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VOLUME 17

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Letter From Florence

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n July 4 of this year, in a sports field high in the hills near Vallombrosa, at the end of the via Bernard Berenson, the team of Villa I Tatti interni triumphed at soccer over the VIT esterni. The score was reported as reaching about 14 to 7. Doubts about the final tally arose from the fact that Osvaldo Tangocci, who was keeping score with pebbles, claimed to have run out of sassolini as the interni goals began to follow with devastating speed. Furthermore, the players, led with determination by I Tatti maggiordomo Alessandro Focosi, were so enthusiastic that they refused to stop, even after time was called repeatedly by a crowd increasingly looking forward to the celebratory supper. The home team graciously allowed the esterni a final goal before agreeing to leave the field. Afterwards everyone adjourned to the house of Tiberio Fantoni, the craftsman responsible for restoring the garden mosaics. Tiberio and his family hosted over 60 people to a meal that was as delicious as it was generous and memorable.

In a calendar as varied and as rich as I Tatti's, it is difficult to find one event to summarize the qualities of a season, but of all the activities that took place during my current stay at VIT, both before and after my term as Acting Director, the *interni/esterni* soccer match encapsulated many of the special qualities of the time and of the place. To begin with, the players. In addition to Alessandro Focosi, the line-up of the "internal" team included our cook (Gennaro Napolitano), a member of the household staff (Emiliano Pernice), two gardeners (Claudio Bresci and Paolo



Gasparri), a farmer (Marco Pompili) and a former farmer (Raffaele Camarrone), three guards (Paolo Marsili, Lapo Nannini, and Gianni Nocentini), and a Fellow (Silvio Leydi). The "externals" were hardly unknowns: among others they included the electricians responsible for the maintenance of the security system and its computers (Claudio Tozzetti and Stefano Leonessi), the plumber (Franco Stanzoni), and the evening's host, Tiberio. The twenty players constituted a sample of the range of employees and employments at the Villa — a range that expands along with its ever-increasing activities and growing needs. Even during the six months of my tenure, two new "external" firms have come within the fold to provide essential services. The first has been responsible for the unifying, updating, and maintenance of the data- and word-processing systems at the Villa (while IRIS and Maurizio Gavioli continue to keep I Tatti in line on-line). The second will be responsible for implementing the first stages of the Villa's compliance with the current

Italian work safety legislation. I will admit that when we interviewed these firms we failed to ask about their employees' abilities at football, so we shall have to wait until next year to see if they are willing or able to provide as much of a challenge at sport as they do support at work.

What the game represents to me is not a facile metaphor about teamwork (although there is plenty of that at I Tatti), but the energy, flexibility, and resourcefulness of those making up the "team." I Tatti is so fortunate in its staff that the actual complexities of its management are hidden by the extraordinary capabilities of its employees. No one could appreciate this more than a Former Fellow temporarily transformed to Acting Director, who benefitted daily from their dedication, skill, and tact. Instances abound to illustrate these qualities. I will cite but two:

The planning for the S. Maria del Fiore conference, for example, which took over two years, not only included the consultation of the international advisory council about its intellectual content, meetings of the I Tatti Academic Committee about the program and publicity, discussions with New York University about its participation, but also the coordination of the kitchen, gardeners, and guards with the administration and library to prepare for the comfort of the participants and the security of the Villa during the conference. Contingency plans were made according to possible climates. On the first day, sudden, heavy rain meant that lunch for over 100 people, set on the terrace, had to be moved within min-Continued on page 2

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### Letter from Florence

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utes to the Geier library. But that had been foreseen, if not desired, and the Geier and the Fototeca served as pleasant settings for the meal. As the house staff, assisted by Former Fellow Lucio Riccetti (VIT 91) and current Fellows Giuliano di Bacco and Silvio Leydi, rushed food and plates upstairs, the guards and administrative staff organized an umbrella ferry to escort guests from the limonaia to their lunch.

