

VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

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— ❧ ❧ —
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If, as I wrote at the time, the academic year 1992/93 seemed to us here at I Tatti to be the year of the garden, this past academic year can only be described as the year of the library. For most of us, the Biblioteca Berenson has constituted our major preoccupation during the past twelve months, culminating in the Herculean labors being performed by the entire staff this summer, when for the first time in the Center's history, we have regretfully had to close in order to accomplish everything that needed to be done. But it is, I think, no exaggeration to claim that once we have completed the tasks we've undertaken, we shall have prepared the library for entry into the twenty-first century.

There are essentially three aspects to what we've been doing: construction, reclassification, and computerization. You will find each of these new developments described in detail elsewhere in the newsletter. What I wish to underscore here is the fact that without the great generosity of the Mellon Foundation, of Bill Thompson, and of Jayne Wrightsman, nothing of what we have undertaken in the library could have been accomplished. Once again, as so often in the past, I Tatti's devoted friends have come to its rescue in time of need.

I'd also like to pay a special word of tribute to the vision and talent of Assunta Pisani, who is carefully, skillfully guiding this entire project to completion, and to the extraordinary labors performed by members of the staff. Even as I write this letter on a hot, muggy Saturday morning in August, both the library and administrative staffs

Letter From Florence



*The ornamental pool below the
Myron and Sheila Gilmore Limonaia.*

are in the library with Assunta, patiently matching each book with its record and affixing a label to its spine. They have been doing this day after day, week ends included, ever since June, all through the oppressive heat that has crushed Florence this summer. Once they have finally finished this daunting task, every volume will then have to be moved to its new location. I can only say that it has been an inspiration to witness the cheerful dedication and infectious spirit of camaraderie the members of the I Tatti staff have brought to this tiresome, tiring job.

The Biblioteca Berenson is, of course, the very heart of our enterprise, and without it, I Tatti could not be the great center for advanced research it is. Beginning as one polymath's personal collection of books, for the first half-century of its existence it displayed all the characteristics and charms of a learned gentleman's library, reflecting his enthusiasms and his encompassing curiosity as well as his prejudices and dislikes. Fortunately for us, Mr. Berenson, sharing Montaigne's view that books constitute "la meilleure munition que j'aye trouvé à cet humain voyage," made sure that he and his heirs would be exceptionally well provisioned for that trip. To the very end of his life he continued prodigiously to buy books, in the very last years less for his own use than to define the shape he hoped his library would maintain in the future. When it was finally taken over by Harvard, his library contained incomparable riches...and, it must be admitted, a few surprising lacunae, such as the absence of anything at all by Petrarch. Harvard's challenge has been, and continues to be, to build intelligently upon the solid foundations it inherited, to fill in what was missing, and generally to perfect the library as the instrument for comprehensive research in Renaissance studies which Mr. Berenson always intended it should be.

Once the construction, reclassification, and computerization have been completed, the Biblioteca Berenson will be a different place. It will gradually become less and less a personal and more and more an institutional library—less

Continued on page 2



idiosyncratic and more professional, if you will. In the diary of his 86th year, pondering the changes I Tatti would undergo after his death, Mr. Berenson gloomily foresaw the inevitable: "in the library," he lamented, "strict economy and technology will reign." For many of us, what we have been striving to achieve during the past year represents not simply a major gain but also, concomitantly and paradoxically, an irreparable loss. For example, those of us who have been painstakingly affixing labels onto the spines of books all agree that they are miserably defacing and mar the pristine beauty of one of the worlds' loveliest libraries. In fact, we spent many months last winter trying to discover or invent some more acceptable alternative, but to no avail.

Yet whatever the aesthetic loss or the loss in cosy intimacy, the gain for scholarship will be inestimable and undeniable. Of course, much still remains to be done in the Biblioteca Berenson: the challenge is never-ending. "Libraries are not made," a celebrated reader once observed; "they grow." They never stop growing, in fact, and the need for ever more books and ever more space is simply a vegetative fact of life in the library world. For as the preacher of Ecclesiastes warned long ago, of making many books—and, one may add, of acquiring and storing them—there is no end!

✦ WALTER KAISER, DIRECTOR
27 AUGUST 1994



"Madonna and Child" by Bernardo Daddi

THE FUND FOR VILLA I TATTI

With very great pleasure, Robert F. Erburu and Sydney J. Freedberg, joint chairmen of the Fund for Villa I Tatti, have declared I Tatti's capital campaign officially closed. Well over half the original goal of \$15 million was raised through the efforts of the campaign Steering Committee, the I Tatti Council, and I Tatti's many friends. In addition, some \$17.5 million has come from the Lila Wallace – Reader's Digest Endowment Fund. (See page 5.) Although it must be stressed that this last is not new endowment—the gardens and grounds have been using the income of this fund over the last thirteen years—part of the income may now also be used to cover other areas of

the program. I Tatti's endowment now stands at about \$55 million.

I Tatti is deeply indebted to the Andrew W. Mellon Foundation, which has provided the cornerstone for this campaign. The Foundation offered three challenge grants for a total of \$2,250,000. All three have been successfully met: the \$1,000,000 challenge for the library and the \$750,000 for the fellowship program dollar-for-dollar; the \$500,000 for scholarly programs and publications two-dollars-for-one. Everyone connected with I Tatti is immensely grateful both to the Mellon Foundation for its challenges and to the many friends of I Tatti who so generously helped to meet these challenges.

THE FUND FOR I TATTI

Gifts and Pledges Applied

(including the Lila Wallace – Reader's Digest Endowment Fund)

I.	FELLOWSHIP PROGRAM	\$7,678,928
	<i>(Including Six Named Fellowships)</i>	
	<i>Income will provide for stipends, associated residential and academic expenses.</i>	
	<i>(Original Goal: \$6,000,000.)</i>	
II.	BIBLIOTECA AND FOTOTECA BERENSON	\$3,704,261
	<i>Income to be used for acquisitions, salaries, and operations.</i>	
	<i>(Original Goal: \$4,500,000.)</i>	
III.	SCHOLARLY PROGRAMS AND PUBLICATIONS FUND	\$2,872,206
	<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>	
	• <i>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.</i>	
	• <i>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.)</i>	
IV.	CONSERVATION FUND	\$5,000
	<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>	
V.	GARDENS AND GROUNDS	\$10,629,429
	<i>Income to be used for the maintenance and restoration of the gardens and grounds.</i>	
	<i>(No Original Goal.)</i>	
VI.	DISSEMINATION PROGRAM	\$1,328,678
	<i>Income to be used for the Lila Wallace – Reader's Digest Lecture Program, Publications Subsidy, and Special Project Grant.</i>	
	<i>(No Original Goal.)</i>	

"Without the dedicated help of Bob Erburu, Sydney Freedberg, and their Steering Committee, our campaign could never have achieved what it did. We are fortunate indeed to be able to count these loyal friends among the I Tatti family."

✿ WALTER KAISER, DIRECTOR

Everyone connected with I Tatti extends heartfelt thanks to all those who have contributed so generously to the happy conclusion of this campaign. Among these donors, special thanks must go to the following:

FOR THE FELLOWSHIP PROGRAM:

The Ahmanson Foundation, Deborah Loeb Brice, the late Melvin J. Kahn, the Andrew W. Mellon Foundation, an anonymous donor who has given a fellowship in honor of Robert Lehman, and the Lila Wallace – Reader's Digest Endowment Fund.

FOR THE LIBRARY:

The many friends of Margaret Scolari Barr, Melvin R. Seiden, Gabriele Geier and her family, the late Felton Gibbons, Mary Weitzel Gibbons, Isaac Berman and the friends and family of Ily-Y-Ana Berman, Maurice and Nell Lazarus, Anthony Cummings, the Andrew W. Mellon Foundation, Peter and Kathy Sachs, Donald and Denise Sutherland, Jean Bonna, Yves Oltramare, Jean-François Malle, Hubert Brenninkmeyer, Daniel Javitch, Gene Brucker, the many friends of Agnes Mongan who gave so generously to the Agnes Mongan Curatorship of the Fototeca, and the friends and family of Esther Sperry.

FOR SCHOLARLY PROGRAMS AND PUBLICATIONS:

Malcolm Wiener, Anne Bass, Mary Weitzel Gibbons, Melvin Seiden, Susan and Tony Roberts, the Society of Fellows, James Robison, the McCurdy Charitable Trust, the Cabot Family Trust, Caleb Loring, Edwin Weisl, Timothy Llewellyn, Baron H.H. Thyssen-Bornemisza, the Times Mirror Corporation, Gabriele Geier, Kelley Anderson, the many generous donors to the Myron and Sheila Gilmore Publication Fund, the Robert Lehman Foundation, the Andrew W. Mellon Foundation, the Ahmanson Foundation, the Billy Rose Foundation, the International Music and Art Foundation, the Norman & Rosita Winston Foundation, the William & Flora Hewlett Foundation, the Samuel H. Kress Foundation, and the Lila Wallace – Reader's Digest Endowment Fund.

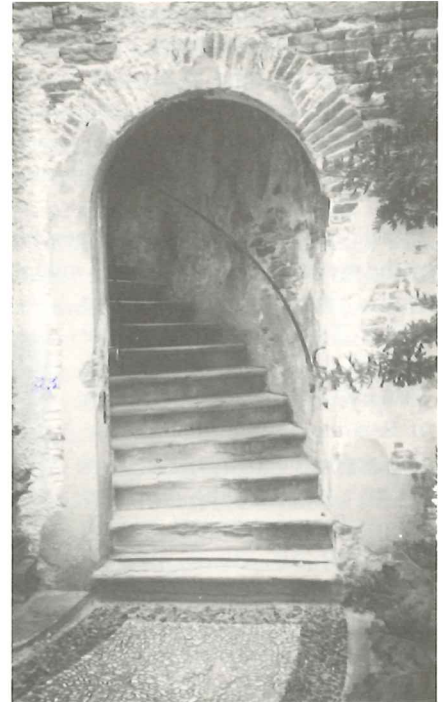
FOR THE CONSERVATION FUND:

An anonymous donor who has started a new fund, the Walter Kaiser Conservation Fund, for the care and conservation of the art collection and for the maintenance of the buildings and furnishings at Villa I Tatti.

**FOR THE GARDENS AND GROUNDS AND
THE DISSEMINATION PROGRAM:**

The Lila Wallace – Reader's Digest Endowment Fund.

Special thanks must be given as well to Edwin L. Weisl, Jr., the late Franklin Murphy, Daniel Belin, Lee Walcott, Richard Ekman, William Bowen, Marilyn Perry, Barnabas McHenry, James Cherry, and Eugene Thaw for their considerable influence on behalf of I Tatti with the various foundations with which they are connected.



Steps at the top of the cypress allée.

STEERING COMMITTEE

Co-Chairmen

Robert F. Erburu
Sydney J. Freedberg

Vice Chairmen

O. Kelley Anderson
Deborah Loeb Brice
J. Carter Brown
James R. Cherry
Maurice Lazarus
Troland S. Link
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Katharine Clark Sachs
Craig Hugh Smyth
Donald J. Sutherland
Eugene V. Thaw
Edwin L. Weisl, Jr.

Walter Kaiser, *Director*

EX OFFICIO:

Edmund P. Pillsbury
Melvin R. Seiden
*Chairmen Emeriti,
Villa I Tatti Council*

VILLA I TATTI ESTABLISHES NEW ENDOWMENT FUND

Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, has announced the establishment of the Lila Wallace – Reader's Digest Endowment Fund, a special fund to provide for the upkeep of the Center's gardens and grounds as well as a variety of programs designed to enhance its fellowship program.

The endowment was made possible by the transfer to Harvard of \$17 million from a private fund to benefit Villa I Tatti established at the New York Community Trust in 1980 by Lila Wallace, co-founder of Reader's Digest magazine. This represents the largest gift in I Tatti's history. The fund was originally endowed with \$980,000 in stock of the Reader's Digest Association Inc. In the intervening years, the value of the fund increased substantially. The fund's holdings were diversified several years ago, but some \$12 million still remains in Reader's Digest stock.

Since the establishment of the endowment, Villa I Tatti has used the interest income to restore its celebrated gardens and grounds, which occupy some 75 acres near Florence, Italy. With the transfer of capital, however, the interest income will support a broader spectrum of activities at the Center, which is a mecca for international scholars of the Italian Renaissance.

"This wonderfully generous gift will help to sustain the Villa I Tatti's vitality

and strength for many years to come," said President Neil L. Rudenstine. "I Tatti is home to one of Harvard's most important centers for scholarship, and it continues to flourish under Walter Kaiser's outstanding leadership. We are deeply grateful to the Lila Wallace – Reader's Digest Fund for its major contribution to the Villa and its work."

Reflecting the original intent of the gift, the Lila Wallace – Reader's Digest Endowment Fund will continue to provide for the gardens and grounds at Villa I Tatti while also supporting the fellowship program there, including one or more named fellowships, scholarly programs and publications at I Tatti, and the dissemination of I Tatti-based scholarship via three new outlets: the Lila Wallace–Reader's Digest Lecture Program, Publications Subsidy, and Special Project Grant.

Reprinted from the
Harvard University Gazette,
10 December 1993.

Everyone connected with the Harvard Center at Villa I Tatti is deeply grateful to Mrs. Wallace and to the Lila Wallace–Reader's Digest Fund.



Dante Della Terza, Assunta Pisani and Maria Lia Pignatti.

FORMER FELLOWS UPDATE

TOBY YUEN (VIT'81), an independent researcher, is still interested in Giulio Romano and the influence of classical sources on Renaissance art. She is a consultant and participant in the symposium, "Engraved Gems: Survivals and Revivals," to be sponsored by CASVA at the National Gallery of Art in November 1994. This conference is part of a series on Italian sculpture and the related arts and will be published as a volume of the National Gallery's *Studies in the History of Art*.

JESSIE ANN OWENS (VIT'80) is Associate Professor of Musicology at Brandeis University and former Dean of the College. She is currently completing a book on compositional process in Renaissance music to be published by Oxford University Press in 1995.

THREE NEW GRANTS AVAILABLE TO I TATTI FELLOWS

In an endeavor to help I Tatti's current and former Fellows bring their knowledge and appreciation of the great achievements of the Italian Renaissance to as large an audience as possible, part of the income from the Lila Wallace – Reader's Digest Endowment Fund has been set aside for the following:

I. LILA WALLACE – READER'S DIGEST LECTURE PROGRAM

The sum of \$1,500 will be added to each future fellowship awarded if the recipient agrees in writing to give one or more

Lila Wallace – Reader's Digest Endowment Fund Lecture or to organize a special Lila Wallace – Reader's Digest Endowment Fund Seminar upon completion of his/her I Tatti fellowship and return to his/her institute of learning.

II. LILA WALLACE – READER'S DIGEST PUBLICATIONS SUBSIDY

Grants of up to \$5,000 per person, from a total of not more than \$25,000 per year, will be available to former Fellows who apply for money to help subsidize

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the publication of a scholarly monograph or article on the Italian Renaissance, to help pay for photographs or other special costs of such a publication, to help prepare a manuscript for publication, to engage a research assistant, etc. Recipients will be chosen by a committee formed of three to five senior Renaissance scholars (plus the Director acting as chairman) chosen from among the I Tatti Research Associates, Visiting Professors and Scholars, and former Fellows. Proposals, which should include a brief project description and a budget, should be sent to the Director by 1st December this year. Henceforth, the deadline for applications will be 1st September each year. Final notification will be sent to applicants within three months. No more than five such awards will be made in a given year and preference will be given to applicants who have not previously received such an award.

III. LILA WALLACE – READER'S DIGEST SPECIAL PROJECT GRANT

Awards of up to \$10,000 per project, from a total of not more than \$25,000 per year, will be available to former Fellows who wish to initiate, promote, or engage in some sort of interdisciplinary project in Italian Renaissance studies. Eligible projects would include conferences, publications, courses, seminars, workshops, or lectures which are interdisciplinary in character. No more than five such awards will be made in a given year. Recipients will be chosen by the same committee as above and preference will be given to applicants who have not previously received such an award. Proposals, which should include a brief project description and a budget, should be sent to the Director by 1st December this year. Henceforth, the deadline for applications will be 1st September each year. Final notification will be sent to applicants within three months.

Scholarly Programs and Publications Fund to Honor Craig and Barbara Smyth



In 1973, Craig Hugh Smyth (VIT'74-'85) and his wife, Barbara Linforth Smyth, came to Florence to succeed Myron and Sheila Gilmore as the Director and First Lady of I Tatti. Their twelve-year tenure will be remembered by all for many significant milestones, including the establishment of the I Tatti Council which, under the leadership of Edmund P. Pillsbury, first put the Harvard Center on the road to a firm financial footing, and the publication of no fewer than eight volumes as well as the establishment of I Tatti's biennial journal, *I Tatti Studies: Essays in the Renaissance*.

One hundred and fifty Fellows pursued their various topics on the Italian Renaissance during these years, discussing their research with each other, with the Smyths, and with the countless Visiting Scholars, Visiting Professors, and Research Associates who frequented the Villa between 1973 and 1985. One could not begin to count how many lectures were given during those

years, nor how many lunches Craig and Barbara Smyth presided over, inquiring about the progress of the projects of those who sat closest to them. Rensselaer W. Lee, in his introduction to Craig Smyth's *Festschrift* in 1975, wrote of Craig's "shining and constant purpose to maintain and renew under I Tatti's ample and gracious roof a wide range of superior intellectual effort and scholarly accomplishment." There is no doubt that, during their tenure and thereafter, Craig and Barbara Smyth have contributed immeasurably to the success of the Harvard Center.

It is a great pleasure, therefore, to announce the establishment of the Craig and Barbara Smyth Fund for Scholarly Programs and Publications. Henceforth, at each conference, lecture, or publication supported by this fund, Professor and Mrs. Smyth will be publicly honored, while they continue to be privately remembered by the many people whose lives they have influenced so deeply.



Barbara and Craig Smyth

■ THE BIBLIOTECA BERENSON ■

There is a new exit on the information super highway which leads directly to via di Vincigliata. The Biblioteca Berenson is on-line!

By the time you receive this newsletter, library readers will be able to access information not only about the Biblioteca Berenson's own holdings but, through ALEPH, the IRIS consortium's new networking software (see box), can check a bibliographical reference in the Harvard library, at the Uffizi Library, or any other networked library catalogue. I Tatti is not discarding its history, however. Computer terminals will be located at different points in the library, but the leather-bound, manual, card catalogue will remain in the reference room. Although it will not be kept up-to-date, the historical importance these documents hold both for the personal library Mr. Berenson so

painstakingly created and for its development under Harvard's aegis is too great for them to be abandoned altogether.

The records in the Biblioteca Berenson's new computerized catalogue are in the universally accepted MARC format, which provides a common language for the exchange of data among libraries. These machine-readable records also adhere to the Anglo-American Cataloguing Rules (AACR2), which the IRIS libraries have agreed to follow. Mollie Della Terza, Head of Technical Services at Harvard's Houghton Library and an expert in the field, conducted a special training session for all IRIS librarians at I Tatti in June.

Each book will have a distinct

Library of Congress call number (labels are currently being affixed to each volume) and will be arranged according to the Library of Congress's alpha-numeric scheme. The inflexible, fixed-location scheme in use up to now will be a thing of the past; the number and size of the bookshelves will no longer affect the growth of the library.

Those accustomed to the former disposition of books will quickly comprehend the new arrangement, which concentrates disciplines in a more rational way. Art history will remain in the Big Library,

New Library, and Small Library, but will also extend through the newly-created Wrightsman Room to the two adjacent rooms. The music collection will be given additional, badly-needed



Mollie Della Terza

AUTOMATION OF THE IRIS LIBRARIES

After careful evaluation of a large number of automated library systems, the IRIS consortium, which at present includes the Biblioteca Berenson, the Biblioteca degli Uffizi, and the libraries of the Fondazione Roberto Longhi and of the Dutch University Institute, finally chose ALEPH (Automated Library Expandable Program), a fully integrated, comprehensive library system, designed to facilitate and support library networks.

In addition to providing a Union Catalogue of the IRIS libraries, the system will automate all of the library functions of the four institutions, including cataloguing, authority control, acquisitions, fund accounting, inventory control, management reports, and serials control. ALEPH now runs under UNIX OS, on an IBM Risk 6000 central computer, located at I Tatti. A new Windows interface (Graphical User Interface) is

available to make database searching easy and pleasant; it guides powerful and sophisticated searches, including those using Boolean logic, in such a way as to make them extremely simple to do.

With its new "Client-server" structure, ALEPH will enable readers to search with great ease the major national, university, and private library catalogues available on the Internet. Access will be possible, for example, to Harvard's database, HOLLIS, and to the catalogues of sister institutions such as the American Academy in Rome and the Vatican Library, both members of the Roman consortium URBS.

ALEPH will also connect the reader to other ALEPH catalogues which include the large and sophisticated network of the Scuola Normale Superiore at Pisa, the network of the Siena libraries, the Accademia della Crusca, and the network of Roman ecclesiastical libraries, called URBE. In addition, electronic mail, file transfer, and other services offered via the Internet will be available to all staff terminals connected to the system. We will also provide

dial-up access to the IRIS OPAC from all over the world via both ITAPAC and the Internet.

Other important features of ALEPH are its capability to handle non-Roman script and, more importantly as we look to the future, the system's ability to handle both text and images.

Dedicated telephone lines connect the Biblioteca degli Uffizi, the Fondazione Longhi and the Dutch University Institute to the central host at I Tatti. IBM hardware has been purchased for the system and is being installed. In June and July, the staffs of the various institutions received intensive training in ALEPH.

The purchase of the system hardware and software, as well as other important components in the automation of the IRIS libraries, has been made possible by a grant of \$435,000 awarded to Villa I Tatti by the Andrew W. Mellon Foundation.

✱ ASSUNTA PISANI,
ASSISTANT DIRECTOR FOR THE
BIBLIOTECA BERENSON

growth space, and will occupy all of the room adjacent to the Morrill Music Library. The three remaining rooms on that floor will house the Italian literature collection, previously located on the ground floor. The fourth nucleus, history, will remain in the Paul E. Geier Library wing along with the bound periodicals.

STRUCTURE AND INFRASTRUCTURE

With brick- and sawdust flying, work has been underway all spring and summer on various construction projects to improve the library. The old *frantoio* on the ground floor of the Granaio across from the Geier Library was completely emptied. Fifteen forest-green, double-sided sections of compact shelving, which can be moved from side



The foundations for the new floor in the reference room.

to side with the pressure of an index finger, have now been installed there. This is the first and only part of the library to be climate-controlled, providing ideal temperature and humidity conditions for the storage of library and archival materials. It now houses the Berenson Archive and the library's collection of rare books as well as our important collection of sales catalogues and more than 10,000 volumes from the general collection.

In the main building, the reference room and the large office just off it have been completely remodeled and restored, thanks to the munificent generosity of one of Harvard's most dedicated alumni, William F. Thompson, who has made this handsome gift as a tribute to his wife Julie. These rooms were badly affected by rising damp, which had latterly begun to damage the



The reference room under construction.

books as well. In late June, this entire area was gutted, and an air-space almost two meters deep was dug underneath. A new pietra serena floor has now been laid, extensive wiring for computers and other equipment has been provided, new entrance stairs with a small elevator for handicapped access installed, new walnut bookcases have been built, a new staircase to the floor above has been constructed, and glass doors now separate this part of the library, with its heavy traffic and inevitable noise, from the tranquillity of the other rooms. In addition, a new reference desk there will henceforth be staffed by a librarian available to assist Fellows and readers upon request.

Elsewhere a new office has been constructed for our music librarian, Kathryn Bosi, in the alcove next to the Morrill Music Library. And the former archive, which was little better than a storage room, has been handsomely refurbished to create a beautiful new room within the library. Both of these additions were made possible by a generous gift from Jayne Wrightsman, long a devoted friend of I Tatti, both in Mr. Berenson's time and in Harvard's.

To complete the construction and reorganization of the library, various librarians' offices have been moved. The office adjacent to the reference room will now become Assunta Pisani's and will include a conference area for the library staff. Amanda George will relocate to the Small Study, Valerio Pacini will move to the former Rare Book Room in the Geier Library, and Maurizio Gavioli, who became the first IRIS Systems Manager in August, has been relocated with the IRIS central computer to his new office in the Granaio.



Among the many recent acquisitions to the Library, whether purchased by one of the endowed books funds, from donations given by the Friends of the Biblioteca Berenson, or given directly, are the following recent publications by former Fellows. Please forgive us if, due to space limitations, your volume is not listed.

CHIARA FRUGONI (VIT'83). *Francesco e l'invenzione delle stimate*, Torino, Einaudi, 1993.

RICHARD GOLDTHWAITE (VIT'74). *Wealth and the Demand for Art in Italy, 1300-1600*, Baltimore - London, The Johns Hopkins University Press, 1993.

JOHN HENDERSON (VIT'84,'94). *Piety and Charity in Late Medieval Florence*, Oxford, OUP, 1994.

RALPH J. HEXTER (VIT'92). *A Guide to the Odyssey: A Commentary on the English Translation of Robert Fitzgerald*, New York, Vintage/Random House, 1993.

PETER HUMFREY (VIT'88,'91). *The Altarpiece in Renaissance Venice*, New Haven, Yale UP, 1993.

VICTORIA KIRKHAM (VIT'78,'89). *The Sign of Reason in Boccaccio's Fiction*, Florence, Olschki, 1993.

JULIAN KLIEMANN (VIT'86-95). *Gesta dipinte. La grande decorazione nelle dimore italiane dal Quattrocento al Seicento*, Cinisello Balsamo, Silvana Editoriale, 1993.

ANDREW LADIS (VIT'86). *The Brancacci Chapel*, New York, George Braziller, 1993.

DANIELA LAMBERINI (VIT'86). *Marcello Lotti, Roberto Lunardi, eds. Giuliano e la bottega dei da Maiano*, Florence, Franco Cantini Editore, 1994.

ANTHONY MOLHO (VIT'69,'72). *Marriage Alliance in late Medieval Florence*, Cambridge, MA - London, Harvard University Press, 1994.

ANITA FEDERER MOSKOWITZ (VIT'80). *Nicola Pisano's 'Arca di San Domenico' and its Legacy*, University Park, Penn State UP, 1994.

JOHN O'MALLEY (VIT'67,'68). *Religious Culture in the Sixteenth Century. Preaching, Rhetoric, Spirituality, and Reform*, Aldershot, Variorum, 1993.

JEFFREY RUDA (VIT'84). *Fra Filippo Lippi. Life and Work, with a Complete Catalogue*, London, 1993.

LEON SATKOWSKI (VIT'83). *Giorgio Vasari, Architect and Courtier*, Princeton, PUP, 1993.

PAOLO TROVATO (VIT'88) ed. *Lingue e culture dell'Italia meridionale (1200-1600)*, Roma, Bonacci, 1993.

RICHARD TURNER (VIT'64). *Inventing Leonardo*, New York, Knopf/Random House, 1993.

WILLIAM E. WALLACE (VIT'91). *Michelangelo at San Lorenzo. The Genius as Entrepreneur*, Cambridge, CUP, 1993.

WILL CARTER AND A NEW LABEL FOR THE LIBRARY

Five hundred years after the founding of the Aldine Press, it seems appropriate for I Tatti not only to host a conference on Aldus Manutius, but also to endeavor to pursue the standards of excellence he embraced. One of the library's needs has been the object of just such a pursuit: book plates.

Over the years, a selection of labels for the many Berenson Library book funds has appeared in these pages. In addition to the funds listed in the 1992 newsletter, the Doris Lockwood and Eleanor B. Sachs Book Funds have recently been established, by Anthony Cummings and by Peter and Kathy Sachs respectively. Instead of proliferating the bewildering variety of book plates, however, it has been decided that the Biblioteca needs a new and uniform book plate which can be adapted for any book fund or large donation of books in the future. Walter Kaiser and Assunta Pisani turned to Will Carter, the eminent English printer, calligrapher, and letter cutter, to fulfill this commission. He has designed a label which incorporates both the I Tatti bee logo and Harvard University's Veritas seal.

Will Carter, born in 1912, was first introduced to the printer's art when visiting the Clarendon Press in Oxford at the age of twelve. In 1949 he founded Rampant Lions Press to fulfill the need for "fine jobbing printing of the sort that was too small to be handled by the big printing houses and yet was beyond the scope of the small jobbing houses."* His endeavor was successful and he went on to design and develop various types of his own, both Greek and Roman.

A fascination with letters led him not only into the world of type and

design but also into that of letter-cutting in wood and stone. Profoundly influenced by Eric Gill's incised

inevitably improved with practice, and during these past ten years a good many similar boards for wedding presents and the like have become scattered around the world, particularly in the United States." Many of these have since become collector's items.

Will Carter began designing book plates in the fifties, since when many well-known institutions and private individuals have sought his expertise. The new I Tatti book plates, printed in Palatino (designed by Hermann Zapf), with a red

bee and black lettering on pale grey paper are an extremely handsome informational embellishment to the Biblioteca Berenson.

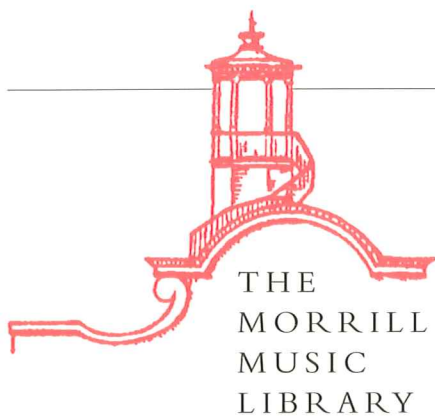
ALEXA M. MASON,
ASSISTANT DIRECTOR
FOR EXTERNAL RELATIONS

lettering, Will Carter taught himself to carve letters in wood around 1935. "The first job I ever did was a circular bread board for Brooke Crutchley, of beech wood, which was a very amateur effort indeed, but I am glad to say that it is still in daily use after twenty-two years. Technique

*All quotations in this text are from *The First 10. Some Ground Covered at the Rampant Lions Press*, by Will Carter, 1949-58.

Villa I Tatti is deeply grateful to GORDON AND ELIZABETH MORRILL, not only for the wonderful music library they founded and continue to support, but for their latest generous donation. In addition to bequeathing their Florence home to I Tatti and a share in their house at Manchester-by-the-Sea, Mr. and Mrs. Morrill have recently given I Tatti the beautiful, antique furniture in their home on Costa San Giorgio.

Mr. and Mrs. Morrill, like other generous friends, have taken advantage of one of the many different ways of giving to I Tatti. These include, not only gifts of real estate, stocks, bonds, or cash, but gifts of life insurance, or the establishment of gift annuities, charitable remainder trusts, charitable lead trusts, and pooled income funds. All these options provide U.S. tax benefits. Some provide an income for the donor and/or another beneficiary for life or a term of years. If you would like information on any one of these opportunities, please write to Alexa Mason at the Cambridge office address on the front of this newsletter.



In 1993-94, the Morrill Music Library received a major donation from the art historian and organologist, Professor Pier Paolo Donati. Professor Donati is the founding director of the first laboratory for the restoration of antique organs according to historical criteria under the auspices of the Soprintendenza ai Beni Artistici e Storici di Firenze. For almost twenty years, in its locale in Palazzo Pitti, the laboratory has restored to their former splendor many of Italy's historical organs. On the closing of the laboratory, Professor Donati gave I Tatti a large collection of bibliographical material — some two hundred monographs, offprints, and periodicals — concerning the history and structure of musical



Philippe Morel and Geraldine Albers
watch a game of ping-pong.

instruments, in particular antique Italian organs.

This gift is particularly welcome. For some years I have been anxious to improve the Music Library's section on musical instruments, given the scarcity of the holdings and the recent emergence of Florence as an important center for the restoration of early keyboard instruments. With Professor Donati's donation, the Library now has over 250 titles on the history and construction of musical instruments, 127 of these being on historic organs alone. In addition, the Library currently subscribes to fifteen periodicals concerned with instruments or performance practice and is an institutional member of a number of

societies devoted to musical instruments, including the American Musical Instruments Society and the Fellowship of Makers and Researchers of Historical Instruments in Oxford.

Professor Donati, who will shortly transfer to the Istituto Centrale di Restauro in Rome to establish a State school for organ restoration, has also given I Tatti on temporary loan a small positive organ, dated 1835, for the use of the community. By happy coincidence, the 1994-95 music Fellow, Arnaldo Morelli, will be studying the organ and its relation to liturgy and religious architecture in Renaissance Italy.

✿ KATHRYN BOSI,
MUSIC LIBRARIAN

THE BERENSON ARCHIVE

Though meticulous in many particulars of his life, Bernard Berenson's personal correspondence was haphazardly kept in two large 15th-century cassoni in one of the I Tatti corridors. "At regular intervals B.B. used to make a desperate appeal to have his letters put in order," Nicky Mariano wrote in her Foreword to *Bernard Berenson: An Inventory of Correspondence*. "After his death and before the arrival of the first Director of the new Harvard University Center for Italian Renaissance Studies, when B.B.'s rooms had to be cleared out, I did not have the heart to throw away what he had respected. Besides, I felt that perhaps even the unimportant letters might help to create for future scholars an image of what I used to call B.B.'s 'spiderweb' with its threads spun out in every direction."

At the time, I was Nicky Mariano's assistant. Together we sorted and filed all the letters chronologically by correspondent, and stored them in boxes in, as Nicky described, "a room which ...had been set aside and lined with

cupboards for housing the whole collection of 'Berensoniana': B.B.'s and Mary's published and unpublished manuscripts, notes, diaries, letters, offprints of articles, surplus volumes of published books, biographical material, and personal photographs."

In her Foreword, Nicky Mariano expressed the hope that Mr. Berenson's correspondents or their descendants might be induced to return his letters to I Tatti to complete the collection. Unfortunately, only a few additions have been made through the years.

With the building of a new library room in what was the old *frantoio*, space was also provided for the Berenson Archive. In May 1994, the entire collection of Berensoniana was moved to its new location in more spacious, more easily accessible, and, an added bonus, climate-controlled surroundings. Transferring all the archival material into acid-free folders and boxes will complete the job of securing the Berenson Archive for future scholars.

✿ FIORELLA SUPERBI GIOFFREDI,
AGNES MONGAN CURATOR OF THE
FOTOTECA BERENSON, CURATOR OF
THE BERENSON COLLECTION AND
THE BERENSON ARCHIVE

ALDUS MANUTIUS CONFERENCE

funded in part by a grant from the Ahmanson Foundation and by income from the following funds for Scholarly Programs and Publications: the Robert Lehman Endowment Fund, the Craig and Barbara Smyth Fund, the Eugene V. and Clare E. Thaw Conference Fund, the Lila Wallace - Reader's Digest Endowment Fund, and the Malcolm Hewitt Wiener Fund.

ON THE QUINCENTENNIAL of the founding of the Aldine press, and in honor of Dr. Franklin Murphy, an international conference was organized by Villa I Tatti on the Venetian scholar and printer, Aldus Manutius. The conference, which drew a sizeable audience of scholars and bibliophiles, began in Venice on 14th June, 1994. At the opening session, held in the Ateneo Veneto, Piero Scapecchi, Martin Lowry, and Cecil H. Clough spoke about "Aldus and the Renaissance."

Martin Sicherl, Carlo Vecce, Nicolas Barker, and Ralph Hexter participated in the afternoon session, "Aldus and the Classics."

The following morning, Marino Zorzi welcomed the convegnisti to a special opening of the magnificent exhibition "Bessarione e l'umanesimo" at the Biblioteca Marciana to which some rare documents relating to Aldus had been added.

The conference continued the next day at I Tatti, where Lilian Armstrong and Helena Szepe, Anthony Hobson, Dorothea Stichel, and Angela Dillon examined the connections between "Aldus and the Art of the Book." Kristian Jensen, Harry George Fletcher, Clive Griffin, Jean Viardot, and François Dupuigrenet



Walter Kaiser, Terisio Pignatti, Maria Lia Pignatti, Sarah Lowry, and Martin Lowry in Venice for the Aldus Conference.



Sam Cohn and Florence Fletcher



Patrizia Carella and Julian Kliemann



Maria Lia Pignatti and Walter Kaiser



George Fletcher



Marino Zorzi



François Dupuigrenet



Jean Viardot



Martin Sicherl



Luigi Balsamo



Kristian Jensen



Cecil Clough



Tom Roche and Richard Wendorf

spoke in the afternoon session, "The Influence of Aldus."

The large, comprehensive exhibition, *Aldo Manuzio Tipografo, 1494-1515*, at the Biblioteca Medicea Laurenziana, which was organized in collaboration with the Biblioteca Nazionale Centrale, opened on the Friday morning. All but six Aldine editions were on view, along with photographic reproductions of the missing volumes, some original bindings, and other related documents.

The conference concluded with a dinner in the Myron and Sheila Gilmore Limonaia, where celebration was tinged with sadness at the death of Franklin Murphy the day before. Walter Kaiser gave a brief and moving testimony to Dr. Murphy's life, and the dinner guests rose for a moment's silence in his memory.



David Zeidberg and Assunta Pisani



Christa Gardner von Teuffel, Lilian Armstrong, and Peter Fergusson



Angela Dillon and Salvatore Camporeale



Nicolas Barker and Helena Szepe

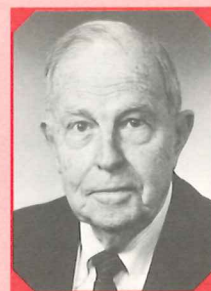


George Labalme and Clive Griffin

The conference proceedings were dedicated to Franklin Murphy, who played a fundamental role in establishing the great Ahmanson-Murphy Aldine Collection at UCLA. Walter Kaiser, in his opening remarks, noted, "by now that celebrated collection comprises more than 700 Aldine volumes and has been expanded to include some 2000 additional items of Italian printing from 1465 to 1600. It is undeniably one of the most phenomenal achievements of collecting in this century, and all of it has been accomplished in only three decades.

"But it is not merely for everything Franklin Murphy has contributed to Aldine studies that we wish to honor him; it is even more because he so splendidly exemplifies the great, enduring tradition of humanism, because he is one of the true spiritual descendants of Petrarch, that we pay tribute to this wise, learned, generous champion of culture.

"Franklin Murphy has selflessly devoted himself to making the world a better, more humane, more enriching, more deeply cultured place for all of us. His friends know from personal experience the passion with which he has promoted and protected the literary and artistic creations of mankind and the indefatigable support he has given to those of us who endeavor to maintain traditions of excellence."



FRANKLIN D. MURPHY
1916-1994

Lectures & Programs

with support from the Eugene V. and Clare E. Thaw Conference Fund and the Malcolm Hewitt Wiener Fund for Scholarly Programs and Publications

RETORICA E SCRITTURA

A sample of the variety of approaches to Renaissance rhetoric was offered in May at an informal round table organized by this year's Fellows. Marina Beer (VIT'94), who introduced and coordinated the discussion, gives the following account.

In recent years, new critical studies and research on Renaissance rhetoric have reassessed its central role for Renaissance scholarship. Rhetoric has proved to be a major key to Renaissance learning and culture. The humanistic ideal of eloquence not only renewed the language of philosophy and implemented a new discipline of philology, it transformed the education system. It also structured both the visual arts and new vernacular literatures in Europe, and it set new standards of behavior and manners for courtly society. To cite only a few developments, historians of humanism and education have expanded the more traditional historical-philosophical approach. Art his-

torians have pointed to the dependence of the language and the concepts of both Renaissance architecture and art criticism on rhetorical terminology and have explained how the foundations of the modern theory of visual arts must be sought in rhetoric. Contemporary literary theory and literary criticism, while turning back to rhetoric for more sophisticated tools of literary analysis,



Riccardo Spinelli and Marina Beer

have reduced the whole system of literary rhetoric to the wording and phrasing of the sentence (*elocutio*).

The round table exemplified several of these approaches. Francesco Bausi

examined Giovanni Pico della Mirandola's epistle, "*De genere dicendi philosophorum*." Pier Massimo Forni expanded on his I Tatti project, "Narrative as Realization of Rhetoric in Boccaccio's *Decameron*." Roy Eriksen touched upon some of the issues of his new book, *The Music of Shapes: Renaissance Literary Design*. Ingrid Rowland introduced some remarks on the concept of "architectural order" as re-elaboration of the Latin term "*genus*" (Alberti, Raphael, Angelo Colocci, etc.), and Salvatore Camporeale provided closing remarks.

Since the majority of participants were literary scholars, the issues were more literary and theoretical than historical. The debate focused on the relationship between rhetoric and the structure of fiction, and especially between *elocutio* and *inventio* in poetical works of art. The presentations provoked particularly lively discussion among the twenty or so Fellows, visitors, and Research Associates present.

✿ MARINA BEER, FELLOW

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1993-94 academic year. Institutional affiliation is not given for members of I Tatti's 1993-94 academic community.

GUIDO RUGGIERO (VIT'91, University of Connecticut). "The Abbot's Concubine: Microstrategies of Power at the End of the Renaissance."



Nelda Ferace welcomes participants to the Aldus conference.

SERGIO BERTELLI (VIT'66, '67, University of Florence). "The Engendering Ritual in Papal Elections."

Round table on "Sources" with TIMOTHY MCGEE.

PAUL F. GEHL: An informal presentation of his work in progress.

INGRID ROWLAND. "The Etruscan Forgeries of Curzio Inghirami (1611-1655): Tuscan Academies vs. the Jesuits."

SAMUEL K. COHN, JR. "1402 - 'The Crisis of the Early Renaissance' Seen from the Mountains."

DONALD WEINSTEIN. "Cavalleria Rusticana: Honor, Family, and the State in Late 16th-century Pistoia."

ROBERT NOSOW. "The Debate over Song in the Accademia Fiorentina."

MARINA BEER. "Dreams in the Renaissance: Notes from a Work in Progress."

MARC FUMAROLI (Collège de France). "Vision et prière; la rencontre de Jésus et du Baptiste du Guide (Guido Reni)."

JOHN HENDERSON. "Mal Francese and the Poor in 16th-century Italy: Official Reactions and Incurabili Hospitals in Florence and Rome."

Round table on "Retorica e scrittura" with FRANCESCO BAUSI, MARINA BEER, SALVATORE CAMPOREALE, ROY ERIKSEN, PIER MASSIMO FORNI, INGRID ROWLAND.

LITTA MEDRI AND LAURA LUCIOLI, Director and conservator, respectively, at the Soprintendenza ai Beni Ambientali e Architettonici. "The Restoration of the Lunetta Fresco by Jacopo Pontormo in the Villa Medicea at Poggio a Caiano."

FRANCO FRANCESCHI. "Governare l'industria a Firenze (1350-1450)."

Round table on "Ritual and Meaning: The Role of Ritual in Historical Interpretation" with GIOVANNI CIAPPELLI, RICCARDO SPINELLI, PAUL DAVIES, CHRISTA GARDNER VON TEUFFEL, TIMOTHY MCGEE, FRANCESCO BAUSI, ANDREW BUTTERFIELD.

International Conference in Honor of Dr. Franklin Murphy: "Aldus Manutius and Renaissance Culture."

RITUAL AND MEANING

A seminar on "Ritual and Meaning: The Importance of Ritual for Historical Interpretation" was held in the Myron and Sheila Gilmore Limonaia on 2nd June, 1994. The following is an account by Giovanni Ciappelli (VIT'94) who coordinated the meeting.

In proposing this seminar, my aim was to stimulate interdisciplinary discussion about a subject which in the last twenty to thirty years has become increasingly important in historical studies. The growing importance of the social sciences, above all anthropology and sociology, has deeply influenced historical method. Much of this change is due to the influence of French historians, always very attentive both to Levi-Strauss's structuralist approach and to sociological methods derived from Durkheim. But Anglo-



Round table on Ritual and Meaning: l. to r. Paul Gehl, Paul Davies, Christa Gardner von Teuffel, Timothy McGee, Francesco Bausi.

American symbolic anthropologists such as Mary Douglas, Victor Turner, and Clifford Geertz also contributed much to this change in historical approach. The result has been a growing number of studies with a symbolic (anthropological or sociological) interpretation of historical subjects, often centered on "ritual," at their core.

Following my explanation of the reasons for this shift in attention of historical research, the seminar comprised six papers, divided in two sessions. The morning papers were presented by scholars belonging to three different fields: musicology, history, and litera-

ture. Timothy McGee, in his paper "Ceremonial Music and the Musicians who Performed," analyzed the groups of musicians used on ceremonial occasions in Florence during the 14th to 16th centuries, and their gradual evolution from mostly public to mostly private use. My paper, "Carnival Fights and Lenten Peaces," reconstructed the meaning of collective ritual behavior related to Carnival and Lent (mostly ritualized forms of fight and processions) by inserting them into the context of the urban space. Francesco Bausi ("Dal rito alla letteratura: la caccia fiorentina del 1514") reconstructed how, during the Florentine feast for San Giovanni in 1514, some humanists belonging to the Medicean entourage drew their inspiration for an original poetic celebration of the Younger Lorenzo il Magnifico from the strange behavior of the lions of the Commune towards a little bear.

The afternoon was entirely dedicated to art history. In the first paper, Christa Gardner von Teuffel ("Contractual Ritual of High Altarpieces") established a link between the form of the specific contract by which the religious institutions commissioned their high altarpiece to specific artists, and the form of the altarpiece itself. There followed a reconstruction (Paul Davies: "The Lighting of the 15th- to 16th-century Pilgrimage Shrines") of how the architecture of sanctuaries was influenced — to the point of contrasting main trends — by making more visible the lights

which surrounded the miracle shrine, especially on the occasion of the annual civic processions. The last paper (Riccardo Spinelli: "Spiritualità e ritualità tardo-barocche: alcune riflessioni su Cosimo III de' Medici") showed how the project of an apparently incongruous building, the Trappist Badia del Buonsollazzo, finds its explanation in the Grand Duke's will to satisfy the specific ritual needs of the order for which the abbey was built.

The seminar was above all an in-house affair, and for this reason the proceedings will probably not be published as a whole, although many of the papers

will eventually be published individually. The long discussions, both specific and on general issues, which followed each of the sessions stimulated further thoughts on the importance of ritual and the way it can influence research in several fields. While provoking debate and testing new analytical techniques, the seminar provided results which, without doubt, have increased our understanding of the past.

✱ GIOVANNI CIAPPELLI,
AHMANSON FOUNDATION FELLOW

FORMER FELLOWS UPDATE

ROBERT PROCTOR (VIT'75) is Professor of Italian at Connecticut College and founding director of the Center for International Studies and Liberal Arts there. His book, *Education's Great Amnesia; Reconsidering the Humanities from Petrarch to Freud, with a Curriculum for Today's Students* (Indiana University Press, 1988), won the Frederic W. Ness Award from the AAC in 1990 for the book contributing most to liberal learning. Committed to a liberal arts education, interested in the future of our own educational institutions, and in preserving our own Renaissance heritage, he is also involved in the Renaissance Society of America's Summer Institute on the Renaissance for high school teachers. He is currently working on a book entitled, *Petrarch's Augustine*.



ANITA MOSKOWITZ (VIT'80) is Professor of Art History at SUNY, Stony Brook and Vice President of the Italian Art Society. She is working on a survey of Italian Gothic sculpture (ca. 1260 to 1400), which will incorporate recent scholarship, including archival documentation, archaeological finds, restoration and conservation efforts, and iconography, and will also deal with broad questions of politics, patronage, and piety. She is also writing the entries on Italian objects for the second volume of *Census of Gothic Sculpture in America* (Midwestern Collections). Vol. I, New England Collections, was published in 1990.



FOOD FOR THOUGHT

The history workshop that I Tatti and the Ospedale degli Innocenti have been running jointly for the past four years was devoted this year to late medieval and Renaissance food history. Allen Grieco (VIT'89-'95) provides this report.

During the year, seven speakers, each a pioneer in a specific approach to food history, were invited to give talks which would collectively constitute an interdisciplinary introduction to the way in which this rather recent discipline is being practiced. First, Odile Redon (VIT'92) analyzed some of the problems encountered in using literary sources (in this case the Italian *novelle* of the 14th and 15th centuries). She used a variety of examples to illustrate how such sources can contribute to our understanding of the social context in which food and foodstuffs should be placed. The second talk, devoted to Italian cookbooks of the 14th and 15th centuries, was given by Bruno Laurioux (Université de Paris VIII). His contribution demonstrated how meticulous approaches to manuscripts can turn up new cookbooks as well as some surprising conclusions about them. Jean-Louis Flandrin (Ecole des Hautes Etudes en Sciences Sociales) spoke about the evolution of food choices and culinary tastes in France and other European countries from the Middle Ages to the 17th century. This overview, which will be published in a two-volume history of food early next year, was a welcome attempt to put some of the recently observed findings into a chronological perspective.

Whereas the first three talks were given by more or less full-time food historians, the remaining contributions came from disciplines that have increasingly shown how enriching other approaches to food history can be. Gabriella Giacomelli (Università di Firenze), a historian of the Italian language, has been directing a group of researchers in compiling a dictionary of culinary terms. Concentrating on Tuscan dialects and on the transformation of an apparently simple dish, she

drew attention to the fact that reconstructing the history of a culinary term can produce rich results as to both its history and geography. Massimo Livi Bacci (Università di Firenze), the well-known historical demographer, reminded us that food is not only a cultural product but that it also has a direct influence on populations (birthrate, ability to resist sickness, age at puberty, etc.) and that this influence might be quite different from what common sense would lead us to believe. The presence of Unicef personnel on this occasion was a vivid reminder of how food history and demography are of more than purely academic interest, and that some of the lessons learned from the past might still be relevant in other parts of the world. The archaeologist Gillian Clark (British School in Rome — University of Sheffield), who has applied her expertise in animal remains extensively to medieval Italian archaeological sites, showed how modern scientific archeological methods can glean information about the diets of the past that is hard to come by for historians working exclusively from written sources.

Closing this series of well-attended lectures was a talk by Massimo Montanari (Università di Bologna) devoted to the exclusion of meat from the diet as discussed (and practiced) by the medieval Church. This return to both social history and the history of ideas reminded the participants that food history has in the last ten years become a rapidly developing field in which an increasing variety of methods are being applied.

✿ ALLEN J. GRIECO,
RESEARCH ASSOCIATE



*The Ping-Pong Team: (l. to r.)
Pier Massimo Forni, Riccardo Spinelli, Robert Nosow,
Patrizia Carella, Valerio Pacini, Susan Bates, Samuel Cohn,
Barbara Flores, Franco Franceschi.*

Fellows Outings

Scholars coming to I Tatti to pursue their research or write away from the obligations of teaching and committee meetings welcome, nonetheless, the stimulation provided by the lecture series, the opportunity to make out-of-the-ordinary excursions, and even the relaxation of a game of ping-pong after lunch. In addition to visiting the restoration laboratories at the Palazzo Pubblico in Siena and the Palazzo Vecchio in Florence (where Dr. Alessandro Bagnoli and Dr. Clarice Innocenti presented the restoration of Simone Martini's 'Maestà' and the earliest tapestries from San Marco in Venice respectively), we have the following accounts of two other outings the Fellows made during the year.

On 26th April 1994, Dott.ssa Cristina Acidini Luchinat, Soprintendente Vicario ai Beni Artistici e Storici, accompanied a small group of Fellows and staff on the scaffolding 70 meters above the floor of the Florence Duomo. Dott.ssa Acidini explained how for the past five years experts on structural renovation and fresco cleaning have been painstakingly working on the cupola. With the simplest of techniques, distilled water and rice paper, the thick layer of sediment which had accumulated and was slowly destroying the beautiful murals by Giorgio Vasari, Lorenzo Sabatini, and Federico Zuccari, has been carefully removed. The final result is breathtaking. As was the case in the Sistine and Brancacci Chapels, one of the major problems has been mould growing on the frescoes due to the high humidity level created by the numerous tourists

who visit the Duomo. Dott.ssa Acidini hopes that by opening the small windows in the cupola, which have in the past been kept shut, the level of humidity will be reduced. This visit was a unique opportunity as the scaffolding is shortly to be dismantled.

✿ SUSAN BATES,
ADMINISTRATIVE ASSISTANT
ANGELA LEES, SECRETARY

In September 1993, the Director and Fellows were welcomed to the Villa Reale in Marlia, near Lucca, by Principessa Laetitia Boncompagni Ludovisi and her sister, Camilla Pecci Blunt McGrath. This splendid estate, once the residence of the Buonvisi and later of the Orsetti, was also the country house of Elisa Baciocchi, the Princess of Lucca and Piombino and Napoleon Bonaparte's sister, who bought it in 1811 and saw to its extensive restoration. Surrounded by one of the most beautiful gardens in Tuscany, the villa houses many of the original neoclassical decorations and furniture, all carefully maintained by the Pecci Blunt family, owners since 1923.

Of great interest is the park where one can admire the *teatro d'acqua* behind the villa, the *peschiera* with its water nymphs, and the baroque *teatro di verdura*. Planted in 1652, the artistically pruned box hedges give the illusion of a real theater, with stage, back-cloth, prompter's box, screens for the lights, a director's podium, and tiers for spectators. Elisa Baciocchi enlarged the garden, creating a huge lawn in front of the villa and incorporating the enchanting, 16th-century *Palazzo del Vescovo* into her plan by having it overlook a small lake.

Before a very welcome tea on the lawn in front of the villa, the I Tatti visitors also saw the *Grotto di Pan*, the magnificent, late 16th-century *Ninfeo*, the water games, still in perfect working order, and the small art-deco garden and fountain, built in the thirties on the terrace above the grotto.

✿ RICCARDO SPINELLI,
DEBORAH LOEB BRICE FELLOW

FORMER FELLOWS UPDATE

PAUL BAROLSKY (VIT'81,'87,'91) is Professor of Art History at the University of Virginia. His book, *The Faun in the Garden: Michelangelo and the Poetic Origins of Italian Renaissance Art* (Penn State Press) will appear shortly.

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."

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 from 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 (two or three months)

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) (*Narodni Galerie, Prague*), *Art History*.

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 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 Erasmiانا Italica: Sixteenth-Century Italian Editions of Erasmus' Work," 2) "Erasmus, *Iulius exclusus e coelis*: Critical Text, Translation and Annotation."

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



Robert Nosow, Arthur Field, Paul Davies,
and Samuel Cohn.

COUNCIL NOTES



Sydney Freedberg's resignation as chairman of the I Tatti Council was announced with regret at the October 1993 meeting held in Cambridge, Massachusetts. While remaining on the Council, he has been succeeded by Deborah Loeb Brice, a generous and active member since 1984. A well-attended reception in their joint honor was held at the Faculty Club later that day.

The resignations of James Robison and Baron Thyssen-Bornemisza were also accepted at the meeting. Both loyal members for many years, their support and encouragement will be sorely missed. Two new members, both unable to be present that day, were welcomed to the Council. Fritz Link, a partner in Davis Polk & Wardwell in New York, is a Harvard alumnus and an active member of the Campaign Steering Committee. William Hood (VIT'85,'86,'90) is Professor of Art History at Oberlin College.

Reports were given on the status of the Campaign, on the transfer of the principal from the Lila Wallace - Reader's Digest Endowment Fund to Harvard, on the Society of Fellows, the current Fellows and the Mellon Research Fellows, the lectures and conferences at I Tatti, and the IRIS consortium of Florentine libraries.

Roger Stoddard, Curator of Rare Books in the Harvard College Library, gave an interesting talk on Aldus Manutius to members of the Council in Houghton Library following the meeting. With examples of Aldine and contemporary books and manuscripts in hand, Mr. Stoddard explained the origins and development of the famous Venetian press and whetted our appetites for the June 1994 conference.

At the spring Council meeting, held in April, 1994 in New York City, Walter Kaiser announced the completion of I Tatti's fund raising Campaign and expressed his heartfelt thanks to all who had so generously contributed.

With great pleasure he also announced that the previously unnamed Scholarly Programs and Publications Fund, which had raised almost \$450,000 of the total received for this section of the campaign, and which would be used to pay for *convegni*, publications, and all the things done in a scholarly way at I Tatti, would henceforth be called the Craig and Barbara Smyth Fund for Scholarly Programs and Publications (see page 5). He also reported on the major work being undertaken in the Library over the summer.

Later that day, about 150 scholars and friends of I Tatti convened at the Metropolitan Museum of Art for a fascinating lecture by Keith Christiansen, "Looking at a lost masterpiece: Mantegna's destroyed frescoes in Padua." Despite having largely pre-war photographs to illustrate his talk on the Eremitani frescoes, damaged beyond repair by Allied bombing,

Mr. Christiansen was eloquently able to bring to life the fresco cycle as a whole. The lecture was followed by an elegant reception in the Blumenthal Patio at the Metropolitan, generously hosted by Mrs. Charles Wrightsman, where the guests were able to meet old friends and discuss the talk to the accompaniment of Spanish guitar music.

The next Council meeting will be held at I Tatti on Tuesday, 11th October 1994.



Roger Rearick (VIT'62,'63,'73) and
I Tatti Council member Mary Gibbons chat in Venice.

FORMER FELLOWS UPDATE

MICHAEL RINEHART (VIT'74) is Editor-in-Chief of BHA (Bibliography of the History of Art), the product of an ongoing collaboration between the Art History Information Program of the J. Paul Getty Trust and the Institut de l'Information Scientifique et Technique, a division of the French CNRS. BHA is the successor to two widely used and well known art indexes, RILA and RAA, and produces a single comprehensive indexing and abstracting service for the current literature of art history and other relevant disciplines. It is published quarterly and is also available on-line through DIALOG and QUESTEL.

ELIZABETH CROPPER (VIT'79), on leave from Johns Hopkins University, is the first Andrew W. Mellon Professor at the National Gallery of Art, Center for the Advanced Study of the History of Art (1994-1996). She has recently completed a book, *Nicolas Poussin: Friendship and the Love of Painting*, jointly authored with Charles Dempsey (VIT'74), and is now working on a short monograph for the Getty Museum, devoted to Pontormo's *Halbardier*. She will be participating in the Poussin conferences in Rome in October and Paris in November, 1994.

Gardens & Grounds

One of the major jobs undertaken last year was pruning the box hedges in the Italian garden. Over the years, the hedges, which were planted in the early part of this century along strong geometric lines, have become wavy and patchy. Last

but it will take at least two or three more years before it resumes its original glory.

During the spring, the niche at the bottom of the Italian garden was restored by experts from the Opificio delle Pietre Dure. The handsome pebble mosaic was completely reconstructed, and a new curved stone bench is being erected. The view looking down over the parterres, through the path in the ilex wood to the niche at the foot of the garden, must be closer now to what Cecil Pinsent had envisaged than at any time in the last several decades.

A notable improvement in the garden has been the construction of a technologically-sophisticated greenhouse on the site of the old, almost derelict one. In charge of this new greenhouse, which is primarily used for propagation, is Margrit Freivogel who recently joined the I Tatti garden staff (see Staff Notes).

Since Margrit's arrival, the kitchen garden, or *orto*, has been rejuvenated. Beside the vegetables, one can now see clumps of herbaceous plants, annuals, bulbous plants, and flowering shrubs, giving the feeling of an English cottage garden in the heart of Tuscany. This *orto*

requires a lot of work, especially during the summer months when scrupulous watering is carried out by hand. In the near future, an automatic irrigation system will be installed. This will save both time and water whilst also permitting night-time watering which is more beneficial for the plants.



*Bruno Ciullini and Alessandro Tombelli
in the orto.*

In order to meet the increased needs of water throughout the garden, the old, spring-fed cistern was recently lined with special plastic. No longer leaking, it can now hold water to its full capacity, thereby guaranteeing a sufficient supply of water for the dry summer months.

The small, overgrown rose garden at the Villino Corbignano has been taken in hand during the last year or so. A new box hedge retains the original geometric shape, and the beds have been planted with old English roses including Mme. Hardy, Boul de Neige, Cecil Brunner and Variegata di Bologna, which provide an intense and heady few weeks in May. Occasional blooms punctuate the rest of the summer but spring is when this garden comes into its own.

✿ ALESSANDRO TOMBELLI,
HEAD GARDENER



The newly restored niche at the bottom of the garden.

summer and autumn the plants were well fed with organic fertilizers to enable them to respond promptly to pruning. Armed with spirit levels, protractors, and string, the gardeners spent six weeks during the winter cutting the hedges as straight as possible. As we continued this meticulous job we felt we were leaving behind a skeleton of the garden. Indeed, we needed courage to cut right back to the wood, leaving no vegetation at all in many instances. Five or six months later, after more fertilization, the hedges had begun to sprout vigorous new growth. Already the Italian garden has greatly improved,



The new greenhouse.

THE FELLOWSHIP PROGRAM

THE LEOPOLD SCHEPP FOUNDATION

Since 1967, the Leopold Schepp Foundation has directly supported 36 I Tatti Fellows from all fields of Renaissance studies. These I Tatti scholars are privileged to be among the few post-doctoral recipients of grants established in the name of Leopold Schepp's daughter, Florence, who was personally committed to encouraging research of a character that would improve the general welfare of mankind. I Tatti is deeply grateful to the Foundation for this support which not only stretches our own limited fellowship funding a little further, but also, by singling out I Tatti Fellows, recognizes the importance of the scholarship that is carried on at the Harvard Center.

The following is a list of Schepp Fellows, their affiliation at the time of their appointment, and the topics they pursued while Fellows at I Tatti. More current news of many of these scholars is to be found scattered throughout the newsletter.

1967/1968 CHARLES COHEN (*Harvard University*), *Art History*. "Giovanni Antonio da Pordenone." and JAMES BECK (*Columbia University*), *Art History*. "Giovanni da Modena. Jacopo della Quercia."

1968/1969 CHARLES COHEN (see above).

1970/1971 PAUL GRENDLER (*University of Toronto*), *History*. "The Roman Inquisition and the Venetian Press (1550-1600 circa)." and CURTIS SHELL (*Wellesley College*), *Art History*. "Lesser Contemporaries of Masaccio and Filippo Lippi."

1971/1972 MALCOLM CAMPBELL (*University of Pennsylvania*), *Art History*. "Letters related to Medici Patronage in the 15th & 16th centuries." and GEORGE HERSEY (*Yale University*), *Art History*. "The Fortuna Critica of Leonardo's Last Supper."

1972/1973 SAMUEL HOUGH (*Brown University*), *History*. "Florentine Public Libraries, 1400-1500."

1973/1974 MICHAEL RINEHART (*The Sterling and Francine Clark Art Institute*), *Art History*. "Studiolo of Francesco I in Palazzo Vecchio." and EDYTHE KIRSCH (*Princeton University*), *Art History*. "Iconography of Personified Virtues in 14th-c Tuscan Art." and SAMUEL HOUGH (see above).

1974/1975 ROBERT E. PROCTOR (*Connecticut College*), *Literature*. "Humanist Translations of Aristotle's Rhetoric & Italian Theories of the 'impresa'."

1976/1977 CANDACE ADELSON (*Musée National du Louvre*), *Art History*. "Dissemination of the Manner of the First School of Fontainebleau as Evidenced in 16th-century Italian Art." and WILLIAM F. PRIZER (*University of Kentucky*), *Musicology*. "The North Italian Frottola, 1480-1530."

1977/1978 JUDITH BROWN (*University of Maryland, Baltimore County*), *History*. "The Political Economy of Cosimo I: Guilds and Government." and WILLIAM F. PRIZER (see above).

1978/1979 ELIZABETH CROPPER (*Temple University*), *Art History*. "Pietro Testa and Art Theory in the 17th Century." and DAVID QUINT (*Princeton University*), *Literature*. "A Study of Pulci and Late Quattrocento Poetry."

1979/1980 ANITA MOSKOWITZ (*Union College*), *Art History*. "Studies in the Sculpture of Nino Pisano." and JESSIE ANN OWENS (*Columbia University*), *Musicology*. "Musical Life at the Este

Court in Ferrara: 1530-1560." and JOANNA WOODS-MARSDEN (*Harvard University*), *Art History*. "The Arthurian Mural Cycle by Antonio Pisanello in the Ducal Palace in Mantua."

1980/1981 PAUL BAROLSKY (*University of Virginia*), *Art History*. "Love in the Italian Renaissance." and TOBY YUEN (*Virginia Polytechnic Institute & State University*), *Art History*. "Classical Sources and Compositions of Giulio Romano's Mantuan Period."

1981/1982 PIERO MORSELLI (*University of Illinois at Urbana-Champaign*), *Art History*. "The Construction and Decoration of Santa Maria del Carceri at Prato."

1982/1983 RICHARD SHERR (*Smith College*), *Musicology*. "Music and Musicians in Rome during the Reigns of Julius II and Leo X." and JOHN MONFASANI (*SUNY, Albany*), *History*. "Plato-Aristotle Controversy: Culture of the Augustinian Order."

1984/1985 DAVID PETERSON (*Stanford University*), *History*. "The Florentine Church in the 15th Century." and KATHERINE TACHAU (*Pomona College*), *History*. "Epistemology and Optics in 14th-century Scholastic Medical and Theological Texts."

1985/1986 ANDREW LADIS (*Vanderbilt University*), *Art History*. "Giovanni di Paolo."

1986/1987 HONEY MECONI (*Harvard University*), *Musicology*. "The Manuscript Florence Basevi 2439 and the Chanson in Italy."

1987/1988 PATRICK MACEY (*Eastman School of Music*) *Musicology*. "Saints, Heretics, and Motets in the Renaissance." and GEORGE DAMERON (*St. Michael's College*), *History*. "The Florentine Episcopate to 1321 and Church to 1348."

1988/1989 EILEEN A. REEVES (*New York University*), *Literature*. "Galileo's Metaphorical Vision."

1989/1990 GRAEME BOONE (*Harvard University*), *Musicology*. "The Early Songs of the Composer Guillaume Dufay: 1400-1474 ca."

1990/1991 PHILIP R. GAVITT (*University of Tennessee*), *History*. "Childhood, Society, and the State in 16th-century Florence."

Continued on page 19

The Foundation was established in 1925 by Leopold Schepp. The son of German immigrants, Mr. Schepp had to stop school at age 10 to help support his widowed mother. He started by selling fans on horsecars; then, with the help of his minister, he bought a pushcart and became a street peddler. By the age of 27 he had built a successful business importing and selling coffee, tea and spices. At the height of his career he had his own building in lower Manhattan and used his own sailing vessels to import coconuts from Cuba and the Caribbean. He was not only a wealthy man but a respected

member of the business community, well known for his philanthropies.

After his death in 1926, at age 85, the leadership of the Foundation passed to his only child, Florence, who, as a trustee, devoted her life to its work.

In 1932, in recognition of the changes in society which made a high school education universally available, it was decided to change the focus of the Foundation to include young men and women interested in full-time undergraduate and graduate study. The scope of the Foundation was further broadened following Miss Schepp's death in 1964 by a bequest she made for the

purpose of establishing fellowships for post-doctoral study and research in specified fields.

The work of the Foundation is now carried out by 21 trustees, all volunteers, and a small office staff. Concern for the individual and emphasis on character remain the priorities as established by Mr. Schepp and interpreted by his daughter Florence.

I Tatti is happy to count Anne Coffin, formerly New York Representative and current member of the I Tatti Council, among the Trustees of the Leopold Schepp Foundation.

The Society of Fellows

In late April 1994, Beverly Brown (VIT'83), Jessie Ann Owens (VIT'80), David Quint (VIT'79, '87), Marvin Trachtenberg (VIT'75-76), and Ron Witt (VIT'69) wrote to all members of the Society of Fellows asking for help in defining the role of the Society. Some 400 letters and questionnaires were sent out with a 30% response rate.

Those who responded were generally pleased with their I Tatti experience and with the continuing contacts they have had because of their affiliation with I Tatti. About 85% felt that they had benefited professionally from being a part of the program. Not only did this experience help them find jobs, but the subsequent contact with other Fellows has been extremely useful in their pre-

sent work and projects. 83% of those responding keep in touch with former Fellows from their own year and/or their own discipline.

In reply to the query asking how the I Tatti experience could be improved, many people felt that the library should be more accessible both in the number of hours it is open and in how the books are tracked, particularly for scholars on brief research trips with limited time.

Although many felt that nothing could be done to improve an already perfect experience (apart, of course, from a tennis court, swimming pool, and hot tub!) inexpensive, short-term housing in the area was a concern for several, as well as information on informal childcare.

Significantly, 85% of those who responded send copies of their work to the library. Most read *I Tatti Studies: Essays in the Renaissance*, although only 50% order it for their institution's library, and a mere 7 scholars order it for themselves. 94% read the I Tatti newsletter, and though many are happy with its present format, more

than half would like brief paragraphs about the research of current and former Fellows. More information about forthcoming activities at I Tatti and elsewhere was also high on the list of ideas for change in the newsletter.

More than half of the respondents would like regular meetings of the Society of Fellows. The most popular suggestion for a meeting was at an annual, professional conference in the U.S. or Britain. However, the cost of attending such reunions was a major issue for many.



Roy Eriksen and Kathy Bosi

Schepp Fellows

Continued from page 18

1991/1992 CAROLYN SMYTH (*University of the Arts, Philadelphia*), *Art History*. "Marian Iconography and Spatial Illusionism in Northern Italian Renaissance Frescoes."

1992/1993 WILLIAM CONNELL (*Rutgers University*), *History*. "Republican Territorial Government: The Florentine Dominion, 14th-16th Centuries."

1993/1994 ANDREW BUTTERFIELD (*The Metropolitan Museum of Art*), *Art History*. "The Colleoni Monument of Andrea del Verrocchio."

1994/1995 ERIC NICHOLSON (*Purchase College, SUNY*), *Literature*. "Prime Donne/Public Images: Professional Actresses and Italian Society and Culture, 1540-1620."

In answer to "What role has I Tatti played in your professional life after the time of your fellowship?" comments ranged from "Opened many doors. Distinct advantage in being a Fellow," through, "It feels like home," and, "Access to the network of Renaissance scholars," to "Frankly, I don't know. In my intellectual life it has certainly played a very important role," and "Shamefully and regrettably so far nothing positive beyond looking good on the c.v. and bouts of nostalgia!!!"

Currently, the Biblioteca Berenson is open from 9.00 a.m. to 6.00 p.m. from Monday through Friday except on holidays. Former Fellows may, on request, use the library on weekends during the same hours. On weekends, access is through the kitchen entrance of the Villa. Bags and coats may not be taken into the library. See Page 6 for more information on the library.

A file of information on accommodations is available at the front desk to anyone who comes personally to check it. Inexpensive hotels can also be recommended. Quite often, a staff member knows of someone looking for short-term baby-sitting work.

An effort has been made in this issue to comply with some of the suggestions for improving the newsletter. Please send information on your current research or news of conferences of interest to I Tatti scholars to Alexa Mason at the Cambridge office address on the front page.

A computer-generated mailing list of former Fellows is available to members of the Society of Fellows. Please send Lire 10,000 or \$6 with your request to I Tatti's Cambridge office or directly to I Tatti in Florence. The address list can only be as accurate as you keep it. Please remember to inform I Tatti of any address change.

STAFF NOTES



One of the Harvard Center's most remarkable features is the loyalty and length of service of its staff. Many of them have been at I Tatti since the days of Mr. Berenson, and the average length of employment of all staff members is sixteen. Those who began work at I Tatti before Harvard began operating the Center in 1961 are now approaching retirement or have retired recently.

Luigi Brandi has been working in the garden since 1945. With a new head gardener, Alessandro Tombelli, joining the staff last year, Sig. Brandi, assured of the future of the famous gar-

constructed, climate-controlled greenhouse and the cut-flower garden, and incorporates fruit and vegetables to the indoor flower arrangements with which she imaginatively brightens the villa and library.

Two new guards, Antonio Carnicelli and Massimo Saracini, both previously Carabinieri, have recently joined the staff.



Vittorio Raspini and Luigi Brandi say goodbye to Walter Kaiser and the staff at the 1993 Christmas party.



Margrit Freivogel and Barbara Flores

Lilia Sarti joined the house staff as a maid in 1956. After Nello Nardi died in 1982, his widow, Luisa Nardi, and Sra. Sarti shared the position of cook until 1985 when Sra. Nardi retired. With the assistance of Lina Ciullini, Sra. Sarti took over sole responsibility for feeding up to sixty people at lunch and dinners ranging from one to eighteen. Last year, Piero

Messinese joined her as Assistant Cook. Lilia Sarti unhappily suffered a stroke in January 1994 and has gone on long-term disability leave. She has been temporarily replaced in the kitchen by Aureliana Angini.

In the Cambridge office, Caroline Burden, part time staff assistant, left in August 1993 to pursue a career in educational travel. She was replaced by Ming Zhong, who has an MA in American History from Clark University, an MA in American Literature from Shanghai Foreign Languages Institute, and administrative experience in both China and the United States.

dens he has worked so long to maintain, retired in 1993.

Vittorio Raspini also retired in 1993. A member of the house staff since 1965, Sig. Raspini will be remembered also for his artistic talents as painter and poet.

Giovanni Cantini has been the nightwatchman since 1976 and hopes to retire this year.

Margrit Freivogel joined the garden staff last year. Trained in her native Switzerland, she is expert at plant germination, has charge of the newly-

FORMER FELLOWS UPDATE

PATRICK MACEY (VIT'88) is Associate Professor of Musicology at the Eastman School of Music, University of Rochester. Last year, he won the William Nelson Prize for the best article in the 1992 issue of *Renaissance Quarterly* for "The Lauda and the Cult of Savonarola." He is currently working on a book, *Savonarola and Music in Early Modern Europe*, as well as articles on Josquin des Prez and musical rhetoric, and Galeazzo Maria Sforza and the *Motetti missales* tradition in Milan.

CANDACE ADELSON (VIT'76,'77) is Curator of European Art at the Memorial Art Gallery, University of Rochester, a small but important museum. Dr. Adelson is also responsible for Oriental and Ancient art and co-ordinates the project to computerize the collection. Her book on the tapestries in the Minneapolis Institute of Art, published by the Institute and distributed by Abrams, has just been published. She is currently putting the finishing touches to her catalogue of the tapestries at the National Gallery of Art.

NEWSBRIEFS

On 13th December 1993, Nicolai Rubinstein, former member of the I Tatti Advisory Committee, received a special prize from the President of the Italian Consiglio, Carlo Azeglio Ciampi, for his scholarship and study of the Italian Renaissance.

On Saturday, 23rd April, 1994, Agnes Mongan, member of the I Tatti Council and I Tatti Advisory Committee, was honored by many at a moving, all-day ceremony to open the new Agnes Mongan Center for the Study of Prints, Drawings, and Photographs at the Fogg Art Museum. The new facility includes a reading room, curatorial offices for the departments of prints, drawings, and photographs with climate-controlled, compact storage areas, and the Jakob Rosenberg Seminar Room.

In 1947, Miss Mongan became the Fogg's first female curator and became the first woman director of the Fogg twenty years later. She first came to visit Bernard Berenson in the late twenties, and has remained involved with I Tatti ever since.

On 2nd March 1994, at a well-attended ceremony in Palazzo Vecchio, Sir John Pope-Hennessy, member of the I Tatti Council, was made an honorary citizen of Florence. "Florence has always been the inspiration of all my books, from the first to the most recent: *Donatello Scultore*," Sir John said in his acceptance speech. Sir John is also an honorary citizen of Siena, and in 1986 received the Premio Galileo Galilei from the University of Pisa as well as being made a Grand Officer of the Order of Merit of the Italian Republic. (See Publications.)

At the 1994 Commencement Exercises, Mason Hammond, Pope Professor of the Latin Languages and Literature Emeritus, received an honorary Doctor of Laws degree from Harvard University. Now 91, Professor Hammond began teaching at Harvard in 1928 and was twice Acting Director of I Tatti in the early '70s.



Mayor Giorgio Morales confers honorary citizenship of Florence on Sir John Pope-Hennessy.

FORMER FELLOWS UPDATE

PAUL GRENDLER (VIT'71,'72), Professor of History at the University of Toronto, has just finished a two-year term as President of the Renaissance Society of America, and is currently working on a comprehensive study of Italy's twelve universities during the Renaissance. His book will provide a brief narrative history of each university - size, budget, professoriate, and relations with civil authorities - and will study teaching and research, paying particular attention to the changes that occurred between 1400 and 1600. A major theme of the whole book will be the impact that humanistic studies had on the universities.

RICHARD SHERR (VIT'83), Professor of Musicology at Smith College, is currently working on a book on the history of the Papal choirs in the 16th century. He is the General Editor of *Sixteenth-Century Motet*, a thirty-volume series of transcriptions of motets published by Garland Publishing Inc., and has been editing *The Josquin Companion*, to be published soon by Oxford University Press.

HONEY MECONI (VIT'87), Associate Professor of Musicology at the Shepherd School of Music at Rice University, is currently working on a famous 15th-century Italian song, *Fortuna Desperata*. This project is an outgrowth of the work she accomplished at I Tatti. While exploring the song's origins, Prof. Meconi is compiling an edition of thirty-five of the many derivative settings the song inspired.

ANDREW LADIS (VIT'86) is Associate Professor of Art at the University of Georgia. While still working on his book on the Arena Chapel, Professor Ladis is currently editing *The Craft of Art, Originality, and Industry in the Italian Renaissance and Baroque Workshops*, essays from a symposium held at the University of Georgia, including contributions by former Fellows, PAUL BAROLSKY (VIT'81,'87,'91), MALCOLM CAMPBELL (VIT'67,'72,'82), HAYDEN MAGINNIS (VIT'73,'74), ELIZABETH PILLIOD (VIT'92), and WILLIAM WALLACE (VIT'91). He is also editing an anthology of some of Richard Offner's essays with contributions by HAYDEN MAGINNIS and CRAIG HUGH SMYTH (VIT'73-'85).



Publications

The twelfth volume in I Tatti's series of monographs and conference papers, *On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy*, was published by Leo S. Olschki earlier this year. "John Pope-Hennessy's close association with I Tatti has by now spanned more than half a century," wrote Walter Kaiser in his Preface. "From that June afternoon in 1936 when he first journeyed out to Settignano to have tea with Mr. and Mrs. Berenson until today, when as a valued member of the Villa I Tatti Council he is regularly involved in its welfare and the planning for its future, I Tatti has been an integral part of his existence and he of its. Commenting in his autobiography on that first visit, he confesses, 'I did not then realize that I Tatti, as structure and idea, was a theme that would recur through my whole life.' ...it has seemed singularly appropriate for I Tatti to celebrate this enduring relationship, which for so long has been so mutually enriching, on the occasion of his eightieth birthday."

Professor Kaiser concludes, "We at I Tatti publish this birthday tribute to John Pope-Hennessy as an act of homage, out of admiration, gratitude, and affection. But not the least of the reasons for our sponsorship of this vol-

ume is that his work exemplifies precisely those ideas of learning and appreciation to which the Harvard Center at I Tatti aspires."

Volume 5 of *I Tatti Studies: Essays in the Renaissance*, published during the year, contains the following articles: "Florentine Voices from the *Catasto*, 1427-1480," by Gene Brucker (VIT'65,'80,'84,'87); "Art in the Service of Liberty: Battista della Palla, Art Agent for Francis I," by Caroline Elam (VIT'82); "*Concentus Iovis adversus Saturni voces*—Magia, Musica astrale e Umanesimo nel IV Intermedio fiorentino del 1589," by Stefano La Via (VIT'92); "The Averroism of John Argyropoulos and his *Questio utrum intellectus humanus sit perpetuus*," by John Monfasani (VIT'74,'83); "The Facade of the Palazzo dei Visacci," by Robin Williams; "Aspects of Clerical Patronage and Musical Migration in the Renaissance," by Christopher Reynolds (VIT'89); "Indagini e ipotesi di un ritratto immaginario e celebrativo di Giovanni di Paolo Rucellai," by Alessandro Cecchi; and "Lorenzo Valla's anti-Aristotelian Natural Philosophy," by Charles Trinkaus (VIT'82).



Raffaele Camarone and Gianluca Rossi take a rest from working in the garden.

12. *On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy*, edited by Walter Kaiser and Michael Mallon, Leo S. Olschki, Florence, 1993.

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

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

Volume 3, edited by Riccardo Brusciagli, 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.

Volume 5, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1994.

Published under the auspices of Villa I Tatti:

The Bernard Berenson Collection of Oriental Art at Villa I Tatti, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, John M. Rosenfield, Hudson Hills Press, New York, 1991.

Verrocchio and Late Quattrocento Sculpture. Acts of two Conferences, 1988-89, edited by Steve Bule, Alan Darr, Fiorella Superbi Gioffredi, Licosa-Le Lettere, Florence, 1992.

The Letters Between Bernard Berenson and Charles Henry Coster, edited by Giles Constable in collaboration with Elizabeth H. Beatson and Luca Dainelli, Leo S. Olschki, Florence, 1993.

Italian Altarpieces 1250-1550. Function and Design, edited by Eve Borsook and Fiorella Superbi Gioffredi, Clarendon Press, Oxford, 1994.

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.

Published in the Villa I Tatti series:

1. *Studies on Machiavelli*, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.
2. *Essays Presented to Myron P. Gilmore*, edited by Sergio Bertelli and Gloria Ramakus, La Nuova Italia Editrice, Florence, 1978, 2 vols.
3. *Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey, J.J. Augustin Verlag, Glückstadt, 1977.
4. *Masaccio: The Documents*, by James Beck, with the collaboration of Gino Corti, J.J. Augustin Publisher, Locust Valley, New York, 1978.
5. *Florence and Venice: Comparisons and Relations*. Acts of two Conferences at Villa I Tatti in 1976 and 1977, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, La Nuova Italia Editrice, Florence, 1979-80, 2 vols.
6. *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.

7. *Renaissance Studies in Honor of Craig Hugh Smyth*, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook, Giunti Barbèra, Florence, 1985, 2 vols.
8. *The Parte Guelfa, Brunelleschi and Donatello*, by Diane Finiello Zervas, J.J. Augustin Publisher, Locust Valley, New York, 1988.
9. *Tecnica e stile: esempi di pittura murale del Rinascimento italiano*, a cura di E. Borsook e F. Superbi Gioffredi, Silvana Editoriale, Milan, 1986, 2 vols.
10. *Pirro Ligorio—Artist and Antiquarian*, edited by Robert W. Gaston. Silvana Editoriale, Milan, 1988.
11. *Florence and Milan: Comparisons and Relations*. Acts of two Conferences at Villa I Tatti in 1984 and 1986, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, edited by C.H. Smyth and G. C. Garfagnini, La Nuova Italia Editrice, Florence, 1989, 2 vols.

NEWS FOR 1994/95

The editors of *I Tatti Studies: Essays in the Renaissance* welcome submissions from Renaissance scholars whether former Fellows or not. 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. 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
50135 Florence, Italy

IN MEMORIAM

I Tatti records with sorrow the following deaths:

SIR HAROLD ACTON, scholar, poet, historian, and long-time friend of Bernard Berenson and of *I Tatti*, on 27th February 1994 at La Pietra, Florence at the age of 89. He had been in frail health for some time. Sir Harold has bequeathed his estate to New York University.

CAROLYN KOLB LEWIS (VIT'75) former Chairman and member of the Department of Art at the University of New Orleans, on 9th February 1994 of lung cancer. Prof. Kolb had most recently been completing major research projects on Francesco di Giorgio, as well as a fully annotated bibliography of Andrew Palladio.

HARRY T. LEVIN (VIT'90), Irving Babbitt Professor of Comparative Literature, Emeritus, at Harvard University, on 29th May 1994 of cardiac arrest. Prof. Levin, born in Minneapolis in 1912, was known for the breadth of his scholarship, ranging from his ground-breaking work on Renaissance literature to 19th- and 20th-century American, English and French literature.

DR. FRANKLIN D. MURPHY, chairman and chief executive officer of Times Mirror from 1968-80, on 16 June 1994 of cancer. Through his position as trustee of the Ahmanson Foundation, the Samuel H. Kress Foundation, and trustee emeritus of the G. Paul Getty Trust, Dr. Murphy has been a loyal friend to *I Tatti* over many years.

On 3rd October, 1994, a study-day on "Giordano Bruno: Texts and Translations" is being organized at *I Tatti* by Hilary Gatti of the Università di Roma "La Sapienza."

A Pico della Mirandola conference will be held in Modena and Mirandola, 4th to 8th October, 1994, organized by the Comune di Mirandola.

A conference devoted to Nicolas Poussin and his contemporaries around 1630 will be held at the Bibliotheca

Hertziana in Rome in October 1994. Another Poussin conference will be held in Paris in November.

The first major lecture of the academic year will be given at *I Tatti* by Professor Dante Della Terza (VIT'79) on 13th October, 1994.

Also in October, the Kunsthistorisches Institut in Florenz is organizing a conference in collaboration with the Accademia delle Arti del Disegno on the occasion of the fifth centenary of the death of Domenico Ghirlandaio.

I Tatti Community 1994/95

Fellows

ANTONELLA ASTORRI (*Università di Firenze*), *History*. "Politica estera, espansione, interessi commerciali di Firenze nell'Italia centrale: 1343-1406."

LORENZ BÖNINGER (*Ludwig-Maximilians Universität, München*), *History*. "Edition of Letters of Lorenzo de' Medici, vol. 11."

ALESSANDRA CAPPAGLI (*Opera del vocabolario italiano*), *Literature*. "Critical Edition of Claudio Tolomei's Grammatical Writings."

WILLIAM EAMON (*New Mexico State University*), *History*. "Scientific and Popular Cultures in Late Renaissance Italy."

VALERIA FINUCCI (*Duke University*), *Literature*. "The Politics of the Body in the Italian Renaissance: Masquerading Sex and Gender."

CAROL LANSING (*University of Florida*), *History*. "Mourning, Gender, and Civic Authority in late Medieval Italy."

LOUISA C. MATTHEW (*Union College, New York*), *Art History*. "The Altarpieces of Lorenzo Lotto."

ARNALDO MORELLI (*Conservatorio Statale di Musica S. Cecilia, Latina*), *Music*. "Organ, Liturgy, and Religious Architecture in Renaissance Italy."

FAUSTA NAVARRO (*Museo di Capodimonte, Napoli*), *Art History*. "Produzione artistica tra XIV e XV secolo nell'Italia centro-meridionale."

ERIC A. NICHOLSON (*Purchase College, SUNY, New York*), *Literature*. "Prime donne/Public Images: Professional Actresses and Italian Society and Culture 1540-1620."

LINDA PELLECCIA (*University of Delaware*), *Art History*. "The Palaces and Villas of Giuliano da Sangallo."

DAVID M. POSNER (*Loyola University of Chicago*), *Literature*. "The Renaissance Theater of Education."

PATRIZIA SALVADORI (*Università di Venezia*), *History*. "L'espansione della proprietà fondiaria nella Toscana del XV secolo."

NICHOLAS TERPSTRA (*University of Regina*), *History*. "Charity, Poor Relief, and Politics in Renaissance Florence, Bologna, and Milan."

Mellon Research Fellows (two or three months)

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JERZY MIZIOLEK (*Uniwersytet Warszawski, Warsaw*), *Art History*. "Studies in Early Renaissance Cassone Panels."

OLGA PUYSANOVA (*Narodni Galerie, Prague*), *Art History*. "Catalogue of Italian Gothic and Renaissance Paintings and Sculptures in the Czech Republic."

Visiting Professors

PAUL BAROLSKY (second semester) (*University of Virginia*), *Art History*.

HUBERT DAMISCH (first semester) (*Ecole des Hautes Etudes en Sciences Sociales*), *Art History*.

GEORGE HOLMES (second semester) (*All Souls College*), *History*.

JOHN E. LAW (*University College of Swansea*), *History*.

DAVID O. MCNEIL (*San Jose State University*), *History*.

The Research Associates are the same as for 1993/94.



Anna Terzi and Patrizia Carella.

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Alexa M. Mason, editor and writer; Harvard University Publisher, designers.

Unless otherwise specified, photographs are by Susan Bates, Nelda Ferace, Walter Kaiser, and Alexa M. Mason.

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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