



# VILLA I TATTI

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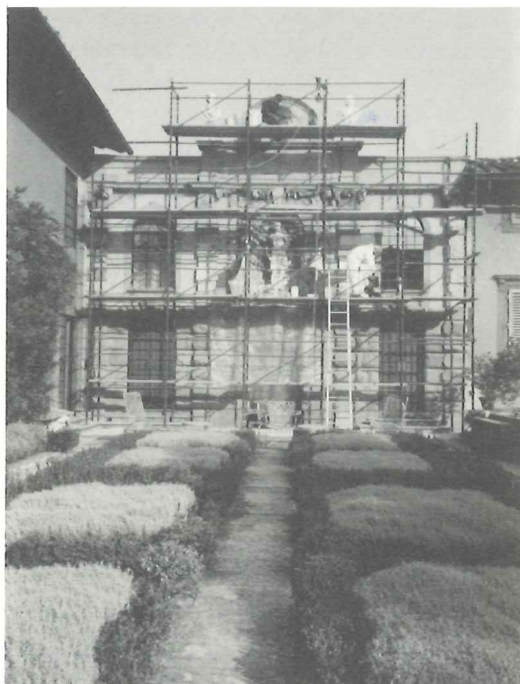
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As one academic year succeeds another here at I Tatti, each of them (from one perspective at least) much the same, our daily activities may appear to the outside observer to be characterized by nothing more than annual recurrence and a seasonal similarity. Yet for those of us who work here, each year also seems to take on a special character of its own, not only because of the distinctive group of Fellows that defines it, but also as a result of some special project in which we all become involved. So, just as we now think of last year as the year of Lorenzo de' Medici, next year will inevitably become the year of Aldus Manutius (see p. 13). But this year, when for several reasons we did not sponsor a major international conference, will soon come to be thought of, I should imagine, as the year of the garden.

For, throughout this year, a quite extraordinary amount of activity has been going on in the I Tatti gardens (see p. 8). The Berensons, whom one thinks of as having realized the poet Horace's wish for a bit of land with a house "where there would be a garden (*hortus ubi...foret*)," would have been amazed — and no doubt horrified — by the luna-park atmosphere which at times has prevailed here in recent months. Cranes were brought in to deliver weighty blocks of newly carved stone; cherry-pickers lifted arborists and tree-pruners to the top of diseased or overgrown trees; lorries delivered several tons of new gravel, which then had to be distributed by wheelbarrow throughout the garden; our faithful gardeners spent weeks executing an am-

## Letter From Florence



*The giardino pensile's east wall under restoration.*

bitious program of replanting and repotting, of spraying foliar nutrients and pesticides, of restoring box hedges and grass lawns; our indefatigable stone mason and his assistants rebuilt wall after crumbling wall and laboriously chiseled away all the blocks of ruined stone that needed to be replaced; and experts from the Opificio delle Pietre Dure, clad like Martians in white coveralls, hoods, and masks, clambered over scaffolding to treat decaying stone with acid cleansers and consolidating chemicals and to recreate, on the basis of old photographs, mosaics that had disappeared decades before.

In the baroque *giardino pensile*, quite literally no stone has gone untouched. At last, however, the walls, which were in danger of falling down, have been stabilized; damaged sculpture and disintegrated mosaics have been restored; and the fountains at either end are once again in flowing health. The planting there continues to be dominated by the great wisteria vine and the dark green of the clipped box hedges; but now, beneath the wisteria, within the box, and elsewhere, various shades of grey have been introduced with plantings of cerastium, tanacetum densum, Hidcote lavender, and santolina chamaecyparissus, while against the pale *intonaco* of the walls climb three elegant pink roses, Mme. Grégoire Staechlin, Paul's Himalayan Pillar, and Clair Matin.

At the bottom of the ilex allée, the pool with its statues of the four seasons has been completely restored, and the iron lattice canopy, derived from the Eiffel-Tower esthetic that was in fashion when it was erected, has been repaired and repainted its original dark forest green. White water-lilies now float on the large pools of the parterre in the *giardino all'italiana*, and goldfish dart through their celadon depths. The circular pool within the steps below the *limonaia* displays a splendid stand of blue-green lotus, which incidentally provides asylum for the new fish there, replacing those in quest of whom a stately grey heron silently flapped his way through the first faint light of dawn for his daily breakfast so long as they lasted. A week or so ago, new stone benches and ornamental obelisks

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# THE FUND FOR VILLA I TATTI



Over the past year, the Harvard Center has made great strides toward completing our campaign goal of \$15,000,000, and we have now received very nearly half in pledges and outright gifts. During this time, I Tatti has largely emphasized completing the challenge grant offered by the Andrew W. Mellon Foundation for Scholarly Programs and Publications. The Mellon Foundation had offered \$500,000 to be matched on a 2:1 basis by the end of June 1993. To accommodate several donors, the Foundation has graciously extended this deadline for a further five years, although we hope to have completed this match long since. To date, just \$180,000 remains for us to raise to complete the challenge, although there will still remain a further \$1,500,000 towards the original goal of \$3,000,000 in this area.

Thanks to the good graces of Council member Edwin L. Weisl, I Tatti is happy to announce a new grant of \$250,000 from the Robert Lehman Foundation towards the Scholarly Programs and Publications Fund. This grant will endow the Robert Lehman Visiting Professorship and will make it possible to establish a program of inviting distinguished scholars from around the world

to come and spend a term or a year in residence. Holders of the Robert Lehman Visiting Professorship at I Tatti will be chosen from among the most distinguished scholars, authors, and museum curators around the world.

We are also grateful to Malcolm Wiener, Anne Bass, and the Samuel H. Kress Foundation for large donations towards the Scholarly Programs and Publications Fund. Other recent gifts have come from the Ahmanson Foundation, the Cabot Family Trust, Mary Gibbons, the many supporters of the Myron and Sheila Gilmore Publication Fund, the International Music and Art Foundation, the Gilbert and Virginia McCurdy Charitable Trusts, Susan and Tony Roberts, the James Robison Foundation, the Billy Rose Foundation, Melvin R. Seiden, the Society of Fellows, and the Norman and Rosita Winston Foundation. To these and to all those who have given so generously to I Tatti's endowment campaign, we extend our deep gratitude.

We are also delighted to include in these pages the news that the Andrew W. Mellon Foundation has recently approved a further grant to Villa I Tatti of \$750,000 to endow a Mellon Fellow. This grant is contingent on its

being matched on a one-to-one basis. The Mellon Foundation's long standing support is a significant endorsement of I Tatti's program. As Walter Kaiser recently wrote to Richard Ekman of the Foundation, "In the mid '60s, in the late '70s, again in the early part of the '80s, and most especially during the past five years that I have been Director, the Mellon Foundation has repeatedly come forward to provide decisive support at every critical moment in the history of this institution. As one looks back over the three decades of I Tatti's existence as a center for advanced research, one can only conclude that without the generosity and faithful commitment of the Mellon Foundation, this center would never have been able to achieve the eminence it has."

Although not part of the capital campaign, we are most grateful to the trustees of the Florence Gould Foundation who recently agreed to extend their endowment-equivalent fellowship support for a further three years. The Gould Fellowship, which supports French scholars or scholars interested in Franco-Italian projects, is now in its third year and attracts prominent scholars in the field.

✻ ALEXA M. MASON, ASSISTANT  
DIRECTOR FOR EXTERNAL RELATIONS

## STEERING COMMITTEE

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## THE FUND FOR I TATTI

### Remaining Gift Opportunities

- |      |   |                       |
|------|---|-----------------------|
| I.   | FIVE NAMED FELLOWSHIPS  | <b>each \$750,000</b> |
|      | <i>Income will provide for stipends, associated residential and academic expenses. (Original Goal: eight fellowships at \$750,000 each.)</i>  |                       |
| II.  | BIBLIOTECA AND FOTOTECA BERENSON  | <b>\$800,000</b>      |
|      | <i>Income to be used for acquisitions, salaries, and operations. (Original Goal: \$4,500,000.)</i>  |                       |
| III. | SCHOLARLY PROGRAMS AND PUBLICATIONS FUND  | <b>\$1,681,500</b>    |
|      | <i>Income to be used for the preparation and publication of various I Tatti sponsored publications, such as I Tatti Studies: Essays in the Renaissance, as well as books and monographs. And to be used for two major areas of activity:</i>  |                       |
|      | <ul style="list-style-type: none"> <li>• Research and travel funds to enable the Center to invite visiting scholars in Europe and the United States to I Tatti for a period of a few days up to an academic year.</li> <li>• Funds for planning committees, travel, honoraria, and the publication of papers in connection with the Center's program of conferences, symposia, and lectures. (Original Goal: \$3,000,000.)</li> </ul> |                       |
| IV.  | CONSERVATION FUND   | <b>\$1,500,000</b>    |
|      | <i>Income to be used for the conservation of the art collection and for maintenance of the buildings and furnishings. (Original Goal: \$1,500,000.)</i>   |                       |

## Letter from Florence

Continued from page 1

arrived to replace those that had crumbled into rubble on the parterre, and they will presently be installed. And even as I write, a handsome, state-of-the-art greenhouse, with automatic temperature and humidity controls, is being erected on the eastern slope of the property to replace the primitive, ancient one which was miserably rusting away there.