This was what might be called an anticipated emergency. One event, eagerly awaited, but sadly prevented, was the lecture that Christiane Klapisch (VIT'86) was to have given in April on genealogy and lineage. Expectations were terribly thwarted on the first evening of Christiane's visit when she fell and had to be rushed to hospital and eventually taken back to Paris for an operation to repair multiple fractures of her ankle. Christiane has repeatedly expressed embarrassment at this unhappy accident, but it was just that, and if one ever needed to admire Christiane more than before, the moments of her misfortune showed all the magnificent

qualities of her character. I will never forget standing by her stretcher as she was about to leave the hospital in an ambulance to fly home and discussing the cultural-anthropological interpretations of the family in Vasari's Lives of the Artists. Stunned and pained as she was, Christiane never failed in her grace, good humor, or wit. The Villa, too, showed to its best. Susan Bates, Antonio Fazzini, and Nelda Ferace, assisted by Allen Grieco and Daniela Lamberini (VIT'86), dealt with international insurance agencies and hospital bureaucracy as though it were their daily routine — arranging a portable phone, making the necessary contacts, and seeing that all was done as comfortably and speedily as possible.

There is another feature of the soccer match that deserves comment and that prompts reflection. The 1997 game was the third played in honor of Franco Montemurro, a young builder who died in 1994. The annual in memoriam soccer match looks like becoming a tradition. My term at I Tatti, bracketted as it was by the celebration of Liliana

Ciullini's fifty years of service (see page 20) and Signor Gioffredi's funeral (see page 17), was a season for thinking about continuity and change at the Harvard Center. The memories that form its traditions span many generations and some now deserve careful recollection. Drafting a grant proposal for a digitized catalogue of the Fototeca and working on Berenson's collection as part of my own research on American collecting of Renaissance art, I learned much about the historical logic of the house and its holdings. Having the extraordinary privilege of staying in the Villa, I came to understand how traditions of intellectual curiosity and generous hospitality are integrally bound into its daily routines. This was indeed a memorable time for me and I hope for those that shared it. Some of its principal events are described in this Newsletter. I am grateful to everyone who helped to shape those memories in the many remarkable, even if unrecorded, moments of the past six months.

> PATRICIA RUBIN Acting Director

### I TATTI COMMUNITY 1996-97

### Fellows

CARMEN BAMBACH CAPPEL (Metropolitan Museum of Art), Art History. "Leonardo and the Language of Drawing in the Renaissance."

MARIA LUISA CERRON PUGA (Università di Roma, La Sapienza), Literature. "Italian Petrarchist Anthologies: History and Structure."

ISABELLE CHABOT *(European University Institute), History.* "La dette des familles – Femmes, lignages et patrimoine à Florence aux XIV et XV siècles."

VIRGINIA Cox (Christ's College, Cambridge), History. "Rhetoric and Political Thought in Italy, 1250-1600."

WIETSE DE BOER (Indiana University), History. "Sinews of Discipline: The Uses of Confession in Counter-Reformation Italy (1550-1630)."

GIULIANO DI BACCO *(Università di Pavia), Music.* "Teoria e cultura musicale a Firenze e in Toscana nel tardo Medioevo."

ANGELA FRITSEN (St Louis University), Literature. "Ovid's Fasti in the Renaissance: Literary and Scientific Reception."

MEGAN HOLMES (The Johns Hopkins University), Art History. "Studies in Fifteenth-Century Florentine Art and Society."

SILVIO LEYDI *(Università di Torino), History.* "Immagini imperiali e consenso politico nella Milano spagnola del XVI secolo." KATHERINE J. P. LOWE (University of London), History. "Nuns' Chronicles and Convent Culture in Renaissance and Counter-Reformation Italy."

GIOVANNA RABITTI (Università di Firenze), Literature. "Percorsi evolutivi e ricezione della poesia femminile nel Cinquecento italiano da Vittoria Colonna a Isabella Andreini."

EVE SANDERS (*McGill University*), *Literature*. "Gender, Literacy, and the Theater: The Case of the Commedia dell'Arte."

ADA V. SEGRE (Israel Institute of Technology), Art History. "The Design of Flower Gardens, Knot Gardens and parteres de broderie during the Sixteenth and Seventeenth Centuries."

ALISON JANE WRIGHT (University College London), Art History. "The Work of Antonio and Piero Pollaiuolo as Designers, Goldsmiths and Sculptors."

ANDREA ZORZI (Università di Firenze), History. "Le rappresentazioni della giustizia nelle città italiane dei secoli XIII-XVI."

### Mellon Research Fellows:

JAN CHLÍBEC (Narodni Gallery, Prague), Art History. "Italian Renaissance Sculpture in Czech State and Private Collections."

KLàRA PAJORIN (Hungarian Academy of Sciences, Budapest), Literature. "Fifteenth-century Humanist Literary Criticism."

Continued on page 6



Pat Rubin and Walter Kaiser accept the tulip tree donated to I Tatti by the Fellows in June as a token of their appreciation for a memorable year in Florence.

Villa I Tatti

### I Tatti Community 1996-97 Continued from page 3

### Guest Scholar

BETTE TALVACCHIA (University of Connecticut), Art History. "Il destino della donna tra rinascimento e controriforma: monaca, moglie, serva o cortigiana?"

### Visiting Professors:

PHILIP R. GAVITT (St. Louis University), History. "Inventing the Renaissance: Vincenzio Borghini and Medici Patronage.'

F. W. KENT (first semester) (Monash University), History. "A Biography Of Lorenzo De' Medici."

JOHN PADGETT (University of Chicago), History. "Political Parties and Social Networks in Renaissance Florence."

CHRISTOPHER ALAN REYNOLDS (first semester) (University of California at Davis), Music. "Musical Design in the Madrigals of Gesualdo and Marenzio.'

LAWRENCE E. SULLIVAN (Harvard University), History. "Renaissance Occult Sciences and the Religions of the World."

### Research Associates

FABIO BISOGNI (Università di Siena), Art History. "Studi di iconografia."

LINA BOLZONI (Università di Pisa), Literature. "Ut pictura poesis nella letteratura italiana fra Cinque e Settecento."

EVE BORSOOK (Villa I Tatti), Art History. "The Cappella Palatina in Palermo and the History of Mosaic Making.'

RICCARDO BRUSCAGLI (Università di Firenze), Literature. "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. "Lorenzo de' Medici, collezionista di antichità.

LAURA CORTI (Istituto Universitario di Architettura di Venezia), Art History. "Illustrated Thesaurus of Architectonic Terms Found in Architectural Treatises.'

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 (Opera di Santa Maria del Fiore), Art History. "Edition and Database of the Documentation of the Florentine Opera del Duomo during the Cupola Period."

JULIAN KLIEMANN (Bibliotheca Hertziana), Art History. "Antique Descriptions of Paintings and their Influence on 16th and 17th-century Art and Art Theory."

SILVANA SEIDEL-MENCHI (Università di Trento), History. 1) "Bibliotheca Erasmiana 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.'

# The Andrew W. Mellon Foundation Offers a Challenge

I Tatti is proud to announce that The Andrew W. Mellon Foundation has recently awarded the Harvard Center a 1:1 challenge grant of \$900,000 for the Biblioteca Berenson. Two thirds of this fund will be used to endow a position in the library, and the remainder will establish a library conservation fund.

This will be the third endowed position in the Biblioteca Berenson, the other two being the Nicky Mariano Librarian (most recently held by Assunta Pisani) and the Agnes Mongan Curator for the Fototeca Berenson (currently Fiorella Superbi). This important new position will be held by Amanda George, who after 25 years of service at I Tatti has an unparalleled knowledge of the library. She will continue her current responsibilities for the daily management of the library, which include overseeing public services, acquisitions, and cataloguing functions, as well as developing and maintaining the documentation on the library's automated and manual procedures, assisting with staff training, managing the acquisitions, equipment, and services budgets, coordinating the library's gifts and exchanges program, participating in collection development as a member of the library's acquisitions committee, and consulting regularly with Fellows and other appointees to determine their research needs.

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The remaining matched grant of \$600,000 will be used to establish a new, endowed fund for library conservation. The income from this fund will provide for repairing and rebinding damaged books, microfilming those which have become too brittle to repair, binding periodicals, and it will also help pay for some climate control in certain areas of the library.

As we go to print, I Tatti has raised \$300,000 in gifts and pledges towards this exciting challenge. We are well on our way to completing this goal before the deadline next summer. Everyone connected with the Harvard Center is profoundly grateful to The Andrew W. Mellon Foundation for this extraordinary opportunity which offers I Tatti the chance to address in meaningful ways the present and future welfare of the library. The Biblioteca Berenson is a thriving library and a key resource in supporting the advanced research and the interdisciplinary exchange of ideas that make I Tatti so unique.



Council members Bill Hood, Mary Gibbons, and Chairman Debby Brice with Acting Director Pat Rubin at the New York I Tatti Council

## THE BIBLIOTECA BERENSON

Several developments in the Biblioteca Berenson have made the past year a rather interesting one for all of us. By labeling and rearranging the bound periodicals, we completed the rearrangement of books according to the new classification scheme. Like monographs, these can now be located by their new Library of Congress call numbers, and should, as a result, be easier to find than was previously the case.

In addition, the books in the House (with some important exceptions, such as the Orientalia in the Director's office and French Literature in the French Library which remain as they are), were rearranged according to their new numbers and the sequence of their arrangement was made considerably more rational and understandable.

### Acquisitions

The Acquisitions Committee worked intensely to recover lost ground from the previous two years' reorganizing of the collection and the disruption caused by the rewiring project. The committee devoted increased attention to the matter of acquisitions and was able to catch up completely with the review, selection, and ordering of the titles deemed desirable and which the current acquisitions budget can afford.

Many important acquisitions were made, two of which at least, in the area of art and history of Venice and the Veneto, are worthy of mention here. The first is the multi-volume *Storia di Venezia*, which is published by the Istituto della Enciclopedia Italiana, in

collaboration with the Fondazione Giorgio Cini of Venice, and includes contributions by leading experts in the field. This monumental work, of which the last of the projected eleven volumes are about to be released, is organized chronologically but also includes two large thematic volumes dedicated to art and to the sea.

The second important acquisition is the impressive publication on Jacopo Bassano edited by Alessandro Ballarin, a distinguished art historian whose work has been primarily devoted to Renaissance painting in the Veneto. Published by Bertoncello Arti Grafiche, this work is issued as part of a series on Renaissance painting in Northern Italy, a series distinguished for the superlative quality of its production and the abundance of its illustrations.

### BOOK CONSERVATION

In the course of the past year we began a project to conserve and restore the older and rarer materials in the library. We hope to launch this project on a much larger scale in the future for the rest of the collection. Thus far, the volumes shelved in the corridor of the House and in the French Library have been reviewed by the expert conservator, Ann Hepper, who has been helping us for some years with the occasional restoration of books in need of repair. One of the conservation measures for many leather-bound volumes in the House was treatment of the leather with a special dressing to prevent further flaking of the binding and to protect them from insects. Approximately 100 books with damaged bindings were repaired. Ms. Hepper's systematic review of the books in the House led to the discovery of some valuable notes inserted in the books and of some interesting inscriptions relating to the Berensons. One example deserving mention is the vol-Continued on page 10



Assunta Pisani, Eve Sanders, Patrizia Carella, and Carolyn James

## *Cattattattat*

It is with a sense of genuine pride and heartfelt congratulations, tinged however with a very profound regret, that I announce to the I Tatti community the appointment of Assunta Pisani to the position of Assistant University Librarian for Collection Development at Stanford University.

The loss to this institution and to the IRIS consortium is immeasurable. Under her direction, the Biblioteca Berenson has been transformed into an efficiently organized, thoughtfully administered research library equipped for the twenty-first century; she has also played the leading role in establishing, developing, and sustaining the important IRIS consortium of libraries in Florence. Her selection for this prestigious post at Stanford is merely confirmation of what all of us here know from first-hand experience that she is one of the outstanding librarians in the world today.

I Tatti has been singularly fortunate to have had her wise counsel and skilled guidance in these past years. For Fellows, visiting scholars, readers, and colleagues she has been a generous, caring, helpful associate; for all of us she will continue to be a beloved friend. As she embarks on this exciting new undertaking, we can only thank her for having given us so very much. I know that all of us wish her well in the important and challenging new position she has accepted, and I have no doubt that everyone will wish to join me in expressing the hope that she and Pier Paolo will return to Italy and I Tatti often. They will always be esteemed members of this community, and I personally will miss greatly their cheerful presence, their unfailing support, and their boundlessly generous friendship.

> ₩ WALTER KAISER Director

Assunta's departure from I Tatti will mark the 20th anniversary of her arrival at Harvard in August 1977.

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### The Biblioteca Berenson Continued from page 7

ume *Iconografia di Giovan Angelo Canini*, printed in Rome in 1669, which contained a card from Logan Pearsall Smith declaring the book to be his personal wedding present to his sister Mary and to Bernard Berenson.

### NEW STAFF

We were fortunate to be able to avail ourselves of the valuable help of Michael Rocke (VIT'91) as a library assistant appointed on a temporary basis to replace Andrea Todorow who left last September. Michael is a historian of Renaissance Florence and a former I Tatti Fellow, whose recently published book, Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence, has attracted international interest and acclaim. He brings to his work not only a command of Renaissance history but also valuable insights about the expectations of scholars making use of our research resources.

We are tremendously pleased, moreover, to have been able to secure the return of Margaret D'Ambrosio, our cataloguing expert from the Smithsonian Institution Libraries for an additional two-year term. Margaret, who worked for us in 1995, returned in January 1997 as the cataloguing specialist for the IRIS consortium, an important position funded by the Andrew W. Mellon Foundation as part of the funding for the second phase of our project to connect with Florentine libraries. Her knowledge and expertise in all matters relating to bibliographic standards and her delightful disposition make her presence an important factor in ensuring the necessary coordination in cataloguing practice and in the delivery of bibliographic information among the member libraries. We are indeed fortunate to have both Michael and Margaret on board.

### IRIS

The second phase of the IRIS consortium of Florentine libraries began with a concerted effort to encourage additional libraries to join. Further funding from the Andrew W. Mellon Foundation will support their automation efforts and their subsequent participation in the shared on-line catalogue.

As a result, by far the most important event this past year was the entry of the Istituto Nazionale di Studi sul Rinascimento as a new member of IRIS. For the libraries of I Tatti and the Istituto to enter into partnership and engage in cooperation is, I believe, a major development for Renaissance studies in Florence. This distinguished institution, with its extraordinary holdings, has not only joined with us to automate its operations for current and future holdings,



Giovanni Pagliarullo, Antonio Fazzini, and Michael Rocke sport their batik shirts from Indonesia.

but its top priority now is to engage in a retrospective conversion project that will, within the next few months, make all its holdings available on-line to other institutions.

The library of the Nederlands Interuniversitair Kunsthistorisch Instituut continues apace its retrospective conversion project. Many of their records are now available in the catalogue, and all of them will be available by summer 1998. With the addition of member-libraries' current and retrospective holdings, the IRIS database is further enriched and fulfills the ideal of this joint venture: cooperation between scholarly institutions and dissemination of resources to the scholarly community.

The consortium has also been a test site for the development of an important new release of the ALEPH system, which incorporates many of the needs expressed by our consortium and by a large number of U.S. libraries for which international bibliographic standards are crucial. The new release, which will be called ALEPH 500, is currently available in our catalogue in a test mode and is scheduled for release towards the end of the year.

The major part of the project begun last fall to create a multi-lingual thesaurus for subject headings in the shared IRIS catalogue was accomplished during the first part of this year. The goal of the project was to provide an Italian equivalent for each English language subject term thus providing equal subject access across languages. Temporary staff with relevant subject knowledge and proficiency in both the English and Italian languages were hired for the translations (and included former Fellow Patrizia Salvadori (VIT'95). Valerio Pacini was responsible for selecting the terms for translation and for the daily supervision and revision of the translations, while Margaret D'Ambrosio managed the project, and Maurizio Gavioli, IRIS systems manager, provided the necessary systems support.

> S Assunta Pisani Assistant Director for the Biblioteca Berenson Nicky Mariano Librarian

## News from the Berenson Collection

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As he does every year, the conservator Alfio del Serra checked the state of the pictures in the Berenson collection. In general, their condition is good, except for one or two small details on the two landscapes by Zuccarelli which had to be attended to, as well as a larger project to consolidate the wooden support on the back of the St. Francis by Paolo Veneziano. At the same time, Del Serra and his assistant, Renato Castellani, touched up a few of the frames and revarnished pictures by Ercole Roberti, Luca Signorelli, and Giovanni di Paolo.

Dr. Maria Clelia Galassi (researcher at the University of Udine), who for some time has been using infrared reflectography to research the underdrawings of 15thcentury Italian paintings, came to I Tatti last April to examine two paintings in the Berenson collection which are of particular importance to her studies: the Madonna with Child and Angels by Vincenzo Foppa, and the Madonna and Child by Domenico Veneziano. Both proved to be typical examples of the artists' ways of using underdrawing: Foppa modelling the forms as well as outlining the figures, Domenico Veneziano mainly limiting the drawing to a fine outline. Close examination also provided the good news that the Domenico Veneziano is in particularly good condition. This examination was also of special interest to Carmen Bambach (VIT'97) whose own research on techniques of transferring drawings gives her considerable expertise on the subject of underdrawing in paintinngs.

> FIORELLA GIOFFREDI SUPERBI Agnes Mongan Curator of the Fototeca Berenson Curator of the Berenson Collection and Archive

# RECENT AQUISITIONS

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BOOKS BY FORMER FELLOWS

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

MARINA BEER (VIT'94). L'ozio onorato: saggi sulla cultura letteraria italiana del Rinascimento, Roma, Bulzoni, 1996.

FRANCO CARDINI (VIT'77). L'invenzione dell'Occidente: come la Cristianità europea divenne occidentale, Chieti, M. Solfanelli, 1995.

GIOVANNI CIAPPELLI (VIT'94). Carnevale e Quaresima: comportamenti sociali e cultura a Firenze nel Rinascimento, Roma, Edizioni di Storia e Letteratura, 1997.

SAMUEL K. COHN, JR (VIT'89,'94). Women in the Streets: Essays on Sex and Power in Renaissance Italy, Baltimore, London, Johns Hopkins University Press, 1996.

LADISLAV DANIEL, ed. Tesori di Praga: La pittura veneta del '600 e del '700 dalle collezioni nella Repubblica Ceca, Milan, Electa 1996

CARLO DEL BRAVO (VIT'69). Bellezza e pensiero, Firenze, Casa Editrice Le Lettere, 1997.

RICCARDO FUBINI (VIT'65,'73). Quattrocento fiorentino: politica diplomazia cultura, Ospedaletto (Pisa), Pacini, 1996.

GEORGE HOLMES (VIT'95). *Renaissance*, London, Weidenfeld & Nicolson, 1996.

SEARS REYNOLDS JAYNE (VIT'63). Plato in Renaissance England,

Dordrecht, Boston, London, Kluwer Academic Publishers, 1995.

PIETRO MARANI (VIT'82). La Cappella del Cenacolo: storia, restauri, Saronno, Santuario B. V. dei Miracoli, 1996.

JOHN M. MCMANAMON (VIT'86). Pierpaolo Vergerio the Elder: the Humanist as Orator, Tempe, AZ, Medieval & Renaissance Texts & Studies, 1996.

NUCCIO ORDINE (VIT'87). Al vero filosofo, