino, 2005

**RICHARD A. GOLDTHWAITE** (VIT'74). *An Entrepreneurial Silk Weaver in Renaissance Florence*. Florence: Olschki, 2005.

**ANDREW HOPKINS** (VIT'04) & Maria Wyke eds. *Roman Bodies: Antiquity to Eighteenth Century*. London: British School in Rome, 2005.

**VICTORIA KIRKHAM** (VIT'78,'89,'96) ed. & trans. Laura Battiferri degli Ammannati. *Laura Battiferri and Her Literary Circle: An Anthology*. Chicago: U of Chicago P, 2006.

**CHRISTIANE KLAPISCH-ZÜBER** (VIT'86,'02). *Retour à la cité: les magnats de Florence 1340-1440*. Paris: Editions de l'EHESS, 2006. Beate Czapl, **MARC LAUREYS** (VIT'06) & Karl August Neuhausen eds. *Bonna solum felix: Bonn in der lateinischen Literatur der Neuzeit*. Köln: Rheinland-Verlag, 2003.

**JOHN E. LAW** (VIT'95,'07) & Lene Østermark-Johansen eds. *Victorian and Edwardian Responses to the Italian Renaissance*. Aldershot: Ashgate, 2005.

**CLAUDIA LAZZARO** (VIT'84) & Roger J. Crum eds. *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*. Ithaca: Cornell UP, 2005.

**LAURO MARTINES** (VIT'63,'64,'65). *Scourge and Fire: Savonarola and Renaissance Florence*. London: J. Cape, 2006.

**BRANKO MITROVIĆ** (VIT'01). *Serene Greed of the Eye: Leon Battista Alberti and the Philosophical Foundations of Renaissance Architectural Theory*. Munich: Deutscher Kunstverlag, 2005.

**JOHN MONFASANI** (VIT'74,'83) ed. *Kristeller Reconsidered: Essays on his Life and Scholarship*. New York: Italica Press, 2006.

**ROBERTA MOROSINI** (VIT'04) ed. Marie de France. *Favolei*. Roma: Carrocci, 2006.

**ANITA MOSKOWITZ** (VIT'80). *Nicola & Giovanni Pisano: The Pulpits: Pious Devotion, Pious Diversion*. London: Harvey Miller, 2005.

**CAROLINE MURPHY** (VIT'02). *The Pope's Daughter*. Oxford: Oxford UP, 2005.

**NERIDA NEWBIGIN** (VIT'84) ed. *I prigionieri di Plauto tradotti da l'Intronati di Siena*. Torino, 2006.

**PATRICIA J. OSMOND** (VIT'98). *The Valla Commentary on Sallust's Bellum Catilinae: Questions of Authenticity and Reception*. Hildesheim; Zurich: Olms, 2005.

**JONATHAN B. RIESS** (VIT'75). *Luca Signorelli: La Cappella San Brizio a Orvieto*. Torino: Società Editrice Internazionale, 1995.

**DAVID RUTHERFORD** (VIT'90,'05). *Early Renaissance Invective and the Controversies of Antonio da Rho*. Tempe: MRTS, 2005.

Günter Oestmann, **H. DARREL RUTKIN** (VIT'06), and Kocku von Stuckrad eds. *Horoscopes and Public Spheres: Essays on the History of Astrology*. Berlin: De Gruyter, 2005.

Dennis Looney and **DEANNA SHEMEK** (VIT'02) eds. *Phaeton's Children: The Este Court and its Culture in Early Modern Ferrara*. Tempe: MRTS, 2005.

**LECH SZCZUCKI** (VIT'78,'85) ed. *Faustus Socinus and His Heritage*. Kraków: Polska Akademia Umiejętności, 2005.

**FRANEK SZNURA** (VIT'86) ed. *Antica possessione con belli costumi: due giornate di studio su Lapo da Castiglione il Vecchio (Firenze-Pontassieve, 3-4 ottobre 2003): con la nuova edizione dell'Epistola al figlio Bernardo*. Firenze: Aska, 2005.

**MARICA S. TACCONI** (VIT'03). *Cathedral and Civic Ritual in Late Medieval and Renaissance Florence: The Service Books of Santa Maria del Fiore*. Cambridge, UK: Cambridge UP, 2005.

*Continued on next page.*





## CALIFORNIA, HERE WE COME!



**David McNeil & Bill Eamon**



**Janet Cox-Rearick & Carl Strehlke**



**Joan & Malcolm Campbell with Marsha Hall**

The annual meeting of the Renaissance Society of America, this year held in San Francisco, provided an opportunity to travel from Italy to California. The RSA meeting was preceded by a lecture and reception hosted by Mrs. Betty B. Leonard at the Regency Club of Los Angeles in March where Dale Kent (VIT'78,'83,'07), Professor of History at the University of California, Riverside, spoke on "Patronage and Patriarchy in Medicean Florence." Many friends of I Tatti and interested Harvard alumni came to the event, and we wish to thank in particular Susan Erburu Reardon, Suzanne Labiner and Nehama Jacobs for their help in organizing this event.

At the RSA meeting in San Francisco, the Harvard Center was very well represented by the I Tatti-sponsored sessions and the many papers given by former and current Fellows. A delightful reception was held on the Friday evening at the California Historical Society where well over 100 members of the I Tatti family got together. A fascinating exhibition of photographs taken by Jack London of the famous San Francisco earthquake of 1906 was on show at the CHS and we take this opportunity to thank Ira Kurlander and Italian General Consul Roberto Falaschi for helping us find such a congenial location.



**Maurizio Campanelli, Silvia Fiaschi, Lorenzo Fabbri & Teseo**



**Paul Grendler & incoming Fellow Monique O'Connell**



**John Najemy, Caroline Elam & David Peterson**

FRANCESCO TATEO (VIT'66). *L'ozio segreto di Petrarca*. Bari: Palomar, 2005.  
NICHOLAS TERPSTRA (VIT'95). *Abandoned Children of the Italian Renaissance: Orphan Care in Florence and Bologna*. Baltimore: Johns Hopkins UP, 2005.

TIMOTHY VERDON (VIT'87). *Michelangelo teologo: fede e creatività tra Rinascimento e Controriforma*. Milano: Ancora, 2005.

JOANNA WEINBERG (VIT'76) ed. *Azariah de' Rossi's Observations on the Syriac New Testament: A Critique of the Vulgate by a Sixteenth-Century Jew*. London: Warburg Institute, 2005.

TIMOTHY WILSON (VIT'84) ed. *The battle of Pavia*. Oxford: Ashmolean Museum, 2003.

MICHAEL WYATT (VIT'05). *Italian Encounter with Tudor England: A Cultural Politics of Translation*. Cambridge, UK; Cambridge UP, 2005.

# News from the Berenson Fototeca,

## ☞ Archive & Collection ☛

While life in the Fototeca Berenson goes on with the usual round of acquisitions, conservation, labeling, filing, and revision of photographic material, we have very much enjoyed working on a series of some seventy X-rays of Italian 13<sup>th</sup> to 16<sup>th</sup> century paintings this year. These images are of great interest because they reveal what is hidden beneath the painted surface and show the artist's *pentimenti*. It is hard to date this material which was assembled by Mr. Berenson over the years and which documents his interest in technical issues as well as in stylistic analysis. The X-rays are particularly frail and, being large, were originally filed with the large format prints, which are stored separately and can only be consulted upon request. We therefore decided to duplicate this precious material. Prints, which are being made from the newly-obtained negatives, will be filed under the proper attribution and thus available to any user of the Fototeca. The original X-rays will be kept in a temperature controlled environment.

This year, we wish to single out Alexandra Munroe, Robert Russell and Bill Mandel whose particular generosity

has enabled us to purchase photographs beyond our usual budget. Thanks go also to Eve Borsook (VIT'81-'07), and Darcy and Treacy Beyer who have donated their time and expertise in the Fototeca, as have two interns from Syracuse University in Florence, Kali Johnson and Alexandra Ruhfel. Our heartfelt thanks go to them all.

Among the material kept in the Berenson Archive, our particular attention this year has been devoted to 121 architectural drawings by students of Roberto Papini (1883-1957), Bernard Berenson's friend, during his tenure at the

Faculty of Architecture at the University of Florence in the 1940s, and 50 drawings by the Hungarian sculptor Livia de Kuzmik (1898-1976), Roberto Papini's wife, which are now being stored in acid free portfolios and

may be consulted upon request.

Another item of special interest was a 19<sup>th</sup>-century leather-bound photograph album of portraits. The album, which belonged to Mary Berenson, contains 21 albumen prints, aristotype and silver gelatin prints, as well as one precious ferrotype. They represent various sitters till now not identified. After a very careful restoration it has regained all its original beauty.

While preparing a forthcoming exhibition on Siene painting at the National Gallery in London, Luke Syson, Craig Hugh Smyth Visiting Fellow, has been looking closely at two paintings in the Berenson Collection: the so-called *Saint Filippo Benizzi* by Matteo di Giovanni and the panel by Francesco di Giorgio Martini, whose subject is said to be either *The Punishment of Psyche* or *The Rape of Helen*. The two



**Beppina Bongini, Beatrice Gori, Liviana Bartolozzi, Roberto Bruni, Rosanna Papi, Emiliano Pernice, Aureliana Angini, Cheti Benvenuti & Alessandro Focosi**

paintings were removed from their frames by Roberto Bellucci of the Opificio delle Pietre Dure conservation laboratory, who contributed his expertise on the technical aspects of the paintings and their wooden panels. He is also carrying out a careful examination of the state of conservation of all the paintings in the collection, under the direction of Cecilia Frosinini.

The Oriental Collection also attracts many scholars, amongst whom we mention Robert Mowry, Alan J. Dworsky Curator of Chinese Art, Arthur M. Sackler Museum, who during his stay at I Tatti carefully examined the Chinese scrolls, and Sumiyo Okumura, Turkish and Islamic Art Historian from Istanbul, who studied the rare Mameluke rug. Among other Islamic treasures from the Berenson Collection, this rug was included in a small but very successful exhibition organized at I Tatti for the participants of the international symposium held at the Kunsthistorisches Institut last March on "Gift, Good, Theft. Circulation and Reception of Islamic objects in Italy and the Mediterranean World, 1250-1500."

✦ Fiorella Superbi

Agnes Mongan Curator of the Fototeca Berenson, Curator of the Berenson Collection and Archive &

✦ Giovanni Pagliarulo  
Photograph Librarian



**Luke Syson & Monica Azzolini**



**Susan Bates & former I Tatti cook Lilia Sarti**





The highlight of this year's acquisitions for the Music Library was the purchase of three partbooks of music by Renaissance composers, the only surviving copies of works which can be traced in sixteenth- and seventeenth-century music printers' catalogues, but have long been considered lost. Two of the partbooks, both published in 1589, come from the great Venetian music printing firms of Gardano and Scotto. The third represents one of the last works to be printed by the Roman musician and printer Antonio Barrè, whose activities as a printer lasted barely a decade (1555-



*Dale Kent & Allen Grieco in Los Angeles*

1564). The partbooks were purchased with the assistance of funds donated by Melvin Seiden in honor of F. Gordon and Elizabeth Morrill.

Giovanni Cavaccio (1556-1626), who worked all his life in his native Bergamo, has left a large number of books

of sacred music, but many of his madrigal publications have been lost. The discovery of the Canto partbook of his *Secondo libro de madrigali a cinque voci ... con un dialogo a sette nel fine*, partially recovers one of these works. The volume, published by Angelo Gardano, includes settings of currently popular texts by Guarini and Tasso, but also many anonymous texts that may be by the composer himself, since he was elected a member of the Accademia degli Elevati of Florence for his literary skills. It includes Cavaccio's setting of *D'un nuovo e verde lauro*, published in the anthology for the Mantuan singer Laura Peverara, *Il lauro verde*, in 1583.

Little is known about the Neapolitan composer Ascanio Meo (d after 1608), except what can be deduced from his printed music. His *Terzo libro de madrigali a cinque voci* (Venice: Vincenti, 1601) and the *Quinto libro ... a cinque* (Naples: Carlino & Vitale, 1608), were his only known publications until the discovery of the Canto partbook of his *Secondo libro de madrigali a cinque voci*, published in Venice in 1589. Meo's *Secondo libro* is of great interest for being one of the publications commissioned from music printers in Venice and elsewhere by the Neapolitan bookseller Scipione Riccio, "al segno del Giesù," in the last two decades of the 16<sup>th</sup> century. Although Scotto's name does not appear on the print, the *Secondo libro* was clearly commissioned from the Venetian firm for it carries one of their printer's marks. It can in fact be found on a book list for the Scotto firm dated 1596.

Giulio Scala's *Quinto libro di madrigali a quattro voci* was printed by the Roman printer Antonio Barrè in 1562. Nothing is known of Scala's first



*Ella Sevskeya performed a harpsichord concert for the community early in the year*

four madrigal books, and indeed little of the composer himself, except that he was *maestro di cappella* in the Duomo of Malta in 1573-74. The newly found Alto partbook, dedicated to members of the D'Ansalone family, offers new data for Scala's biography. The volume also promises to be an important source of information about the activities of its printer in the early 1560's. The device on the title page is unique, while different kinds of type are in evidence. Corrections made in a contemporary hand (to clefs, rests and note values) show that the partbook has been used for performance.

Gifts to the Music Library this year included *Musica in mostra: esposizione internazionale di musica* (Bologna 1888) (Bologna: Clueb, 2004), and *Francesco Landini* (Palermo: L'Epos, 2004), both by Alessandra Fiori (VIT'93); *Cathedral and Civic Ritual in Late Medieval and Renaissance Florence: The Service Books of Santa Maria del Fiore* (Cambridge: Cambridge University Press, 2005) by Marica S. Tacconi (VIT'03); and *Ottaviano Petrucci: catalogue raisonné* (New York: Oxford University Press, 2006), by Stanley Boorman (VIT'84).

✱ Kathryn Bosi  
F. Gordon and Elizabeth Morrill  
Music Librarian

- ✉ The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, design, and layout; Word Tech, printing and distribution. Unless otherwise specified, photographs are by Susan Bates, Nelda Ferace, Gianni Trambusti, Gianni Martilli, Carlo Fei, Alexa M. Mason, Ada Palmer & Lou Waldman.
- ✉ Former Fellows are indicated in the text with the initials "VIT" after their name followed by the year(s) of their appointment as Fellow, Visiting Scholar or Professor, or Research Associate.

## Lectures & Programs

with support from the Lila Wallace - Reader's Digest Endowment Fund and the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, Andrew W. Mellon, and Robert Lehman.

In addition to a number of public lectures, this year's Fellows chose to present their work in progress at in-house workshops. AGATA PINCELLI and ALISON FRAZIER joined forces to give "Two Views of Religion in the Renaissance." DAVID LINES, MONICA AZZOLINI and DARREL RUTKIN were joined by Marilyn Nicoud (Directeur d'Etudes at the Ecole Française de Rome) and DAVID GENTILCORE in an afternoon on "Science in the Universities and at Court"; STEFANO DALL'AGLIO and MIGUEL GOTOR gave separate papers on the theme of "Eresia e santità nell'ordine domenicano del Cinquecento", and PHILIPPE CANGUILHEM, JANIE COLE, ANDREA GÁLDY, LOU WALDMAN, and SARA GALLETTI presented a mini convegno on "Medici Courts, *committenza*, and Related Topics;" JANIE COLE spoke in June on "The Interrelationship between Music and Poetry in Sixteenth Century Italy: Michelangelo Buonarroti il Giovane and the Notion of *Poesia per Musica*." and MARCO GENTILE on "Che cos'è una *fazione* nel Quattrocento?"

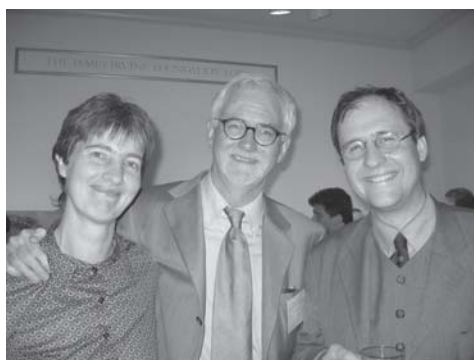
### A Flemish Antiquarian in Baroque Rome: Justus Rycquius and his Monograph of the Ancient Capitol

On 13 December 2005, Marc Laureys, Professor of Medieval Latin and Neo-Latin Philology at the University of Bonn, and current Visiting Professor at ITatti, lectured on the treatise dedicated to the Roman capitol by the learned Flemish poet Justus Rycquius (Joost de Ryck). Rycquius, who had studied at the University of Douai, spent many years in Italy, in particular in Rome where he became a member of the Accademia dei Lincei. Author of a collection of poems entitled *Praeludia poetica* and of the poem *Apes Dianae* dedicated to Urban VIII, Rycquius owed his fame above all to his *De Capitolio romano*, first published in 1617. The treatise, which earned him honorary citizenship of Rome, is the first monograph devoted to the ancient capitol. Along the lines of the earlier study on the *Forum Romanum* (1572) by François Pollet, Rycquius turns his attention to the institutions, rites, and ceremonies that endowed the Capitoline hill with its exceptional political and religious significance and, in contrast to his contemporary antiquarians such as Bartolomeo Marliano, author of the *Topographia antiquae Romae*, leaves in the background the problems relative to

the exact positioning of the monuments. It is remarkable, moreover, that the learned Fleming completely ignores all contemporary building activity as well as the architectural innovations and embellishments of which he must have been aware during his years in Rome. Marc Laureys emphasized that Rycquius's cultural approach was modeled on the treatise about the capitol found in one of the chapters of *Admiranda, sive de magnitudine Romana* (1598) by Giusto Lipsio and how much the ideology of the Counter Reformation, which deeply permeated the intellectual environment he frequented, has influenced his work.

✦ Agata Pincelli

Francesco De Dombrowski Fellow



Cécile Evers, Joseph Connors & Marc Laureys

#### Altars & Organs participants:

Introduction : CHRISTA GARDNER VON TEUFFEL.

SIBLE DE BLAAUW (*Radboud Universiteit Nijmegen*), "Organ and Altarpiece: The Liturgical and Spatial Framework."

ARNALDO MORELLI (VIT'95-'98-'03, *Conservatorio Statale di Musica, Ottorino Respighi*), "L'organo del Rinascimento: Il suo ruolo, la sua posizione, il suo pubblico."

DAVID BRYANT (*Università Ca' Foscari, Venezia, Fondazione Giorgio Cini*), ELENA QUARANTA (*Università Ca' Foscari, Venezia*) and FRANCESCO TRENTINI (*Università Ca' Foscari, Venezia*), "Organs, Altars and the Practice of Church Polyphony."

MASSIMO BISSON (*Fondazione Scuola Studi Avanzati in Venezia*), "Nel tempio di Dio si bene fabbricato: funzioni e significato dell'organo a Venezia tra Quattrocento e Cinquecento."

JEANNE VAN WAADENOIJEN (*Dutch Institute for Art History, Florence*), "L'Organo Rinascimentale: qualche osservazione sull'iconografia delle portelle."

MICHAEL ROHLMANN (*Bibliotheca Hertziana*), "Dipinti per l'organo e l'altare maggiore nel Rinascimento: l'immagine e il suo contesto."

Discussants: IAIN FENLON (VIT'76, *King's College, Cambridge*), JULIAN GARDNER, FRANCESCO FACCHIN (VIT'01, *Conservatorio Statale di Musica Cesare Pollini*), DAVID BRYANT (*Venice*), GABRIELE GIACOMELLI (*Florence*), MACHTELT ISRAËLS (VIT'05, *Amsterdam*), LUKE SYSON.

## Altars & Organs

The High Altarpiece and Church Organ ca.1440-1600: A Forgotten Partnership? was the hypothesis around which an extremely stimulating and thought-provoking *Giornata di Studio* was organized at I Tatti on 4 May 2006. The interrelationship – liturgical, artistic, and musical – is a problem which has fascinated me since I studied the high altarpiece of San Pietro at Perugia and discovered that Pietro Perugino had also been instrumental in the design and decoration of the wooden *cassa* or cupboard-like container of the main organ of the ancient abbey.

After a warm welcome by the Director and a succinct introduction, the day started with a very lucid discussion of the organ and the liturgy by Sible de Blaauw, who provided a clear set of ground rules for the contributions which followed. The first musicological talk was by Arnaldo Morelli, who sketched the role of the organ in church services during the Quattro- and Cinquecento. Subsequently David Bryant reported on the important and at times astonishing results of an archival census in Florence by a team of researchers which he directed. Chiara, the daughter of the distinguished organist, Nicolò Malvezzi, was trained by her father to play the organ apparently prior to her entering the convent of San Girolamo delle Poverine Ingesuate as novice, where she would obviously become Lena, the permanent organist of her own nunnery. David also

commented on the problems of using San Marco in Venice as a model in that its musical practice as palatine chapel of the doge often differed – deliberately – from other churches in Venice. This formed an ideal prelude to the paper by Massimo Bisson, who shared the novel insights of his detailed research on organs at Venice. After lunch Jeanne van Waadenonij, who had produced the Italian section of the standard repertoire of *De Beschilde Orgelluiken in Europa* investigated the particular iconography of Italian organ shutters. A fascinating and moving aspect of her contribution was the use of the late 16<sup>th</sup>-century recommendations concerning the painting of organ shutters by Gian Paolo Lomazzo, who trained as a painter, became blind at the age of 34, and turned himself into an art critic. Following this, Michael Rohlmann provided a penetrating analysis of the types of artistic unity which might exist between the organ ensemble and high altarpiece of a great church in the early Cinquecento. Subsequently Iain Fenlon gave a magisterial summary of what the speakers had said and offered some pertinent observations on topics which he felt had been left unsaid. He cautioned the audience about over-facile assumptions about the use of polyphony, the place for singing, the size of choirs and instrumental accompaniment. A very lively, many-sided discussion involved current and former Fellows and Visiting Professors as well as invited experts.



Angela Dressen, Julian Gardner,  
Anna Maria Busse Berger &  
Christa Gardner von Teuffel

There was a delightful *coda* to the *Giornata* when we all reassembled in the graceful Renaissance surroundings of SS. Annunziata where Jonathan Nelson (VIT'02) spoke about the double-fronted altarpiece created by Baccio d'Agnolo and painted by Filippino Lippi and Perugino, and most spectacularly of all, Pier Paolo Donati (Florence), the distinguished art historian, musicologist and organist, played for us the church's organ, the second oldest to survive in Italy. His carefully chosen and enthrallingly executed programme included works by Giacomo Fogliano, Marco Antonio Cavazzoni and Claudio Maria Veggio. This recreation in a Florentine church of the interrelationship of a magnificent High Renaissance altarpiece and music of the period performed on a contemporary organ confirmed for us all that this was not only a significant problem but also a new topic in need of much further research.

✱ Christa Gardner von Teuffel  
Visiting Professor

### CLOSED - BUT NOT IDLE - IN AUGUST







**K**arol Berger, Visiting Professor from Stanford University, gave a provocative and insightful lecture on 9 February 2006 on *L'Orfeo, or the anxiety of the moderns*, where he explored the idea that modernity was from the beginning overshadowed by self-doubt and anxiety as to its validity and worth vis-à-vis the cultural achievements of the ancients. This concept was reflected in the symbolism of the central figures of the

early Florentine and Mantuan operas, Orpheus and Apollo, poet-musicians who represented the new poetic-musical genre of early opera and expressed meditations on the dilemmas faced by them in general and on the opportunities and perils of the new genre in particular. In this reading, early operas allegorized and dramatized their own birth, the efforts of the early moderns to bring back ancient music, with its passionate-ethical aims and its various means (dissonant, figurative, chromatic, and, above all, monodic), and their fear that this musical 'rebirth' or Renaissance, was somehow not viable. For unlike ancient architecture, sculpture, and letters, ancient painting and music did not leave enough traces to make any reconstruction project secure. While Monteverdi's *L'Orfeo* was a vote of confidence in musical modernity, with its revised ending representing the



**Janie  
Cole**

triumph of the *prima* over the *seconda prattica*, it was only half-hearted since it affirmed the values of modern harmony only as a consolation prize for the early modern subject defeated in his quest for autonomy. Almost two centuries had to pass for the self-confidence of the moderns to grow sufficiently for them to be able to imagine (in Mozart's *Die Zauberflöte*) a successful quest for autonomy, an Orpheus who triumphs in life rather than in death.

✦ Janie Cole

Deborah Loeb Brice Fellow



**Paolo Gasparri, Gianluca Rossi, Claudio Bresci,  
Marco Pompili & Alessandro Superbi**



## FORMER FELLOWS UPDATE



**DON HARRAN** (VIT'04), Professor of Musicology at the Hebrew University of Jerusalem, has been elected as an Honorary Foreign Member of the American Academy of Arts and Sciences (2006) and made a Cavaliere dell'Ordine della Stella della Solidarietà Italiana. This latter honor, which was bestowed on 5 June 2006 in conjunction with the festivities to mark the 60th anniversary of the Italian Republic at a reception in the private residence of His Excellency Sandro De Bernardin, Ambassador of Italy to Israel, was given in recognition of Don Harran's distinguished contribution to Italian musical scholarship.

**PAULINE WATTS** (VIT'82) has been appointed Interim Dean of Sarah Lawrence College. A member of the European History Faculty for more than twenty years, she is the author and editor of books and articles on medieval and Renaissance intellectual and religious history, and in cross-cultural contacts in sixteenth-century Mexico. Her most recent book is *A Mirror for the Pope: Mapping the Corpus Christi in the Galleria delle Carte Geografiche* (Florence: Olschki, 2005).

**MARIA MONICA DONATO** (VIT '90) was appointed *Professore Ordinario* at the Scuola Normale Superiore di Pisa as of the 2005/2006 academic year where she is teaching the history of medieval art.

**ANTHONY M. CUMMINGS** (VIT'90) has recently become Provost, Dean of the Faculty, and Professor of Music at Lafayette College in Pennsylvania. His latest book, forthcoming from the Royal Musical Association and Ashgate Publishing, sheds new light on the manuscript known as Manuscript Florence, Biblioteca Nazionale Centrale, Magliabechiana XIX, 164–167. The book reveals Florentine musical taste during the crucial years that witnessed the emergence of the Italian madrigal. He has recently completed a book manuscript, entitled *The Lion King: Pope Leo X, The Renaissance Papacy, and Music*.



## Remembering and Forgetting



On May 11, a number of American and European scholars met to read papers and engage in discussions on the “The Art of Memory: Between Archive and Invention from the Middle Ages to the Late Renaissance: Literature, Visual Arts, and Music.” The conference was conceived by the musicologist Anna Maria Busse Berger and the art historian Massimiliano Rossi (VIT’93,’98-’03). There were two central topics: the memorial archive and how this archive was used in the compositional process.

In the first part of the *giornata* we had short presentations on what a person would memorize throughout their life in literature (Alison Cornish) music (Anna Maria Busse Berger), architecture (Mario Carpo), and art (Luke Syson). Not only did we learn what were the basic texts, items, or images which would be committed to memory, but also how this material was memorized. There was discussion of a variety of graphs (among them, hands and trees), architectural drawings, multiplication tables and consonance tables in music, versified texts, and model books.

Then, the major part of the *giornata* was devoted to the question of how the memorial archive was used in the compositional process in literature (Cornish), music (Busse Berger, Philippe Canguilhem, Stefano Lorenzetti), architecture (Carpo), and art (Massimiliano Rossi). In the last years it has become increasingly clear that the art of memory is not only used for



**Marilina Cirillo & Lina Bolzoni**

memorization of texts but, more importantly, for the composition of new works. We discovered that all four disciplines shared similar methods of composition often in unexpected ways. In addition, Lina Bolzoni gave a critical review of some recent studies on memory, while Stephen Orgel provided an anti-matter to every one else’s matter by giving a talk about forgetting in Shakespeare. After a thoughtful summary by Joseph Connors and a lively discussion, Philippe Canguilhem concluded the conference with a moving reading of Marcel Proust’s famous passage on involuntary memory from *À la recherche du temps perdu*.

The day ended with a buffet dinner at the Papiniana. The weather improved just in time for everyone to enjoy the sunset. The highpoint was a concert of pieces by Robert Schumann and Johannes Brahms by a cellist and a pianist from the Peabody Conservatory of Music, the latter playing on Hans and Marie von Bülow’s historic piano.

The collected essays of the symposium are currently being edited and will be published as a volume in the I Tatti series.

✦ Anna Maria Busse Berger  
Robert Lehman  
Visiting Professor

### Participants:

Introduction: The Memorial Archive, ANNA MARIA BUSSE BERGER; ALISON CORNISH; MARIO CARPO (*École d’Architecture de Paris-La Villette*); LUKE SYSON.

Compositional Process and the Art of Memory I, SUSAN FORSCHER WEISS (*Johns Hopkins University*), chair.

ALISON CORNISH, “*Volgarizzamenti: To Remember and To Forget.*”

ANNA MARIA BUSSE BERGER, “Models for Composition in the Fourteenth and Fifteenth Centuries.”

PHILIPPE CANGUILHEM, “The Hand as a Tool for Musical Invention.”

MARIO CARPO, “The Proportional Precision in the System of the Orders in the Vitruvian Tradition, from Alberti to Vignola.”

Compositional Process and the Art of Memory II, BRIAN CURRAN, chair.

Stefano Lorenzetti (*Conservatorio di Vicenza*), “Alberi e luoghi di memoria nella trattatistica musicale cinquecentesca.”

LINA BOLZONI (VIT’97-’03, *Scuola Normale Superiore di Pisa*), “Recenti studi sull’arte della memoria. Fra storia e antropologia.”

MASSIMILIANO ROSSI (VIT’93,’98-’03, *Università di Lecce*), “La ricerca del metodo nei trattati d’arte del tardo Cinquecento: imitazione, scomposizione e ricomposizione di un canone dopo la ‘maniera moderna.’”

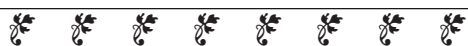
STEPHEN ORGEL (*Stanford University*), “Creative Oblivion.”



**Brian Curran**



**Anna Maria Busse Berger, Christa Gardner von Teuffel,  
Sandor Bene & Karol Berger**



Rosso Fiorentino's *Dead Christ*, painted during the artist's 1524–27 sojourn in Rome, and now in the



**Antonio Natali**

Museum of Fine Arts, Boston, is one of the 16<sup>th</sup>-century painter's most admired paintings – and one of his most enigmatic. On 23 February 2006, some of the problems surrounding Rosso's altarpiece

were re-opened by Dr. Antonio Natali, Director of the Department of Renaissance, Baroque, and Modern Art at the Galleria degli Uffizi, in a lecture entitled *Eucarestia di Rosso Fiorentino*. The lecture challenged the assertion, made by Rosso's biographer Giorgio Vasari, that Rosso had painted the *Dead Christ* for Leonardo Tornabuoni, Bishop of Borgo Sansepolcro, but there is evidence that the picture did not leave Rome during the artist's lifetime. Dr. Natali hypothesized that the original patron of the *Dead Christ* was not Tornabuoni but rather Agnolo Cesi, the patron who in 1524 commissioned Rosso to decorate his chapel in Santa Maria della Pace in Rome. Rosso completed two frescoed scenes of the *Creation of Eve* and the *Fall of Man* on the façade of the Cesi chapel but never furnished Cesi's "altarpiece in oil on panel" stipulated in the original contract. The collapse of the commission may have provided the

impetus for Rosso to sell the altarpiece he had begun for Cesi to Bishop Tornabuoni. Dr. Natali concluded by contextualizing Rosso's *Dead Christ* within the complex of Cesi's planned decoration for his chapel (which can be reconstructed, in part, through surviving drawings by the architect Antonio da Sangallo) and by reflecting on the ways in which the sacred signification of Rosso's panel would have been inflected by the architectural, iconographic, and liturgical setting of the Cesi chapel.

✦ Louis Waldman  
Robert Lehman Fellow



## THE RENAISSANCE TOMATO, FROM CURIOSITY TO CONDIMENT

In late May, Villa I Tatti celebrated the arrival of summer with another memorable talk. Visiting Professor David Gentilcore (Leicester University) enlightened and entertained a large audience of *studiosi* on the Renaissance tomato, tracing its origins in Europe from its appearance at the Court of Cosimo de' Medici in 1548 to its assimilation into Italian cuisine a century later. Despite its present popularity on Italian tables, in the 16<sup>th</sup> century the tomato was seen very much as an oddity. It was introduced into Europe after the Spanish conquest of

present-day Mexico and quickly made its way into Italy as a botanical specimen. Its high water content, the proximity of the plant's fruits to the ground, the toxic nature of some varieties, and its rather bland flavor, however, did not make it a



**David Gentilcore**

favorite on Renaissance tables. It took a long time before the initial ambivalence

towards the tomato wore off. The native Aztec name *tomatl* was abandoned for the more descriptive *pomodoro* but, despite the pleasant name, from its early days the tomato was associated with other not-so popular Italian vegetables, such as the eggplant or aubergine (*melanzana* or *mela insana*), believed to be noxious to the head and create melancholic vapors. For this reason physicians routinely advised against its consumption. Yet, evidence suggests that there were people in Italy who were eating tomatoes, and that these people grew in number over the 16<sup>th</sup> century, as did the tomato's popularity. Wonder and exoticism were the key ingredients that made it travel across Europe. Tomato seeds were sought after by collectors and wealthy European patrons avid of novelties; botanists and physicians recorded them in their herbals; later in the century artists started representing them as ornamental items in their compositions. Professor Gentilcore's talk was enlivened by much interesting visual evidence and many amusing anecdotes and quotations that recount how this strange specimen, now so familiar to us, was assimilated and appropriated by Italian and European culture.

✦ Monica Azzolini  
Ahmanson Fellow





**Treacy Beyer & Lou Waldman**  
in Assisi (© Palmer)



**Sara Galletti, John Karhausen  
& Anna**



**Stefano Dall'Aglio, Agata Pincelli  
& Monica Azzolini**



## Early Music at I Tatti

**R**ich and varied musical worlds were discovered during the two concerts organized by Kathryn Bosi this year. We began with a tribute to the composer Paolo da Firenze (fl. 1390–1425), one of the most interesting musicians of the late Trecento. For that occasion, Pedro Memelsdorff (VIT'04) had been invited to perform with his ensemble *Mala Punica*, which is one of the best groups in the world for that particular



***Mala Punica***

repertoire. The audience was particularly captivated by the variety of instruments and dazzling virtuosity of the singers, who emulated Pedro's «magic flute» in performing the numerous ornaments of Don Paolo's music. The concert ended with the monumental «political» madrigal, *Godi Firenze*, written to commemorate the victory of Florence over Pisa in 1406.

The spring concert put forward two innovations: firstly, the usual setting for these concerts, the Myron and Sheila Gilmore Limonaia, was replaced by the church of San Martino a Mensola – a much more suitable place for performing sacred music. Moreover, a dialogue between early and contemporary composers distinguished the program selected by the German



**Singer Pur with composers Joanne Metcalf  
& Christopher Lyndon-Gee**

vocal ensemble *Singer Pur*. Indeed, the six singers performed motets dedicated to the Virgin composed either in the 14th and 15th centuries or very recently. The highlight of this concert remains the performance of Joanne Metcalf and Christopher Lyndon-Gee's works: not only because the two composers were part of the audience and their works had expressly been written for the ensemble *Singer Pur*, but also because the Dante text set to music by Lyndon-Gee (and world-premiered that evening) was dedicated to Suore Costantina and Oliva of Villa Linda who were listening with us. The extraordinary vocal mastery of *Singer Pur* and the beauty of the ensemble color gave a perfect sense to this musical conversation through the centuries, which was enthusiastically greeted by the audience.

✦ Philippe Canguilhem  
Florence J. Gould Fellow



**Alison Cornish & Philippe Canguilhem**

# Medici Roundtable hosted by I Tatti

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On 18 April five of the current Fellows gave presentations of their current research on Medici court culture, which were followed by lively discussion. The afternoon started with a paper by Philippe Canguilhem on the surviving musical sources by Cortecchia and music production and consumption outside the confines of the Medici court. The theme of music at the early Seicento Medici court was further developed by Janie

Cole, who proposed a new model of cultural brokerage for exploring the nature of Medici patronage of music and theatrical spectacles, especially during the regency and only period of female rule in the Medici principate. The paper by Andrea Gáldy on Cardinal Giovanni de' Medici presented this Medici prince of the church and the blood as an important figure who opened the Roman art market to his family and started his own collection of antiquities before his early death in 1562. Louis A. Waldman presented a critical re-examination of the corpus of drawings traditionally attributed to Giovanni Bandini, challenging the traditional characterization of the Florentine sculptor's graphic oeuvre and proposing a revisionist catalogue built around an important group of new attributions. In the final contribution Sara Galletti presented the developments of court etiquette and the use of space in French

royal architecture during Maria de' Medici's rule, proposing a new interpretative model for the relationship between 'private' and 'public' rooms and exploring its implications on the analysis of the courtly display of art collections.

♣ Janie Cole

Deborah Loeb Brice Fellow &

♣ Andrea Gáldy

Melville J. Kahn Fellow



**Alina Payne with incoming Fellow Estelle Lingo and Stuart Lingo**



**Andrea Gáldy**

ALINA PAYNE (VIT'05), Professor of the History of Art and Architecture at Harvard University, has received the 2006 Max Planck Research Award for outstanding work in art history. This annual award identifies scholars of international repute whose work, according to the Max Planck Society, has the capacity to "initiate, deepen, or expand international cooperation." Alina Payne specializes in Early Modern art and architecture as well as architecture from the mid-19<sup>th</sup> to the early 20<sup>th</sup> centuries and is considered a leading theorist of Renaissance architecture. Her books include *The Architectural Treatise in Italian Renaissance* (Cambridge, MA: Cambridge U.P., 1999) for which she won the 2000 Alice Davis Hitchcock Award from the Society of Architectural Historians.

## FORMER FELLOWS UPDATE



BRONWEN WILSON'S (VIT'04) book *The World in Venice: Print, The City, and Early Modern Identity* (Toronto: Univ. of Toronto Press, 2005) was recently awarded the 2006 Roland H. Bainton Prize for Art History and Music offered by the Sixteenth Century Society and Conference. The SCSC is a scholarly society interested in the early modern era (ca. 1450-ca. 1660). Wilson, who is an assistant professor in the Department of Art History and Communication Studies at McGill University, is currently working on a book, *Portraiture, Physiognomy, and Naturalism in Northern Italy: 1550-1620*, which she began during her fellowship year.

ALISON FRAZIER (VIT'06) received the Phyllis Goodhart Gordan Book Prize at last year's RSA meeting in San Francisco for her book *Possible Lives: Authors and Saints in Renaissance Italy*. New York: Columbia U.P., 2005. The purpose of the prize is to recognize significant accomplishments in Renaissance Studies by members of the RSA and to encourage Renaissance scholarship.



**Alison Frazier**

# The Berenson Lectures in the Italian Renaissance

EDWARD MUIR (VIT'73)

Clarence L. Ver Steeg Professor of History at Northwestern University

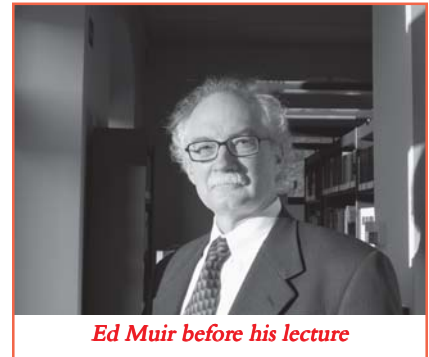
## *The Culture Wars of the Late Renaissance*

These three lectures in March 2006, which open a new series of annual lectures by distinguished scholars and which will be published in book form, focused on the philosophical, literary, scientific, and musical culture in Venice at the close of the 16<sup>th</sup> and the first half of the 17<sup>th</sup> century. The period coincided with the expulsion of the Jesuits from the dominions of the Venetian Republic. Censorship virtually ceased and intellectuals could and did say almost anything. Out of this fertile period came an endless stream of pamphlets, tracts, books, and libretti. The result was a remarkable period of cultural creativity, especially about the relationship between free inquiry and orthodoxy, the status of religious skepticism and libertine morals, and the debate about gender roles and the public functions of theater including grand opera. In many respects the culture wars of the late Renaissance seem strangely like the Enlightenment a century early, and, in fact, the period established many of the fundamental elements associated with the French Enlightenment.

In Padua from 1591 to 1631 a faction of university faculty members,

which included Galileo Galilei and was led by the philosopher Cesare Cremonini, sustained a wide-ranging program of open and free inquiry. Cremonini has long been known as the arch-Aristotelian foe of Galileo's science, the philosopher who refused to look into Galileo's telescope because he said it would give him a headache. But the two were, in fact, best friends who carried on a debate about Aristotelianism in which they hid their own identities and purposes by putting on the guise of blind or masked men. The issue for both was the necessity of open inquiry and opposition to Jesuit pedagogical ideas, which privileged theology over philosophy and empirical research.

In Venice the Accademia degli Incogniti was founded by Cremonini's students after his death. Its international membership included a significant group of renegade religious, most notoriously the brilliant, anti-Jesuit, anti-Spanish, anti-Barberini polemicist, Ferrante Pallavicino. The Incogniti wrote on every important issue of the day, and their leader, Gianfrancesco Loredan, served as patron to the feminist nun, Arcangela



*Ed Muir before his lecture*

Tarabotti, now well known for her books on *Paternal Tyranny* and *The Convent as Hell*. The second lecture tried to explain why such an open discussion about gender roles and sexuality was possible in Venice at this time.

The execution of Pallavicino in 1644 silenced the more outrageous members of the Incogniti, who soon turned to writing librettos for the new Venetian craze of opera. The final phase of the culture wars pitted commercial opera, with its classical plots, women singers on stage, and often racy plot lines against the decorous model of Jesuit theater. While the Jesuits were in exile, opera thrived as a commercial success and became the paramount contemporary art form. The libertine inclinations of the Incogniti imbued many of the plots of these operas written in the 1640s, especially Monteverdi's masterpiece, *L'Incoronazione di Poppea*, one of the few works from this era that is regularly produced today.

By the 1660s with the return of the Jesuits and growing censorship in the theaters, the culture wars were over in Venice, but they left some lasting legacies: the philosophical skepticism of Cremonini, the materialism of Galileo, the libertine debate about gender roles of the Incogniti, and the pure musical theater of Venetian opera.



*Branko Mitrović sitting next to Jennifer Snodgrass of Harvard University Press. HUP will publish the Berenson Lectures*



## IN MEMORIAM

*I Tatti records with sorrow the following deaths:*

**M**ICHEL FRANÇOIS-PONCET died on 10 February 2005 at the age of 70. He was a banking executive and Director General of Paribas. Under the chairmanship of Jean-François Malle, he was a member of I Tatti's International Council from 1989 to 1997. He received his MBA from Harvard Business School in 1958.

**E**DITH KIRSCH (VIT'74), who died on 14 April 2005, was Professor of Art History at Colorado College, which she joined in 1982. She received her BA from Cornell University in 1953, her MFA from Princeton University in 1971, and her PhD from Princeton University in 1981 and was a Fellow at I Tatti in 1973/74. Her books included *Five Illuminated Manuscripts of Giangaleazzo Visconti* (University Park, PA: Pennsylvania State U.P. for the CAA, 1991) and *The Viscontis of Milan* (Modena: Panini, 1990). Her best known book was *The Visconti Hours*, which she co-edited with Millard Meiss (VIT'69), (New York: George Braziller, 1972).

**M**AURY D. FELD (VIT'84), retired reference librarian and historian, died 3 June 2005. Feld received his AB from the University of Chicago in 1948 and his MLS from Simmons College in 1981. He joined Harvard University in 1955 and became Reference Librarian at Littauer Library in 1977. For a time, he was Byzantine Librarian at Dumbarton Oaks. He was a Visiting Scholar at I Tatti during the first semester of the 1983/84 academic year. His extensive publications, on military history and on early printing, include *The Structure of Violence: Armed Forces as Social Systems* (Beverly Hills: Sage Publications, 1977).

**A**NNAROSA GARZELLI (VIT'75,'77-'79) Professor of the History of Medieval Art at the University of Pisa, died on 23 September 2005. A historian of 14<sup>th</sup>- to 16<sup>th</sup>-century Tuscan art, she received her

laurea from the University of Pisa and her doctorate from the Scuola Normale Superiore. Between her first book on the Duomo of Grosseto and her last book *Il fonte del Battistero di Pisa: cavalli, arieti e grifi alle soglie di Nicola Pisano* (Ospedaletto, Pisa: Pacini, 2002), she published on a variety of subjects including sculpture, frescoes, architecture, gold, embroidery, enamels, and miniatures.

**G**IUSEPPINA BUCCI, widow of Gigi Bucci and former caretaker of the Villa La Papiniana, died on 12 October 2005. Beppina and Gigi worked for Esther Skinner Sperry when she lived at the Papiniana and subsequently for I Tatti. She was an excellent cook and welcoming caretaker and will be remembered by the many guests who stayed there over the years.

**E**DWIN L. WEISL, JR., I Tatti Council member, died on October 27, 2005 at the age of 77. He received his LLB from Columbia University in 1956 and went on to practice law in New York City and in Washington D.C. He was passionate about late Medieval and early Renaissance art and met Mr. Berenson when he first came to Florence. Among his other positions, he was on the Board of Directors of the Robert Lehman Foundation, a trustee of the Samuel H. Kress Foundation, and a past president of the International Foundation for Art Research. Even before he joined the I Tatti Council as a founding member in 1979, Ed Weisl had become intimately involved in I Tatti and generously supported, both personally and through the Robert Lehman Foundation, a number of aspects of the center, including the restoration of the Sassetta panels and the establishment of a Robert Lehman Fellow and a Robert Lehman Visiting Professor. He and his late wife Barbara were regular visitors to Florence and had many friends among the community here.

**L**AURIE FUSCO (VIT'83), a scholar of Italian Renaissance art, died on 18 December 2005. She received her BA from Wellesley College and her MA and PhD from the Institute of Fine Arts, New York University. Formerly Head of Scholarly Programs and Senior Lecturer at the J. Paul Getty Museum, she was a recipient of grants from the College Art Association, the Fulbright-Hays Foundation, I Tatti, and the Samuel H. Kress Foundation. Her latest book was written with Gino Corti (VIT'71-'87,'88-'03): *Lorenzo de' Medici, Collector and Antiquarian*. (Cambridge, UK: Cambridge U.P., 2004).

**D**ANIEL STEINER, I Tatti Council member, died 11 June 2006 at the age of 72. He received his AB in 1954 and his LLB in 1958, both from Harvard. After practicing law in New York City and Washington D.C., he returned to Harvard and became the university's first General Counsel in 1970, receiving the additional title of Vice President in 1982. He retired from the University in 1992 and joined the New England Conservatory in 1999, first as Acting President and then as President one year later. His failing health had led Daniel to announce his retirement from the NEC at the end of the last academic year, but he was able to participate in the commencement exercises in May at which he received an honorary doctorate. Daniel Steiner was actively involved in the life of I Tatti for many years, judiciously advising all the directors from Craig Hugh Smyth onwards on numerous aspects of running the center. He joined the I Tatti Council in 1989. He and his wife Prudence were frequent visitors to Florence where they became beloved members of the I Tatti family. He will be sorely missed, but his memory will be evoked every time a scholar opens a book purchased with the Prudence and Daniel Steiner Book Fund, generously established by them in 1991.

# COUNCIL NOTES

We are deeply saddened by the loss of longtime friends and Council members, DANIEL STEINER, who died in June, and EDWIN WEISL, who died last October (see page 18). A member since 1989, Daniel deeply cared about I Tatti's welfare. He was generous with his time, his unfailing good counsel and invaluable friendship over the span of four directorships. He and his wife Prudence gave to many parts of the Harvard Center including the library where an endowed Book Fund in their names will keep his memory alive.



**Bill Hood, Virgilia Klein & Rosemary Weaver  
at the I Tatti Council Meeting  
in New York City**

EDWIN L. WEISL was one of the original members of the I Tatti Council. His passion was late Medieval and early Renaissance Italian paintings and architecture, as the extensive library in his apartment attested. He and his late wife Barbara were frequent visitors to I Tatti over many years and contributed to the restoration of the Sassetta in the I Tatti collection. Through his affiliation with the Robert Lehman Foundation, Ed Weisl secured considerable support for the Harvard Center.

Regretfully, we report the retirement of TIMOTHY LLEWELLYN, who initially joined the I Tatti International Council and then, when it was dissolved in 1997, became a member of the regular Council. With his wife Elizabeth, the daughter of Mason and Florence

Hammond, he divides his time between their homes in London and Venice. His responsibilities as director of the Henry Moore Foundation in London have made it increasingly difficult for him to attend the Council meetings, normally held in New York City. Likewise retired this year is BENEDETTA ORIGO, whose family ties with I Tatti date back to her grandmother, Lady Sybil Cutting. Also initially a member of the I Tatti International Council, Benedetta has supported I Tatti in a multitude of ways.

Her commitments in Rome and at La Foce, as well as her involvement with the festival *Incontri in Terra di Siena*, prevent her from dedicating herself to I Tatti as much as she would like. Tim and Benedetta have our deep gratitude for their support. We look forward to their future visits.

ROSEMARY WEAVER generously sponsored this year's Council meeting on 28 April in New York City. Chairman DEBORAH LOEB BRICE gave recognition to retired Council members Lewis Bernard, Richard Ekman and Frank Richardson, and remembered the passing of Ed Weisl. Director JOSEPH CONNORS shared I Tatti's latest news including an increase in fellowship applications, the events of the 2005/06 academic year, and the Harvard Magazine article "Rereading the Renaissance," spotlighting the I Tatti Renaissance Library series. Alexa Mason presented the budget and Graziella

Macchetta reported on the March 2006 Los Angeles event where Dale Kent (VIT'78, '83) gave a lecture entitled "Patronage and Patriarchy in Medicean Florence." The lecture focused on Cosimo de' Medici's definition of himself as a patron as it arose from the various conceptions and metaphors of patriarchy of the time. Michael Rocke reported on the developments in the Biblioteca Berenson. That evening, VIRGILIA KLEIN and her husband Walter graciously hosted a fine reception at their home, where guests admired their art collection.

On the occasion of the Fra Angelico exhibition at the Metropolitan Museum of Art, WILLIAM E. HOOD gave a special tour of what the *New York Times* called "the exhibition of a lifetime." Council members turned students when he handed them specific assignments to examine details of Fra Angelico's paintings. They then orally presented their findings to the group. Afterwards, guests gathered for a luncheon graciously hosted by SUSAN BRADDOCK at her home.

✦ Graziella Macchetta  
Development Associate



**Bob & Lois Erburu at Dale Kent's  
lecture in Los Angeles**

## THE 2006 VILLA I TATTI COUNCIL

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Joseph Connors, *Director*



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Sydney R. Shuman  
Craig Hugh Smyth  
William F. Thompson  
Rosemary F. Weaver

# Newsbriefs

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**A**t the end of July, **GIORGIO SUPERBI** retired from I Tatti's financial office. He came to work on I Tatti's accounts in January 1975, under the directorship of Craig Hugh Smyth, when keeping the books was a far simpler matter than it is today. In June 2001, he cut back his hours to work just half a day. Now, after 31 years, he has retired. His friends at I Tatti will miss him enormously, but with Fiorella Superbi in the Fototeca still and Alessandro Superbi in the financial office, we hope that we will see Giorgio on a regular basis.



*Giorgio Superbi and Signe Olander*

**T**aking his place on the third floor is **SIGNE OLANDER** who comes originally from Denmark but who has been living in Italy for many years. She has most recently been working in educational travel in Switzerland and Italy and brings a fluency in many languages and knowledge of accountancy to her new position. We welcome Signe!

**I**n April, four trustees of the Florence J. Gould Foundation visited. **JOHN** and **MARY YOUNG**, and **WALTER** and **URSULA CLIFF** spent a few days at I Tatti. In addition to meeting the academic community here, they drove through the Crete Senese to Asciano and visited Council member **BENEDETTA ORIGO**'s beautiful home at La Foce. They also had a fascinating tour of the restoration laboratories of the Opificio delle Pietre Dure at the Fortezza da Basso. One afternoon, **PHILIPPE CANGUILHEM**, this year's Florence Gould Fellow, gave a short

demonstration in the Berenson study of various kinds of ancient recorders in his collection. He was accompanied on the harpichord by **CATHERINE POULIGNY**. They gave us a fascinating glimpse of Medieval and Renaissance wind instruments and the music written specially for them.

**I**n June, an Academic Review Committee visited with Harvard's Associate Provost for Arts and Culture and Director of Cultural Programs **SEAN BUFFINGTON**. **LINA BOLZONI** (VIT'97-'03, Scuola Normale Superiore, Pisa), **EDWARD MUIR** (VIT'73, Northwestern University), **JESSIE ANNE OWENS** (VIT'80, University of California, Davis), **BARBARA SHAILOR** (Yale University), **DIANA SORENSON** (Harvard University), and **MARIËT WESTERMANN** (Institute of Fine Arts, New York University) spent two days thoroughly reviewing the Harvard Center's programs. They toured the facilities, and met with current and former Fellows, members of the staff, and the Director. The visit was organized by Harvard as a routine review of one of its departments.

**R**epresentatives from **ARIAH** met in Florence last October. I Tatti hosted the business meeting as well as an exhibition of photographs of Giotto's Assisi frescoes and a reception at the Casa Morrill on Costa San Giorgio where the group enjoyed the splendid views over Florence. Visits were also arranged to the Kunsthistorisches Institut, the Palazzo Pitti, the restoration laboratory of the Opificio delle Pietre Dure, Castello and Artimino.



*Lila Arcamone, who is training to become a Florence guide, did an internship at I Tatti this past spring and summer, helping her mother, Susan Wilson Arcamone, conduct the regular I Tatti tours.*

## ***ITATTI STUDIES:***

### ***ESSAYS IN THE RENAISSANCE***

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## ***ITATTI RENAISSANCE LIBRARY:***

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## **We have lost touch with the following Fellows:**

**CHRISTINE DAFFIS-FELICELLI**

**CATHERINE LOWE**

**NANCY WARD NEILSON**

**MAURICE POIRIER**

**LIONELLO PUPPI**

**LOREDANA PUPPI**

**JOHN WOODHOUSE**

**If you know of their whereabouts, would you please let us know?**



# Publications

with support from the Lila Wallace – Reader's Digest Endowment Fund, the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, Andrew W. Mellon, and Robert Lehman, and the Myron and Sheila Gilmore Publication Fund.

CAROLINE ELAM has been appointed Executive Editor of *I Tatti Studies, Essays in the Renaissance*. The aim of the Editorial Board is that this periodical publication should become annual, and that manuscripts be given swift consideration and, if accepted, speedy publication. Readers of this Newsletter, whether or not they are former Fellows or appointees, are strongly encouraged to submit material. Manuscripts should be about 7,000 to 10,000 words long, and should be as accessible as possible in style, with minimum use of technical terminology. An important criterion in assessing a manuscript is that it should have the character of an essay or 'saggio', and inter-disciplinary explorations are strongly encouraged. Essays in languages other than English or Italian are welcome.

Volume 11, in preparation, will include, *inter alia*, essays by Nerida Newbigin on stage machinery for *Sacre Rappresentazioni*, by Suzanne B. Butters on gift giving in the orbit of Grand Duke Ferdinando de' Medici, and by Flaminia Bardati on Italian influences on the triumphal arch form in France, especially at the Château de Gaillon.

Requests for the style sheet, inquiries about publications, manuscripts and legible copies of illustrations proposed should be addressed to:

The Editors  
I Tatti Studies  
Via di Vincigliata 26  
50135 Florence, Italy  
or emailed to Nelda Ferace  
[nferace@itatti.it](mailto:nferace@itatti.it)

EDWARD MUIR will be forming an editorial committee for a series of history monographs to be published by Harvard University Press.

Please direct inquiries to him at  
[e-muir@northwestern.edu](mailto:e-muir@northwestern.edu)

## RECENT TITLES:

### The Villa I Tatti Series:

21. *In Memoriam Nicolai Rubinstein*, three memorial speeches delivered by Riccardo Fubini (VIT'65-'73), Michael Mallett (VIT'75), F. W. Kent (VIT'78,'83,'87,'96,'97) at a ceremony organized by the Archivio di Stato di Firenze; The Harvard University Center for Italian Renaissance Studies: Villa I Tatti; Istituto Nazionale di Studi sul Rinascimento; and the Scuola Normale Superiore di Pisa on 28 April 2003, edited by F. W. Kent of Monash University, Florence: Leo S. Olschki, 2005.

### I Tatti Renaissance Library:

ITRL 21. *Angelo Poliziano: Letters*, vol. 1, books I-IV, edited and translated by Shane Butler, 2006.

ITRL 22. *Giovanni Gioviano Pontano: Baiae*, translated by Rodney G. Dennis, 2006.

ITRL 23. *Marsilio Ficino: Platonic Theology*, vol. 6, books XVII-XVIII, English translation by Michael J. B. Allen, Latin text edited by James Hankins with William Bowen, 2006.

## FORTHCOMING TITLES:

*I Tatti Studies: Essays in the Renaissance*, vol. 11, 2006.

### The Berenson Lectures at I Tatti:

Edward Muir, *The Culture Wars of the Late Renaissance, The Berenson Lectures in the Italian Renaissance, Villa I Tatti, March 2006*, Cambridge, MA: Harvard University Press.

### The Villa I Tatti Series:

22. *The Brancacci Chapel: A Symposium on Form, Function and Setting*, Florence, Villa I Tatti, June 6, 2003, edited by Nicholas Eckstein, Florence: Leo S. Olschki.

23. *Arnolfo's Moment: Acts of an International Conference*, held in Florence, Villa I Tatti, 26-27 May 2005.

### Joint Venture:

Leon Battista Alberti: *Architetture e Committenti: Atti del convegno internazionale di studi*, Firenze, Villa I Tatti: The Harvard Center for Italian Renaissance Studies, 12-13 ottobre 2004; Rimini, Palazzo Buonadrata, 14 ottobre 2004; Mantova, Teatro Bibiena, 15-16 ottobre 2004.

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Joseph Connors  
hosts the ARIAH  
meeting in the  
Biblioteca  
Grande

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➔ ➔ Special Grants ⚡ ⚡

**ROBERTO LEPORATTI** (VIT'02) was made *Professeur Ordinaire* at the University of Geneva last February.

→ → → → → → → ← ← ← ← ← ← ←



**Ada Palmer &  
Sara Galletti**  
(© Waldman)

## VILLA I TATTI COMMUNITY 2006-2007

### Fellows

**GABOR ALMASI** (2<sup>nd</sup> sem), *Andrew W. Mellon Research Fellow*, Institute of Habsburg History, Literature. "The Humanist and his Dog: The Social and Anthropological Aspects of Scholarly Dogkeeping in the Italian Renaissance."

**JOSKO BELAMARIC** (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Croatian Ministry of Culture, Art History. "The Protagonist, the Project and the Iconographic Programme of the Chapel of the Blessed John in Togir."

**GIORGIO CARAVALLE**, *Lila Wallace-Reader's Digest Fellow*, (Università di Roma "La Sapienza"), History. "Dal Rinascimento fiorentino all'irenismo europeo: Francesco Pucci e la 'terza via' italiana alla Riforma."

**FEDERICA CICCOLELLA**, *Francesco De Dombrowski Fellow*, Texas A & M University, Literature. "Greek Grammars, Schoolbooks, and Elementary Readings in the Italian Renaissance."

**MICHAEL COLE**, *Robert Lehman Fellow*, University of Pennsylvania, Art History. "The Art and Architecture of Giambologna and his Circle."

**IPPOLITA DI MAJO**, *Hanna Kiel Fellow*, Università di Napoli "Suor Orsola Benincasa," Art History. "Il mecenatismo di Alfonso d'Avalos (1509-1546)."

**ERIC DURSTELER**, *Committee to Rescue Italian Art Fellow*, Brigham and Young University, History. "The Experience of Renegade Women as a Window into Gender and Religious Identity in the Early Modern Mediterranean."

**MORTEN HANSEN**, *Hanna Kiel Fellow*, University of Copenhagen, Art History. "The Imitation of Michelangelo in Sixteenth-Century Italy."

**WENDY HELLER**, *Frederick Burkhardt Residential Fellow*, Princeton University, Musicology. "Baroque Dramatic Music and the Uses of Antiquity."

**ESTELLE LINGO**, *Rush H. Kress Fellow*, Michigan State University, Art History. "Sculptural Form and Reform: Francesco Mochi and the Edge of Tradition."

**ANDREA MOZZATO**, *Lila Wallace - Reader's Digest Fellow*, (Università Ca' Foscari di Venezia), History. "Storia della ditta di Agostino Altucci, speciale e mercante tra Venezia, Firenze ed Arezzo nella seconda metà del XV secolo. Aspetti sociali ed economici."

**MONIQUE O'CONNELL**, *Melville J. Kahn Fellow*, Wake Forest University, History.

"Venice's Maritime Empire: Conflict and Negotiation in the Renaissance."

**VALENTINA PROSPERI**, *Andrew W. Mellon Fellow*, Università di Pisa, Literature. "The War of Troy from Antiquity to the Renaissance."

**HELENA SERAZIN** (2<sup>nd</sup> sem), *I Tatti Research Fellow*, France Stele Institute of Art History, Slovenia, Art History. "The Circle of Baldassare Peruzzi between Italy and Central-East Europe: The Diffusion of the Inventions in Late Renaissance Military Architecture."

**SAMO STEFANAC** (2<sup>nd</sup> sem), *I Tatti Research Fellow*, University of Ljubljana, Art History. "A Monograph on Niccolò di Giovanni Fiorentino, Architect and Sculptor."

**ELEONORA STOPPINO**, *Ahmanson Fellow*, University of Illinois, Literature. "The Travelers' Library: Early Modern Exploration and Italian Popular Epic."

**T. BARTON THURBER**, (1<sup>st</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Hood Museum of Art, Dartmouth College, Art History. "Art, Architecture and Religious Conflict in Counter-Reformation Bologna."

**ELENA VALERI**, *Jean-François Malle Fellow*, (Università di Roma "La Sapienza"), History. "Storia civile e storia ecclesiastica: la rappresentazione dell'Italia nella storiografia del Rinascimento."

**MAUDE VANHAELEN**, *Deborah Loeb Brice Fellow*, University of Brussels, Literature. "Mysticism and Reason in Quattrocento Florence: Ficino's and Pico's Doctrines of Philosophical Raptus."

**MATTHEW VESTER**, *Florence J. Gould Fellow*, West Virginia University, History. "The Geography of Political Culture in the Early Modern Alps."

**GIOVANNI ZANOVELLO**, *Francesco De Dombrowski Fellow*, Università di Padova, Musicology. "Investigation of Music, Ritual, and Politics at Santissima Annunziata."

### Readers in Renaissance Studies

**DAVID KIM** (1<sup>st</sup> sem), Harvard University, Art History.

**EVAN ANGUS MACCARTHY** (2<sup>nd</sup> sem), Harvard University, Musicology.

### Visiting Professors

**NICHOLAS ECKSTEIN** (1<sup>st</sup> sem), *Robert Lehman Visiting Professor*, University of Sydney, History. "Monograph on Cultural History of the Brancacci Chapel:

Confraternities and Communities in 16<sup>th</sup>-Century Florence."

**JAMES HANKINS** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, Harvard University, History. "Repertorium Brunianum: A Guide to the Writings of Leonardo Bruni, vol. 2."

**DEBORAH HOWARD** (2<sup>nd</sup> sem), *Robert Lehman Visiting Professor*, University of Cambridge, Art History. "Architecture and Music in Renaissance Venice" and "State Building Projects in Late 16<sup>th</sup> Century Venice."

**DANIEL JAVITCH** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, New York University, Literature. "A Collection of Essays on Ariosto's *Orlando Furioso*."

**DALE V. KENT** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of California, Riverside, History. "Friendship, Love and Fidelity in Renaissance Florence."

**JOHN E. LAW**, *Lila Wallace - Reader's Digest Visiting Professor*, University of Wales, Swansea, History. "The Urban Lordship - the signorie - of Early Renaissance Italy."

**HENK VAN OS** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of Amsterdam, Art History. "Reflections on 50 Years of Art History of Sienese Painting."

### Research Associate

**INGRID BAUMGÄRTNER**, History, Universität Kassel

*The Senior Research Associates are the same as for 2005/2006.*



*Pedro Memelsdorff and incoming musicologist Giovanni Zanovello*



In the course of the year the twentieth volume of the *I Tatti Renaissance Library* arrived, a tribute to the vision of James Hankins, series ideator and editor. His achievement was recognized by a grant of \$1.2 million from the Andrew W. Mellon Foundation, which will help *ITRL* reach its goal of 125 volumes over the next twenty years.

Visiting Professors enlivened the year with their conversation and their wisdom. Karol Berger of Stanford, whose work at *I Tatti* extended to Mozart and Beethoven, explored concepts of time's cycle and time's arrow and the birth of musical modernity, dwelling in particular on Monteverdi's *Orfeo*. Marc Laureys, professor of Neo-Latin studies at the University of Bonn, spoke on the image of the ancient Capitol in the writings of the Lincean, Justus Rycquius. David Gentilcore, Reader in History at the University of Leicester, spoke on the changing fortunes of that hardy immigrant from the New World, the tomato. Christa Gardner organized a stimulating exchange between

musicologists and art historians to discuss the "forgotten partnership" between altarpieces and organs. And Anna Maria Busse Berger and Massimiliano Rossi (VIT'93,'98-'03) organized a memorable *giornata di studio* on the role of memory in music, art, architecture and literature of the late Middle Ages and the Renaissance.

A lecturer visits *I Tatti* only for a day, but a new series, the Berenson Lectures in the Italian Renaissance, allowed us the company of Edward Muir (VIT'73) from the department of history at Northwestern for several weeks in March. His splendid lectures on "*The Culture Wars of the Late Renaissance*" are described later in this *Newsletter*.

The Mellon Research Fellowships administered by the Council of Overseas Research Institutes (CAORC) have brought scholars from Mitteleuropa to *I Tatti* since 1993/94. Next year, for the first time, there will also be scholars from Slovenia and Croatia. But I have also thought it important to seek out closer contacts with the Renaissance

communities in these emerging members of the European Union. The road had already been smoothed by Morrill Music Librarian Kathryn Bosi, with her many friendships and her microfilm collecting visits to eastern Europe, and by Edward Muir who long ago saw the importance of Slovenia and especially Istria for a wider history of the Venetian Republic. In March I visited a number of research institutes in Ljubljana and Koper and will return to Ljubljana for a lecture next October, thanks to the graciousness of Stanko Kokole (VIT'00) and Metoda Kokole. And in the coming June *I Tatti* will hold a conference on contacts in the worlds of art and humanism between Florence and Budapest, followed by travel in Hungary, arranged on the initiative of former Mellon Research Fellow Péter Farbaky (VIT'02).

Once again the fireworks of San Giovanni are reminding me that another fruitful year at *I Tatti*, the fourth for Françoise and me, is coming to a close.

✦ Joseph Connors  
Director



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