A garden may be, as Bacon claimed, the purest of human pleasures, but to maintain and restore such an extensive, complex, and time-worn one as I Tatti's constitutes a very costly pleasure as well. None of this would have been possible had it not been for the foresight and princely generosity of Lila Acheson Wallace, co-founder of the *Reader's Digest*. In 1980, Mrs. Wallace established an endowment to help maintain the celebrated gardens Cecil Pinsent had created around 1910. Although the income from Mrs. Wallace's gift initially provided only for the salaries of the gardeners, since her death the principal has grown impressively, until today it takes care of all the gardens-and-grounds expenses at I Tatti. What is more, it enables us not merely to maintain the gardens but to begin restoring them at last to their



*Before restoration of the west wall.*

pristine splendor, after decades of deferred maintenance, minimal planting, and necessarily parsimonious upkeep. Lila Wallace has been much in our minds this year, for I Tatti owes her an enduring debt of gratitude. It is her magnanimous desire to preserve this great garden heritage that has

provided both the means and the inspiration for the ambitious, far-reaching program of restoration we have embarked upon.

But, is it all worth it?, you may ask. What, in the end, is the justification for the expenditure of so much time, effort, and money? If the answer to these questions isn't self-evident, then you should talk to the hundreds of people who visit these gardens each year and never fail to find them, in Mr. Berenson's favorite accolade, "life-enhancing." Or you should talk with the Fellows, present and past, for whom the gardens of I Tatti have served as latter-day Orti Oricellari, in which to stroll and exchange humanistic ideas and ideals. Or perhaps you should simply talk to those of us who have actually expended all that time and effort and money, each of whom would remind you that tending a garden is a labor of paradise and that, to echo the sentiment of that authority

on bliss, Thomas Traherne:

All Bliss

Consists in this,

To do as *Adam* did.

✿ WALTER KAISER, DIRECTOR  
4 July 1993



*After restoration of the west and north walls. The garden has since been replanted with box, santolina, lavender, and roses. The wisteria remained untouched throughout the months of work.*

## ■ THE BIBLIOTECA BERENSON ■

### The IRIS Library Consortium

Villa I Tatti recently signed an agreement with three other Florentine institutions to establish IRIS, a consortium of local libraries. In addition to I Tatti's Biblioteca Berenson, these are: the Biblioteca degli Uffizi, the Istituto della Fondazione Roberto Longhi, and the Nederlands Interuniversitair Kunsthistorisch Instituut. Several other institutions are expected to join in the near future. The elected president of the consortium's Directors' Council is Professor Walter Kaiser.

The primary objective of the consortium, whose center of operations is to be located at Villa I Tatti, is to purchase and install an integrated library computer system that will support an on-line union catalogue and other major library functions such as acquisitions, cataloguing, serials control, and fund accounting.

Automation plans include a network, with the host computer located at I Tatti and terminals distributed throughout the four centers. This will allow not only instantaneous exchange of information among the centers but will provide, at a later stage, "windowing" into other information services. It will be possible to connect to other libraries in Italy and abroad, such as the Roman libraries consortium, URBS, which includes the Vatican Library and the library of the American Academy in Rome. Moreover, once the retrospective conversion of its catalogue is completed, the records of Harvard's library in Florence will display in HOLLIS, thus

making it possible for American scholars to plan their research before coming to Florence. Similarly, other consortium libraries will eventually be connected to their home institutions' main catalogues. For example, the Biblioteca Nazionale is interested in reciprocal access to electronic data and in connecting the IRIS database to the national bibliographic network, Sistema Bibliografico Nazionale (SBN).

The four IRIS institutes have important collections of research materials uniquely assembled in one city, most of which are unique even in Italy, to support the study of Italian art history and related humanistic disciplines. When all four collections are brought together in one union catalogue and made searchable on-line from the separate institutes, they will constitute a tremendous resource for all scholars who come to Florence to conduct research in these fields. The IRIS libraries will work together on ways to make diminishing financial resources go much farther. Dispersion and wasteful duplication of effort have been two of the biggest problems for libraries everywhere, but this is all the more visible, and possibly much more serious, when it involves numerous small centers of research and learning concentrated in one small geographic area.

Over the last several years, the four IRIS institutions and the Kunsthistorisches Institut in Florenz, which is expected to join the consortium before long, had articulated their desire and intention to cooperate with one another in a variety of ways. Informal arrangements for library cooperation have been made on an *ad hoc* basis. But such informal arrangements were

frequently challenged by the rather complex urban environment in which these institutions operate. An additional obstacle has been the lack of adequate information about each institution's holdings. As a result, the search for and consultation of needed materials has, up to the present, required that the scholar visit each center. The consortium members had realized for some time that cooperation can be effectively practiced only if it is cost-efficient and useful to the individual centers' clients, and that it would require some formal structure.

With these convictions, Villa I Tatti four years ago led an initiative to formalize collaborative arrangements among the five institutions. The felicitous outcome of this effort is the consortium IRIS, which legally came into existence in March of this year.

IRIS will initially concentrate on the automation of key library functions and on providing the necessary links for immediate communication of information and requests. Hardware and software will be purchased and installed by the fall of 1993 and the libraries will begin using it for acquisitions and cataloguing of new materials by January 1994. At the same time, the on-line union catalogue will also be searchable from the separate centers, though at first the database will include only newly processed materials. However, by July 1994, all the Biblioteca Berenson's holdings will have been converted to machine-readable form and will, therefore, be included. The other IRIS libraries plan to have all their records converted by 1996.

Automation will allow the centers to share cataloguing and acquisition efforts, and will provide an important basis for discussion about future coordinated collection development and long-range planning. The next phase will involve the implementation of an efficient and cost-effective document delivery system.

✿ ASSUNTA PISANI  
ASSISTANT DIRECTOR  
FOR THE LIBRARY

*Please note: the Library and Fototeca will be closed to all readers from 20 June to 12 September 1994. See page 13.*



## Appeal to the Friends of the Biblioteca Berenson

Each year in these pages we make a special appeal to the Friends of the Biblioteca Berenson for a particular publication which is just too expensive to come out of the library's regular acquisitions budget. This year we have chosen **Nicolai de Cusa, *Opera Omnia. Jussu et auctoritate Academiae litterarum Heidelbergensis ad codicum fidem edita. Hamburg: Felix Meiner.*** Twenty volumes in multiple parts of this important critical edition of the complete works of Nicholas of Cusa, a key figure in the Renaissance and in the history of the Church, are available today. The price of this indispensable tool for many who use the Biblioteca Berenson is \$2,000.

Contributions from US tax payers are tax-deductible and may be sent to our Cambridge, Mass. address or directly to Villa I Tatti. Checks should be made payable to Harvard University with the notation "Special Library Acquisition Fund, Villa I Tatti." Thanks to the generous response of our readers in past years, major, specific needs of the Biblioteca Berenson such as this have been filled.

Annual donations to the Friends of the Biblioteca Berenson, as well as gifts of individual volumes will, as ever, be gratefully received.



Philippe Morel, Allen Grieco, and  
Amanda George after Giorgio  
Galletti's lecture on Cecil Pinsent.



Assunta Pisani chats with Elizabeth  
and Gordon Morrill.

Gifts to the Library have been many and varied, including annual donations from the Friends of the Biblioteca Berenson, gifts to endowment, and numerous donations of books, offprints, and recordings. Two new book funds have been created, one in memory of Esther Skinner Sperry (see obituary), the other in memory of Doris Lockwood, wife of Professor Lewis Lockwood (I Tatti Advisory Committee).

Former Fellows continue to donate their own published works to the Biblioteca Berenson, and the following is a partial list of recent gifts. Please forgive us if, due to space limitations, your volume is not listed.

PAUL BAROLSKY (VIT'81,'87,'91). *Giotto's Father and the Family of Vasari's "Lives,"* University Park, 1992.

BEVERLY BROWN (VIT'83). *Jacopo Bassano,* Fort Worth, 1993.

FRANCO CARDINI (VIT'77). *Guerre di Primavera: Studi sulla cavalleria e la tradizione cavalleresca,* Firenze, 1992.

CHARLES DEMPSEY (VIT'74). *The Portrayal of Love: Botticelli's "Primavera" and Humanist Culture at the Time of Lorenzo the Magnificent,* Princeton, 1992.

MARCIA HALL (VIT'72). *Color and Meaning: Practice and Theory in Renaissance Painting,* Cambridge, 1992.

RALPH HEXTER (VIT'92) & DANIEL SELDEN, eds. *Innovations of Antiquity,* London, 1992.

WILLIAM E. HOOD (VIT'85,'86,'90). *Fra Angelico at San Marco,* New Haven-London, 1993.

PETER HUMFREY (VIT'88,'91). *La pittura Veneta del Rinascimento a Brera,* Firenze, 1992.

RADOVAN IVANCEVIC (VIT'86). *Art Treasures of Croatia,* Motovun, 1993.

DAVID QUINT (VIT'79,'87). *Epic and Empire,* Princeton, 1993.

PIOTR SALWA (VIT'84). *Narrazione, persuasione, ideologia - una lettura del novelliere,* Lucca, 1992.

ANNE MARKHAM SCHULZ (VIT'84). *Giambattista and Lorenzo Bregno: Venetian Sculpture in the High Renaissance,* Cambridge, 1992.

CHRISTINE SMITH (VIT'90). *Architecture in the Culture of Early Humanism: Ethics, Aesthetics, and Eloquence, 1400-1470,* New York, 1992.

CRAIG HUGH SMYTH (VIT'73-'85). *Mannerism and Maniera,* Vienna, 1992.

SHARON T. STROCCHIA (VIT'85). *Death and Ritual in Renaissance Florence,* Baltimore, 1992.

MIRKO TAVONI (VIT'83). *Il Quattrocento,* Bologna, 1992.

NICHOLAS TURNER (VIT'77) and CAROL PLAZZOTTA. *Drawings by Guercino from British Collections,* London-Rome, 1992.

## Lectures & Programs

with support from the Eugene V. and Claire E. Thaw Conference Fund

Giorgio Galletti, superintendent of the Boboli Gardens and many of the most important historical gardens of Florence (Castello, Petraia, Poggio a Caiano) lectured on "Cecil Pinsent, architetto dell'umanesimo" at Villa I Tatti on 29 April 1993. The occasion drew an exceptionally large audience, including many new visitors curious about the English architect's first garden in Tuscany, and how

it related to the rest of his little-studied work. Galletti, who is currently writing a book on Pinsent's work as a landscape architect, illustrated his lecture with a series of slides of I Tatti and other gardens designed by Pinsent. In the course of the talk he touched upon the relationship between Pinsent, Bernard and Mary Berenson, and Geoffrey Scott, all of whom contributed to making the gardens of I Tatti what they are.

The lecture was particularly appropriate as these gardens are at present undergoing extensive restoration (see p. 8) and many of the plants that have disappeared over the years, roses in particular, are now being replaced. At the end of the lecture, held in the Myron and Sheila Gilmore Limonaia, the audience spilled into the grounds. Walking through the English meadow, full of botanical tulips of various kinds, and the more se-

vere and formal Italian garden, the guests were able to view this integral part of the Harvard Center in a new light.

✱ ALLEN GRIECO (VIT '89-93)

For the second consecutive year, Villa I Tatti and the Ospedale degli Innocenti jointly sponsored a winter seminar series. This year there were two distinct topics under consideration. The first, organized in conjunction with the Gruppo di Lavoro di Storia delle Donne *Pentafillo*, was dedicated to "Women, Literature and Treatises, 1300-1600." Various scholars from I Tatti and the Florentine community met six times in January and February to discuss different aspects of this little-studied subject. At each meeting, held alternately at I Tatti and the Ospedale, one or more scholars presented a brief argument to be discussed by all those present. The second topic, "Florentine Guilds and Artisans in the 15th and 16th Centuries," provoked intense discussion at several more round-table meetings.



Walter Kaiser converses with I Tatti's head gardener, Alessandro Tombelli, and Paolo Galeotti, head gardener of La Villa di Castello.

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1992-93 academic year. Institutional affiliation is not given for members of I Tatti's 1992-93 academic community.

CORNELL H. FLEISCHER. "Prophecy and the Legend of the Last Roman Emperor: Christians, Muslims, and Jews, 1450-1550."

RICARDO J. QUINONES (VIT '81, Claremont-McKenna College). "The Cause of All Your Troubles: Foundation Sacrifice in Canto XVI and Current American Interest in the *Paradiso*."

RICCARDO FUBINI (VIT '65, University of Florence), JAMES HANKINS, WILLIAM CONNELL, ROBERT BLACK, and ARTHUR FIELD (VIT '84, Indiana University). "A Round-table Discussion on Hans Baron and Renaissance Historiography."

RITA STURLESE. "L'arte della memoria di Giordano Bruno: Il segreto delle ombre delle idee."

DEBORAH PARKER. "Dante's Medieval and Renaissance Commentators: Nineteenth and Twentieth-Century Constructions."

ANNA MARIA BUSSE BERGER. "*Minutiae and Chronaca*: A Background to the Fourteenth-Century Mensural System and Signs."

CLARE ROBERTSON. "Annibale Carracci on Vasari: Evidence for Annibale's Early Visual Culture."

ROBERT BLACK. "Arezzo and the Medici, 1464-1492."

STEPHEN KOLSKY. "Promiscuity and Propriety: Giovanni Boccaccio's *De mulieribus claris*."

JAMES R. BANKER. "A Solution to One of the Enigmas of the 'Flagellation' of Piero della Francesca."

MARTA PRIVITERA. "Dalla 'maniera' alla 'controriforma': Girolamo Macchietti e altri."

THOMAS MAYER. "A Parliament of Fishwives: the Conclave of Julius III (1549-50) and the Course of Western History."

GIORGIO GALLETTI. (*Soprintendenza ai Beni Ambientali e Architettonici*) "Cecil Pinsent, architetto dell'umanesimo."

NIKOLAUS THURN. "Ugolino Verino's *Carlias*: A Florentine Neo-Latin Epic of the 15th Century."

MASSIMILIANO ROSSI. "Note sulla iconografia del genere eroica e l'invenzione di una epopea medicea tra cinque e seicento."

ALLESANDRA FIORI. "Competenza musicale in Dante e nei suoi commentatori tre/quattrocenteschi."

LAURA IKINS STERN. "Roman Law, Procedure and Politics: A Comparison between Florence and Venice."

MELISSA MERIAM BULLARD (*University of North Carolina at Chapel Hill*). "Heroes and their Workshops: Medici Patronage and the Problem of Shared Agency."

LINA BOLZONI. "Memoria e gioco nel codice classicista del Cinquecento."



Stefano Pilati, Massimiliano Rossi, and Philippe Morel after a lecture in the Myron and Sheila Gilmore Limonaia.

## I Tatti Community

### Fellows

JAMES R. BANKER (*North Carolina State University*), *History*. "Culture of Borgo San Sepolcro and Piero della Francesca."

ANNA MARIA BUSSE BERGER (*University of California, Davis*), *Music*. "Music and Arithmetic in the Late Middle Ages and Renaissance."

ROBERT D. BLACK (*University of Leeds*), *History*. "Schoolbooks and Curriculum in Late Medieval and Early Renaissance Tuscany."

WILLIAM J. CONNELL (*Rutgers University*), *History*. "Republican Territorial Government: The Florentine Dominion, 14th-16th Centuries."

ALESSANDRA FIORI (*Università di Bologna*), *Music*. "Pratica musicale a Firenze attraverso la documentazione giuridica e giudiziaria (sec. XV)."

STEPHEN D. KOLSKY (*University of Melbourne*), *Literature*. "Theorizing Women: Pro-Female Treatises in the Italian Renaissance."

THOMAS F. MAYER (*Augustana College*), *Literature*. "Reginald Pole, Prince and Prophet."

DEBORAH PARKER (*University of Virginia*), *Literature*. "The Printing of Boccaccio's Works in the Renaissance."

MARTA PRIVITERA (*Università di Firenze*), *Art History*. "L'attività del pittore Girolamo Macchietti in relazione alle vicende artistiche di Firenze nella seconda metà del Cinquecento."

CLARE ROBERTSON (*University of Reading*), *Art History*. "The Working Methods of Annibale Carracci."

MASSIMILIANO ROSSI (*Università di Pisa*), *Art History*. "La cultura figurativa di Torquato Tasso."

LAURA IKINS STERN (*University of North Texas*), *History*. "Comparative Study of Secular Inquisition Procedure in Fifteenth Century Italy."

MARIA RITA STURLESE (*Herzog August Bibliothek*), *Literature*. "Iconological and Interpretive Studies on Bruno's *Cantus Circaeus* and *Lampas Triginta Statuarum*."

NIKOLAUS THURN (*University of Hamburg*), *Literature*. "Commentary of the *Carlias*, Epic Poem of Ugolino Verino."

### Guest Scholar

PHILIPPE MOREL (*Accademia di Francia a Roma*), *Art History*. "Les Décors profanes à Florence à la fin de la Renaissance. L'art des grotesques, l'illustration scientifique et la littérature burlesque."

### Visiting Professors

JAMES BECK (second semester) (*Columbia University*), *Art History*.

CORNELL H. FLEISCHER (first semester) (*Washington University, St. Louis*), *History*.

PATRICIA RUBIN (first semester) (*Courtauld Institute of Art*), *Art History*.

### Harvard Visiting Professors at Villa I Tatti

JAMES HANKINS (first semester), *Professor of History*.

JAN ZIOLKOWSKI, *Professor of Medieval Latin and Comparative Literature*.

### Research Associates

FABIO BISOGNI (*Università di Siena*), *Art History*. "Computer Index of Iconography."

LINA BOLZONI (*Università di Pisa*), *Literature*. "Fra parola e immagine: usi cinquecenteschi dell'arte della memoria."

EVE BORSOOK (*Villa I Tatti*), *Art History*. "Biography of Filippo Strozzi the Elder."

RICCARDO BRUSCAGLI (*Università di Firenze*), *Literature*. 1) "Commento all'*Orlando Innamorato*," 2) "Lirica dell'ultimo '500 dalla battaglia di Lepanto in poi."



Salvatore Camporeale and Maria Rita Sturlese discuss the Renaissance over coffee.

MASSIMILIANO ROSSI (VIT '93) is an art historian from the Università di Pisa. He approaches his own topic, "La cultura figurativa di Torquato Tasso," from both a literary and an art historical point of view, perspectives essential for the interpretation of Lina Bolzoni's lecture on "Memoria e gioco nel codice classicista del Cinquecento."

The 1992/93 conference program at Villa I Tatti closed with a lecture delivered by Lina Bolzoni, senior member of the Italian Studies Department at the Università di Pisa, and newly-appointed I Tatti Research Associate. Professor Bolzoni's scholarship, widely acclaimed for its breadth of interest and for its creative approaches to literary analysis, has ranged from the study of authors such as Tommaso Campanella and Francesco Patrizi da Cherso, to more general considerations about the art of memory in Medieval and Renaissance contexts, and the role of mnemotechny in tracing connections between figurative works and literary texts.

The lecture, entitled "Memory and Game in the Sixteenth-Century Classicist Code," provided not only a further exploration of well-known Italian literary texts, but also an analysis of some lesser-known works. As the title itself proposes, by associating the "classicist" code with the concept of "game," an interpretive and methodological provocation was subtly though unequivocally present throughout Bolzoni's argument. Following a spiral pattern, the lecture began with the widely-known contemporary work by Italo Calvino, *The Castle of Crossed Destinies*, then moved backwards to earlier examples in 17th-century literature, subsequently arriving at a complex analysis of Pietro Bembo's three books of the *Asolani*, and finally moving back upwards to 16th-century texts.



SALVATORE I. CAMPOREALE (*The Johns Hopkins University*), *History*. "La cancelleria di Carlo Marsuppini (1444-1453)."

GINO CORTI (Emeritus) (*Villa I Tatti*), *Paleography & History*. "Documentation for a Corpus of Sienese Churches."

LAURA CORTI (*Scuola Normale Superiore, Pisa*), *Art History*. "Computerization of Art-History Data and Documents."

ALLEN GRIECO (*Villa I Tatti*), *History*. "Food for Thought and Food for the Table: A Social and Cultural History of Alimentary Habits and their Significance in Renaissance Italy (1350-1550)."

MARGARET HAINES (*Rivista d'Arte*), *Art History*. "Public Sculpture in Republican Florence: A Study in Corporate Patronage."

JULIAN KLIEMANN (*Bibliotheca Hertziana*), *Art History*. "Representation of Historical Events in Italian Renaissance Painting."

SILVANA SEIDEL-MENCHI (*Università di Trento*), *History*. 1) "Bibliotheca Erasmi: Sixteenth-Century Italian Editions of Erasmus' Work," 2) "Erasmus, *Julius Exclusus e Coelis*: Critical Text and Annotation."

MARCO SPALLANZANI (*Università di Firenze*), *History*. "Relations Between Florence and Islam During the 14th-16th Centuries: Decorative Arts."

The scholar examined the way in which some of the stories in Calvino's work, resulting from the association of tarot cards, reproduce segments of the narrative scheme present in Ariosto's *Orlando Furioso*, where certain characters are made to correspond to tarot figures. In the 20th century text we therefore find both an "imaginary iconology" which operates by bringing images together through free association, and reference to a canon text such as *Orlando Furioso* which, however, is first deconstructed then reconstructed to fit the scheme of the new text.

At the basis of Calvino's maneuver is not just semiotics and other contemporary critical theory, since similar experiments were attempted in two 17th-century texts: Emanuele Tesauro's *Il Cannocchiale Aristotelico* and Marco Aurelio Severino's *Filosofia degli Scacchi*. In his *Cannocchiale*, a canon of baroque poetics, Tesauro evokes a singular courtly game, the *Laberinto dell'Ariosto*, a kind of "snakes and ladders," whereby the poem was decomposed into many sequences, each corresponding to a square on the gameboard. Each square then functioned as an *impresa*, because the image which illustrated an episode of the text was also accompanied by a *motto*, in turn offering further theses and compositions. Severino's ambitions were, on the other hand, loftier and more explicit. In comparing the *Furioso* to a *theatrum mundi*, he essentially underlined its

Continued on page 12

# Gardens & Grounds

**I**n the Spring 1980 volume of the I Tatti newsletter, Susan R. Mainwaring gave a fascinating history of I Tatti's gardens, and announced a generous grant from Lila Acheson Wallace, co-founder, with her husband DeWitt Wallace, of the *Reader's Digest*.

The income from this fund, administered by the New York Community Trust, has increased over the years, and rather than just the "emergency repair and essential maintenance"

we could undertake in 1980, we have recently been able to tackle more costly projects.

With permits finally in hand, major restoration work is underway in the garden. The pool at the end of the ilex allée, with its iron lattice-work canopy and the four statues of the seasons has been repaired. Experts from the celebrated Opificio delle Pietre Dure in Florence have restored and consolidated the statues, and have been directly involved in the extensive work carried out in the *giardino pensile*.

Here, the badly crumbling *pietra serena* has been consolidated wherever possible, with new stone replacements being carved where needed. The mosaics on the baroque east wall were reconstructed on the basis of old photographs, the statuary was cleaned and restored, and the entire wall, which turned out to be in danger of

falling, was completely consolidated. Similar work was done on the simpler west wall.

The handsome stone urns that especially distinguish this garden, and architecturally link it to the adjacent New Library, had to be replaced by hand-carved replicas in *pietra serena* after they crumbled in mid-air while being lifted off the wall. The two fountains, out of order since before World War II, are now burbling again. The pebble mosaic pavement is being restored, and the garden has been newly replanted with box, lavender, santolina and roses.

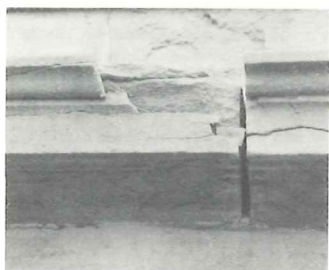
The experts who came to work on the *giardino pensile* were shocked by the precarious condition in which they found it. Although the garden has now lost its



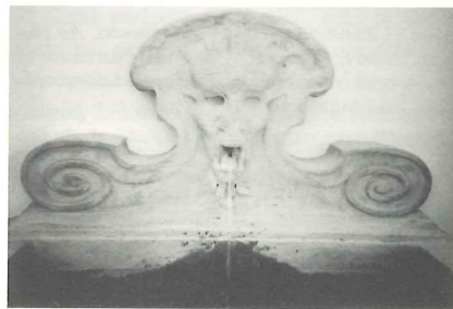
*An expert from the Opificio delle Pietre Dure.*



*At work on one of the fountains.*



*Badly decayed stonework before restoration.*



*One of the two fountains now restored to working order.*



*Prior to restoration, this mosaic was discernable only in old photographs.*



*Raffaele Camarrone and Alessandro Tombelli moving the lemon trees to their summer positions around the garden.*

appealing, romantic air of ruin and decay and looks much as it must have when it was first created in the years before World War I, its future has been assured for at least another century; and it will soon once again begin to acquire the alluring patina of age.

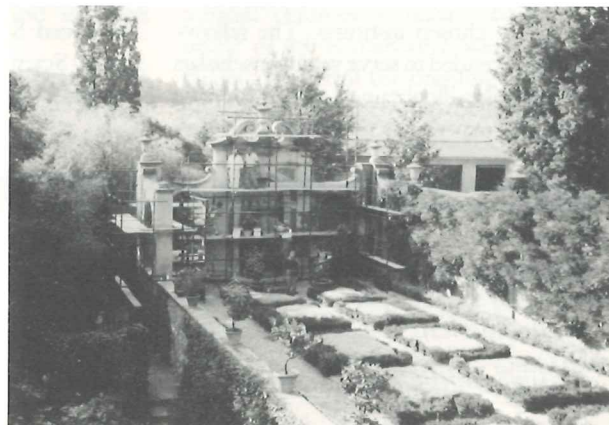
In November, a new head gardener joined the current staff of Luigi Brandi, Bruno Ciullini, and Gianluca Rossi. A Florentine in his thirties, Alessandro Tombelli studied for a year at the Royal Horticultural Society Gardens at Wisley after graduating from the Istituto Agrario di Firenze in 1981. He is bilingual, and his English training is important for the Anglo-Italian gardens created by Cecil Pinsent at I Tatti, for which a knowledge of both English and Italian gardening methods is indispensable. Before coming to I Tatti, he worked in another famous Pinsent garden, La Foce near Siena, property of International Council member Benedetta Origo.

Allen Grieco and Barbara Flores are the administrators responsible for the gardens and grounds. Dr. Grieco (VIT '89-93), first a Fellow and then a Research Associate, has direct supervisory

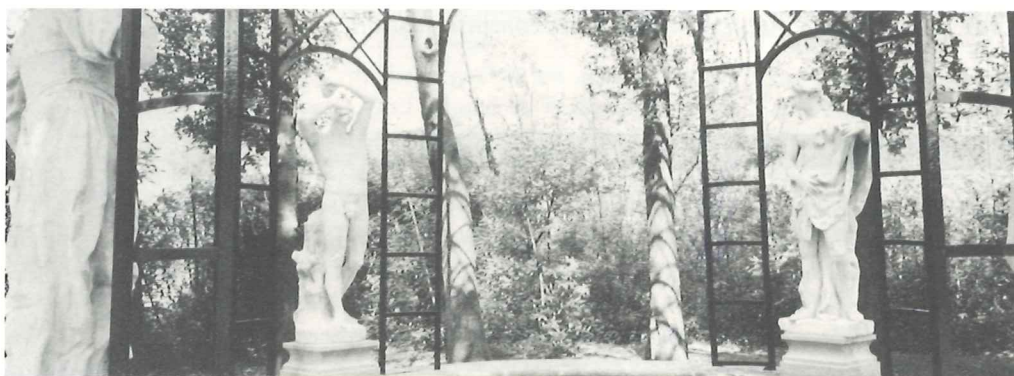
responsibility for all aspects of the gardens and grounds and works closely with Walter Kaiser on matters of planning and policy. Barbara Flores has assumed chief responsibility for all the recent renovations. She directly supervises the experts who have restored the statuary, the masons who have consolidated or rebuilt walls, parapets, steps, etc., and the stone-carvers who have produced replacements for what had crumbled beyond repair.

On the farm, Angiolino Papi, Piero Lascialfari, and Corrado Doddi, have been joined by Raffaele Camarrone, a recent graduate of the Istituto Professionale di Stato per l'Agricoltura. He replaces Alfredo Papi who retired after many years of devoted service.

During the past year, extensive work has been done in the fields and olive groves on the property, greatly improving the beauty and air of prosperity of the entire estate. For greater efficiency, the farm headquarters are being moved from the library parking lot area to Corbignano, the 15th-century farmhouse on the other side of Via di Vincigliata, where the heavy equipment, fertilizers, oil and wine will be stored. This will liberate space needed by the ever-expanding library.



*At work on the west wall.*



*Three of the four seasons under their lattice canopy.*

# The Fellowship Program

## Mellon Research Fellowships at Villa I Tatti

During the year a program of fellowships was announced by the Andrew W. Mellon Foundation and the Council for American Overseas Research Centers to enable Czech, Hungarian, Polish, and Slovak scholars in the humanities and allied social sciences to carry out research at institutes of advanced study in Western Europe. The pilot program will fund short-term residencies for two or three Mellon Research Fellows annually at each of eight designated institutes in England, France, Germany, Greece, Italy and the Netherlands, and Villa I Tatti is proud to be among the chosen institutes. The fellowships are intended to serve younger scholars who have already obtained a Ph.D. or have equivalent experience and wish to under-

take a specific research project at one of the participating institutes.

Applications for these two- to three-month Mellon Research Fellowships at Villa I Tatti, available on request, should be received by 15 October. The maximum grant will be no more than \$9,900. Pal Acs (Hungarian Institute for Literary Studies) and Laszlo Jankovits (Janus Pannonius University) have been chosen as the first Mellon Research Fellows. Applicants are sought for 1994/95.

The other participating institutes are: the American Academy in Rome, the American School of Classical Studies at Athens, the Herzog August Bibliothek Wolfenbüttel, the Maison des Sciences de l'Homme, the Netherlands Institute for Advanced Study in the Humanities and Social Sciences, The Warburg Institute, and the Wissenschaftskolleg zu Berlin.

*"The nearly daily contact with other Fellows and research scholars in different but related fields and from a variety of backgrounds was unlike any situation I have experienced at any institution. The intimate size of the Villa and the frequent opportunities to converse and compare our work on an informal basis promoted the unusually open and creative exchanges that can be rare between intellectually knowledgeable but often socially reclusive scholarly personalities. When the divisions of academic departments, professional position, and nationality are set aside, as happens at I Tatti with surprising frequency, the scholarly communication which results is unique."*

CAROLYN SMYTH (VIT '92)

The fellowship program is currently made possible by endowment funds provided by the Ahmanson Fellowship, the Lawrence Berenson Fellowship Fund, the Deborah Loeb Brice Fellowship, the Committee for the Rescue of Italian Art, the Francesco E. De Dombrowski Bequest, the Hanna Kiel Fellowship, and the Robert Lehman Endowment Fund. In addition, the Center receives substantial annual fellowship support from The Florence J. Gould Foundation, the Samuel H. Kress Foundation, the Andrew W. Mellon Foundation, the Leopold Schepp Foundation, and the National Endowment for the Humanities.

## NEH SUPPORT

The National Endowment for the Humanities has supported Villa I Tatti since 1976/77 by providing fellowship stipends, funding construction and endowment of the Paul E. Geier Library, and twice, in the early years, helping I Tatti make up a year-end deficit. This long-standing support has benefited the NEH Fellows and I Tatti's fellowship program as a whole, but more importantly it has enhanced Renaissance scholarship itself by the work that the NEH has enabled many scholars to carry out. Space prohibits listing every publication resulting from direct and indirect NEH support at Villa I Tatti, though the most recent works published as a direct result of NEH support are listed below:

JAMES BANKER (VIT'93). "Piero della Francesca, il fratello Don Francesco di Benedetto e Francesco dal Borgo," *Prospettiva*, 1993. and "Piero della Francesca's Friend and Translator: Maestro Matteo di ser Paolo d'Anghiari," *Rivista d'arte*, 1993.

MICHELLE FROMSON (VIT'92). "A Conjunction of Rhetoric and Music: Structural Modeling in the Italian Counter-Reformation Motet," *Journal of the Royal Musical Association*, 1992. and "Zarlino's Modal Analysis of Willaert's 'Avertatur Obsecro,'" in *Studi e testi: Secondo convegno Europeo di analisi musicale*, Trent, 1992.

MASSIMO OSSI (VIT'92). "Claudio Monteverde's "ordine novo, bello et gustevole": the Canzonetta as Dramatic Module and Formal Archetype," *Journal of the American Musicological Society*, 1992.

GUIDO RUGGIERO (VIT'91). *Binding Passions: Tales of Magic, Marriage and Power at the End of the Renaissance*, Oxford, 1993. and with EDWARD MUIR (VIT '73), eds. *Microhistory and the Lost Peoples of Europe*, Baltimore, 1991.

WILLIAM E. WALLACE (VIT'91). *Michelangelo at San Lorenzo: The Genius as Entrepreneur*, Cambridge, 1994. and "How did Michelangelo Become a Sculptor?" essay for exhibition "The Genius of the Sculptor in Michelangelo's Work." Montreal, 1992.



## THE MORRILL MUSIC LIBRARY

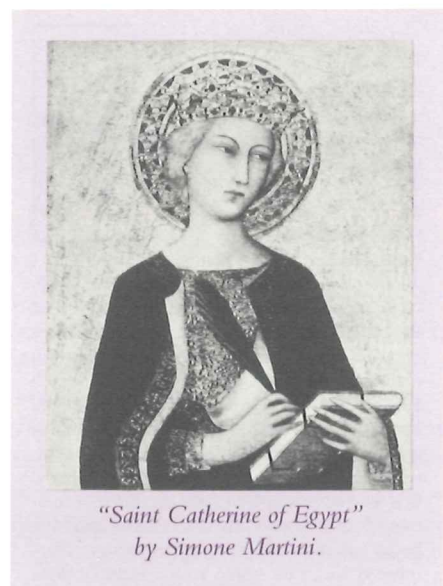
Among this year's acquisitions for the Morrill Music Library were the following publications by former music Fellows: Tim Carter (VIT'85), *Music in Renaissance and Early Baroque Italy*, London, 1992; Anthony Cummings (VIT'90), *The Politicized Muse; Music for Medici Festivals, 1512-1537*, Princeton, 1992 (Princeton Essays on the Arts); Iain Fenlon (VIT'76) (with Peter Miller), *The Song of the Soul: Understanding Poppea*, London, 1992 (Royal Musical Association Monographs, 5); Jessie Ann Owens (VIT'80), ed., *Giovanni Nasco: Il primo libro de madrigali a quattro voci* (Venice, 1554) and *Il secondo libro di madrigali a cinque voci* (Venice, 1557), New York, 1991-92 (*Sixteenth-century Madrigal*, 20-21). Anna Maria Busse Berger (VIT'93) donated her recently published monograph *Mensuration and Proportion Signs. Origins and Evolution*, Oxford, 1993 (Oxford Monographs on Music), and Professor Frederick

Sternfeld sent his book *The Birth of Opera*, Oxford, 1993. Professor Sternfeld was a frequent guest at I Tatti during the years which saw the preparation of this substantial and eagerly-awaited contribution to the history of opera.

Other gifts included Oscar Mischiati, *Bibliografia delle opere dei musicisti bresciani pubblicate a stampa dal 1497 al 1740: Opere di singoli autori*, 2 vols., Florence, 1992, donated by the Centro di Studi Musicali "L. Marenzio" of Brescia.

Important acquisitions for the year include additions to the holdings of treatises (19 facsimiles and critical editions) and to the Festschrift collection (11 titles). The holdings in the Festschrift collection now number a total of 166 works. The development of this section has been one of the library's priorities in recent years, as these works are rarely to be found in other libraries in Italy.

Substantial additions were also made to the microfilm collection. The Armen Carapetyan Microfilm Collection was begun in 1975 with the donation of this distinguished scholar's private collection, and it now holds some 1,450 manuscripts of early music. This year's acquisitions included 80 music manuscripts from the Bodleian Library, Oxford, and the Cambridge University Library. Films of 30 rare



"Saint Catherine of Egypt"  
by Simone Martini.

printed volumes of Italian secular vocal music of the Renaissance were also purchased, as part of the ongoing acquisition policy for the microfilm collection. The music library intends to increase the holdings of this field so that the collection will complement microfilm archives of other Italian libraries, including that of the Cini Foundation, which acquires films of printed sources of sacred Italian music published in Venice.

✧ KATHRYN BOSI, MUSIC LIBRARIAN

## THE FOTOTECA BERENSON

This year, the Fototeca uncovered a forgotten treasure trove in its own back yard. Fifty years ago, two wooden crates filled with old glass negatives were discarded by a now deceased conservator and left in the hands of I Tatti's then estate manager, Geremia Gioffredi. The material was already in poor condition, damp and soiled, and Commendatore Gioffredi decided to wait and see what could be done with it. Stored in the garage for many years, the collection seemed most unpromising until we recently decided to try to rescue it.

One of the very first negatives examined was none other than the 12th-century Sarzana Cross that happens to be undergoing treatment at the Fortezza da Basso Conservation Laboratory of the Florentine Soprintendenza. Prints were made and brought to the restorers who were most interested to see how the painting looked half a century ago.

All the negatives are now being repaired and printed by Roberto Renzi, a noted specialist in the handling and printing of old negatives. Thanks to the Frank and Nancy Richardson Fund, devoted to the history of technique and conservation, the entire collection will gradually be made available for consultation in the Fototeca.

During the year, we have received several unique offers from private photographers and galleries of all kinds for mate-

rial from exhibitions and special collections. These are important opportunities for the growth of the Fototeca Berenson because for the past few years Italy's state museums have stopped providing photographs of the works of art in their holdings. We very much hope the generosity of our many supporters will provide sufficient resources to allow us to take advantage of such offers and keep the collection up to date. Another goal for the Fototeca is to be able to make modest photo campaigns of our own.

Recent gifts of photographs have come from Eve Borsook, Laura Corti, Maria Luisa Flores, and the estate of Frederick Hartt.

✧ FIORELLA GIOFFREDI SUPERBI,  
AGNES MONGAN CURATOR  
OF THE FOTOTECA BERENSON

## Bolzoni Lecture

Continued from page 7

resemblance to the game of chess, in which the characters themselves recompose an analogous *speculum mundi*. Once the game was assimilated in the Poem, then the Poet himself could claim to be the game's inventor.



Bolzoni then turned to Bembo's *Asolani*, a normative, early Cinquecento classicist work on which she seized *à rebours*, intent on showing that the combinatorial processes inspired by ludic practices were not only not extraneous or opposed to the canon (which Bembo himself introduced, basing it on the *imitatio* of a few authors and on their possible *aemulatio*), but that these actually constituted an intrinsic part of it. In Bembo's work, perhaps the best-known example of 16th-century love treatises, Bolzoni traces the three-tiered structure based on the three girls' three songs, commented on in the three young literati's three books, following a model which assigns the narrative content to the men and the corresponding emblematic "covering" to the women. Such a solution is also found in contemporary portraiture, where a character's image is frequently concealed by a "covering" representing the character's *impresa*. The text's "ludic" component is evidenced by a grid of *topoi*, of rhetorical *loci*, ready to be completely used up: the dialogue thus results in being a virtuoso competition, a theatricalization of literary practice, engaged in articulating all that can be expressed on the subject of love. In this respect, the work appears not only as an exaltation of Platonic love, as critics have viewed it for centuries, but also as a far less reassuring device for unveiling the mechanism of writing, and which, following a model dear to paradoxical literature, makes it possible to affirm one thing as well as its opposite; to play, in other words, with the images and the ghosts of literary tradition.

The rules of a game, with their specific combinatorial potential, may thus be superimposed by the rules of the classicist code founded as they are on the imitational *variatio*. In this sense *memory* becomes the very basis of the *imitatio*, not only for the author who has in mind the totality of the canon texts, but also for the reader, who is in turn required to travel through the author's own creative process (and thus through the author's memory). Two possible avenues are available to those who set out on such a task in the middle of the 16th century: one is a long and suffered apprenticeship with the text, as predicated by humanistic tradition, and the other, a shorter and more modern road, smoothed by the development of printing and the possibilities it offers for graphic reproduction, an approach which entails the use of rhetorical devices, of schemes, of images, of the "topics" pertaining to memory. The reformulation of canon texts *sub specie ludi*, simply underscores their pertinence to the genre of paradoxical literature. In closing, Lina Bolzoni evoked precisely such a paradoxical encounter in *The Castle of Crossed Destinies*; an encounter between Calvino, Bembo, and all writers suspected or above suspicion of playing with literature.

\* Massimiliano Rossi (VIT '93)

# Society of Fellows

Marilyn Perry (VIT '77) wrote in her February letter to former Fellows, "The Villa I Tatti Society of Fellows has now had a formal existence for just over a year. In that time, as your letters attest, we have recognized our natural affinity both for each other and for I Tatti." To affirm and strengthen these ties, Beverly Brown (VIT '83), Jessie Ann Owens (VIT '80), David Quint (VIT '79, '87), Marvin Trachtenberg (VIT '75-'76), and Ron Witt (VIT '69) have agreed to help Dr. Perry keep in touch with members of the Society. In the future, former Fellows will be hearing directly from someone in their own field, hopefully someone they know personally or, at least, know of.

On the occasion of the annual reunion of the Villa I Tatti Society of Fellows on 17 June 1993, a lecture was given by Lina Bolzoni (VIT '93), entitled "Memoria e Gioco nel Codice Classicista del Cinquecento" (see page 7). The lecture and reception took place in the Myron and Sheila Gilmore Limonaia and was attended by current, former and future appointees as

well as by many guests from the Florentine scholarly community.

Former Fellows have given generously this year to the Scholarly Programs and Publications Fund, to the Friends of the Biblioteca Berenson, and have donated many publications to the library. Gifts to the Scholarly Programs and Publications Fund have been matched by the Andrew W. Mellon Foundation (2:1) and help towards increasing I Tatti's endowment. Annual gifts to the Friends of the Biblioteca Berenson are vital to support the library's acquisitions program, and gifts of books and offprints free up funds for the purchase of other publications. "I Tatti exists for us, and we ought to be willing to extend ourselves for it." The proof of Dr. Perry's words is in the actions of the Society of Fellows.

◀ We cannot keep in touch with you unless we have your correct address. When you move, please let us know. ▶



Jan Ziolkowski, Anna Maria Busse Berger, Elizabeth Ziolkowski, and Clare Robertson.

# NEWS FOR 1993/94

## Aldus Manutius Conference

In June 1994, Villa I Tatti will host a four-day, international conference on the 15th-century Venetian scholar Aldus Manutius, the most important of the great Renaissance printers. Because his printing press was located in Venice, our *convegno* has been organized to take place both in Venice and Florence. The first day-and-a-half will take place in Venice with papers on Aldus and the Renaissance (general, patronage, correspondence, business). The participants will see a

Due to unavoidable structural repairs, and an extensive relocation of books, the Library and Fototeca at I Tatti will be closed to all readers, including current and former Fellows, Visiting Scholars and Professors, and Research Associates, from 20 June to 12 September, 1994. We very much regret this inconvenience.

special exhibition of Aldine books at the Biblioteca Marciana on the morning of the second day, before taking the train to Florence. The third day will be held at I Tatti, with papers on Aldus and the Art of the Book (book-binding, woodcuts, illustrations) and Aldus Fortuna (collecting, mutation of types, imitation of editions). Papers will be read by prominent scholars in the field of Aldine studies from Europe and America. On the final day, participants will see a special exhibition at the Biblioteca Laurenziana of the Aldine holdings of both the Biblioteca Nazionale and the Biblioteca Laurenziana. That evening a concluding

banquet will be held in the Myron and Sheila Gilmore Limonaia at I Tatti at which Dr. Franklin Murphy, former president of UCLA, and the moving spirit behind the Murphy-Ahmanson Aldine Collection at UCLA, one of the greatest Aldine collections in the world, will give an address.

This conference will be funded in part by a grant from the Ahmanson Foundation, by income from the Robert Lehman Endowment Fund, the Malcolm Wiener Fund, the Eugene & Clare Thaw Conference Fund, and the Scholarly Programs and Publications Fund. Further support is still being sought.

## I Tatti Community

### Fellows

FRANCESCO BAUSI (*Università di Firenze*), *Literature*. "Edizione critica e commento dei *Discorsi* di Niccolò Machiavelli."

MARINA BEER (*Università di Roma "La Sapienza"*), *Literature*. "Dreams and Their Interpretation in Renaissance Literature (Italy, XIV-XVI centuries)."

ANDREW BUTTERFIELD (*The Metropolitan Museum of Art*), *Art History*. "The Colleoni Monument of Andrea del Verrocchio."

GIOVANNI CIAPPELLI (*Università di Firenze*), *History*. "Carnevale e Quaresima: Comportamenti sociali e cultura nella Firenze del Rinascimento."

SAMUEL K. COHN, JR. (*Brandeis University*), *History*. "The Florentine Alps After the Black Death."

PAUL DAVIES (*Reading University*), *Art History*. "The Architecture of Michele Sanmicheli."

PIER MASSIMO FORNI (*The Johns Hopkins University*), *Literature*. "The Verbal Muse: Narrative as Realization of Rhetoric in Boccaccio's *Decameron*."

FRANCO FRANCESCHI (*Fondazione Filippo Turati, Firenze*), *History*. "Industria, corporazioni e potere pubblico nella Firenze dei secoli XIV e XV."

CHRISTA GARDNER VON TEUFFEL (*Warwick University*), *Art History*. "The High-Altarpiece in Tuscany, 1400-1520."

PAUL F. GEHL (*The Newberry Library, Chicago*), *History*. "Early Children's Books, an Archaeology."

SARA MATTHEWS GRIECO (*Syracuse University in Florence*), *History*. "Prints and the Representation of Female Virtue in Sixteenth-Century Italy and France."

ROBERT NOSOW (*University of North Carolina at Chapel Hill*), *Music*. "Popular and Popularizing Music in Songs of the Early Quattrocento."

INGRID D. ROWLAND (*University of Chicago*), *Art History*. "A History of Etruscan Studies 1450-1750."

Riccardo Spinelli (*Università di Roma "La Sapienza"*), *Art History*. "Feste ed artisti a Firenze per le nozze di Maria de' Medici."

### Mellon Research Fellows

PAL ACS (*Hungarian Institute for Literary Studies, Budapest*), *Literature*. "Literary Criticism of the Hungarian Renaissance."

LASZLO JANKOVITS (*Janus Pannonius University, Pécs*), *Literature*. "Rhetorical and Philosophical Education in the Poetry of Janus Pannonius."

### Visiting Scholars

ROY ERIKSEN (second semester) (*University of Tromsø*), *Literature*. "The Music of Shapes: Renaissance Literary Design."

ARTHUR FIELD (*Indiana University*), *History*. "Florentine Intellectuals and the Medici Party 1425-1435."

### Visiting Professors

DAVID BULL (second semester) (*National Gallery of Art, Washington*), *Art History*.

JOHN HENDERSON (second semester) (*University of Cambridge*), *History*.

TIMOTHY MCGEE (*University of Toronto*), *Music*.

OLGA PUYSANOVA (first semester) (*Národní Galerie, Prague*), *Art History*.

The Research Associates are the same as for 1992/93.



Peggy Haines and Cecilia Innocenti Zenoni.

## NEWSBRIEFS

The I Tatti Council and the Campaign Steering Committee met in January 1993 at the Harvard Club of New York City to receive Walter Kaiser's report on the current year and a summary of the state of the campaign. On the agenda were various topics of importance to the I Tatti community, including upcoming conferences, meetings and events, the I Tatti Advisory Committee's selection of the next year's Fellows, staff news, garden restoration, and efforts to commission a book about I Tatti. Regarding current and future I Tatti fundraising initiatives, the director discussed several funding possibilities for gardens and grounds, and longer-term projects to create more library space, and to convert the garages and *granaio* space to Fellows' studies and compact shelving. Above all, Professor Kaiser stressed the importance of funding more fellowships and completing the Scholarly Programs and Publications Fund challenge grant from the Mellon Foundation, and he urged an enormous effort in this direction. As he explained, the Fellows program and the resulting conferences, lectures, and publications are the essence of I Tatti's scholarly contribution. Lively discussion and input from Council and Committee members provided excellent suggestions about potential funding sources and strategies for addressing current priorities.

Thanks to the gracious hospitality of Director Furio Colombo and Dr. Laura Neagle of the Istituto Italiano di Cultura in New York City, the Association for Villa I Tatti hosted a lecture there on 1 April 1993. Dr. Beverly Brown (VIT '83), Assistant Director of Programs and Academic Services, and Curator of Exhibitions at the Kimbell Art Museum in Fort Worth, gave an interesting and entertaining talk to an audience

of some 80 or so former Fellows and friends of I Tatti. Showing slides of Leonardo's grotesques, drawings of perspective taken to extremes, and the Palazzo Te in Mantua, Dr. Brown spoke informally of her thoughts on the irrational side of the Italian Renaissance, and provoked the audience to look at Renaissance art in new ways. Frederick Wildman & Sons Ltd. generously donated the wine for the ensuing reception at which old and new friends met to talk over the lecture and catch up on news of I Tatti.

I Tatti has recently undertaken a campaign to repair the furniture, rugs and hangings in the Berenson collection. Those pieces most desperately in need of attention – chairs, writing desks, intarsiate tables – have been sent to the workshop of the restorer Paolo Somazzi. Among these was a beautiful 18th-century Venetian cabinet from the "Ritz" guest suite, which was losing much of its veneer, and had been obscured by many layers of darkening varnish. Cleaned and restored, the cabinet has returned to its former luster.

A local textile conservator, Dottoressa M. Casarosa Guadagni, has cleaned, repaired, and relined the large, green, Venetian silk damask from behind the Neroccio Madonna in the Berenson Study, as well as the red-yellow Venetian silk brocade and the *filaticcio* hanging behind the Boccati Madonna in the *salone*. Age had dealt severely with these fragile fabrics.

In April Piero Messinese, former manager of an alimentary store, joined the I Tatti household staff as assistant cook.

In February Caroline Burden began working as Alexa Mason's assistant in the Cambridge Office, coming from another position in international fundraising at the Harvard University Development Office.



Leonardo da Vinci,  
"Study of Five Characters"  
(c. 1494), pen and ink.  
The Royal Collection ©1993,  
Her Majesty Queen Elizabeth II.

## IN MEMORIAM

*I Tatti records with sorrow the following deaths:*

MARIO ARCARI, member of I Tatti's International Council and General Manager of the Banca Commerciale Italiana in Milan, of a heart attack in September 1992.

HOWARD MAYER BROWN (VIT '64, '70), Professor of Music at the University of Chicago, and member of I Tatti's Advisory Committee, of a heart attack in Venice in February 1993.

ARMEN CARAPETYAN, founder and director of the American Institute of Musicology, general editor and publisher of the Institute's publications, and generous friend to the Morrill Music Library, in September 1992 (see obituary).

ESTHER SKINNER SPERRY, valued friend of Villa I Tatti and long-time tenant of La Papiniana, in December 1992 at the age of 90 (see obituary).

ESTHER SKINNER SPERRY (1902-1992)

After obtaining advanced degrees from Washington University and New York University, Esther Sperry served as Educational Curator of the Minneapolis Institute of Art, Curator at the Cranbrook Art Museum, and Lecturer on Art History at the Metropolitan Museum of Art. She retired to Florence, and I Tatti's Villa La Papiniana, in the mid-50s.

She travelled extensively in Europe, India, and Egypt, as well as Africa where she journeyed the entire length of the Congo River.

She was well known and admired for her hospitality, for her tireless sorties to bring relief to Florence's flood victims in 1966-67, for her generosity and encouragement to I Tatti Fellows and staff, and for her devotion to the Biblioteca Berenson, for which she catalogued significant portions of the Papini Library.

A Book Fund in her memory has been established and contributions can be sent to The Esther Sperry Book Fund, % Villa I Tatti, Harvard University, 124 Mt. Auburn Street, Cambridge, MA 02138.

Contributions are tax deductible, and checks should be made out to "Harvard University."

\* CHARLOTTE CABOT BROWN,  
VILLA I TATTI COUNCIL

ARMEN CARAPETYAN (1908-1992)

One of the principal figures in post-World War II American musicology, Armen Carapetyan did more than any of his contemporaries to make available modern editions of the musical treasures of the European Middle Ages and Renaissance. Founder of the American Institute of Musicology, he initiated in 1947 the *Corpus mensurabilis musicae*, which when he relinquished control of the Institute's publications in 1980, had reached ninety-two series. He also initiated a number of series of publications devoted to historical and theoretical aspects of Medieval and Renaissance music, and founded and edited *Musica disciplina*, the first major journal exclusively devoted to Medieval and Renaissance music. It is some measure of the importance of his scholarly and editorial activities that the music library of I Tatti contains no less than 554 volumes published by his Institute.

Armen Carapetyan and his wife Harriette were frequent visitors at I Tatti, and for many years their home in Via San Leonardo was a center of hospitality for scholars and musicologists. Dr. Carapetyan will be remembered not only for his immense contribution to musicology, but also for the warm support and encouragement he gave to generations of young scholars.

# Publications

The Harvard Center first published its biennial journal, *I Tatti Studies: Essays in the Renaissance*, in 1985 and the scholarly publication is now firmly established. Volume 5, due to be published in late-1993 or early-1994, includes contributions by Gene Brucker (VIT'65, '80, '84, '87), Alessandro Cecchi, Caroline Elam (VIT'82), Stefano La Via (VIT'92), John Monfasani (VIT'74, '83), Christopher Reynolds (VIT'89), Charles Trinkaus (VIT'82), and Robert Williams.

Though not part of the I Tatti publications series, a fascinating volume of letters has recently been published in collaboration with the Harvard Center, and with the support of the Coster family. *The Letters between Bernard Berenson and Charles Henry Coster* (Olschki, 1993), reproduces in full their correspondence between 1929 and 1959. Coster, a Harvard graduate, met his wife, Byba Giuliani, while he was vice-consul in Florence in the 1920's. It was she who introduced him to Mr. Berenson. After resigning from the Foreign Service, Coster devoted himself to historical studies - mainly of ancient Rome - and dairy farming in New York State. The letters

"reflect both sides of a long friendship between two learned, cultivated, and reflective men," as Giles Constable wrote in his introduction. "Between them they covered an extraordinary range of topics, including art, literature, travel, current events, and politics as well as personal impressions and affairs."

In 1988, Villa I Tatti hosted an international symposium on the Italian Renaissance Altarpiece. The proceedings of this conference will finally appear in print in November, published by Oxford University Press. Patronage, morphology, religious meaning, pictorial composition, reception, and original setting are discussed in the eight conference papers, edited by Eve Borsook and Fiorella Gioffredi Superbi, which make up *The Italian Altarpiece, 1250-1550*.

## Current Titles

☞ *The Bernard Berenson Collection of Oriental Art at Villa I Tatti*, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, and John M. Rosenfield, and with the photographic collaboration of David Finn. Hudson Hills Press, 1992.

☞ *Verrocchio and Late Quattrocento Italian Sculpture*. Acts of Two Conferences, in 1988 at Brigham Young University and 1989 at the Accademia delle Arti del

Disegno and Villa I Tatti, Commemorating the 500th Anniversary of Verrocchio's Death, edited by Steven Bule, Alan Phipps Darr, and Fiorella Superbi Gioffredi. Casa Editrice Le Lettere, Florence, 1992.

☞ *I Tatti Studies: Essays in the Renaissance, Volume 1*, edited by Salvatore Camporeale, Caroline Elam, and F.W. Kent. Villa I Tatti, 1985.

*Volume 2*, edited by Riccardo Bruscagli, Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, and F.W. Kent. Leo S. Olschki, Florence, 1987.

*Volume 3*, edited by Riccardo Bruscagli, Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, and F.W. Kent. Leo S. Olschki, Florence, 1989.

*Volume 4*, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1992.

☞ *Florence and Milan: Comparisons and Relations*. Acts of Two Conferences at Villa I Tatti in 1984 and 1986, organized by Sergio Bertelli, Nicolai Rubinstein, and Craig Hugh Smyth. 2 vols. La Nuova Italia Editrice, Florence, 1989.

☞ *Pirro Ligorio—Artist and Antiquarian*, edited by Robert W. Gaston. Silvana Editoriale, Milan, 1988.

☞ *The Parte Guelfa, Brunelleschi & Donatello*, by Diane Finiello Zervas. J.J. Augustin Publisher, Locust Valley, New York, 1987.

☞ *Tecnica e stile: esempi di pittura murale del Rinascimento italiano*, edited by Eve Borsook and Fiorella Superbi Gioffredi, with an introduction by Craig Hugh Smyth. 2 vols. Silvana Editoriale, Milan, 1986.

☞ *Renaissance Studies in Honor of Craig Hugh Smyth*, edited by Andrew Morrogh, Fiorella Superbi Gioffredi, Piero Morselli, and Eve Borsook. 2 vols. Giunti Barbèra, Florence, 1985.

☞ *Neighbours and Neighbourhood in Renaissance Florence: The District of the Red Lion in the Fifteenth Century*, by D.V. and F.W. Kent. J.J. Augustin Publisher, Locust Valley, New York, 1982.

☞ *Florence and Venice: Comparisons and Relations*. Acts of Two Conferences at Villa I Tatti, organized by Sergio Bertelli, Nicolai Rubinstein, and Craig Hugh Smyth. 2 vols. La Nuova Italia Editrice, Florence, 1979-80.

☞ *Masaccio: The Documents*, by James Beck with the collaboration of Gino Corti. J.J. Augustin Publisher, Locust Valley, New York, 1978.

☞ *Essays Presented to Myron P. Gilmore*, edited by Sergio Bertelli and Gloria Ramakus. 2 vols. La Nuova Italia Editrice, Florence, 1978.

☞ *Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey. J.J. Augustin Verlag, Glückstadt, 1977.

☞ *Studies on Machiavelli*, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.

Orders may be placed directly with the publisher or with Casalini Libri SPA., 3 via Benedetto da Maiano, 50014 Fiesole, Italy. Tel: (055) 599 941; Fax: (055) 598 895. A brochure is available.

## Forthcoming Titles

☞ *The Triumph of Vulcan: Sculptor's Tools, Porphyry and the Prince in Ducale Florence*, by Suzanne B. Butters.

☞ *Lorenzo il Magnifico e il suo mondo*. Acts of a Conference at Villa I Tatti in 1992 in Collaboration with the Istituto Nazionale di Studi sul Rinascimento.



Nelda Ferace and Liliana Ciullini at the Christmas Party.

The editors of *I Tatti Studies: Essays in the Renaissance* welcome submissions from Renaissance scholars, whether former Fellows or not. Manuscripts should be 7,000 to 10,000 words, and should be as accessible as possible in style, with minimum use of technical terminology. The editors are eager to encourage interdisciplinary approaches. Essays in languages other than English or Italian are welcome. All publications inquiries and requests for the style sheet should be addressed to:

The Editors, *I Tatti Studies*  
Via di Vincigliata 26  
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\* Professor Brown died after the Advisory Committee met at the end of January, 1993.  
See *In Memoriam*.

Unless otherwise specified, photographs are by Walter Kaiser, Nelda Ferace, and Doug  
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Former Fellows are indicated in this volume with the initials "VIT" after their name,  
followed by the year(s) of their appointment.



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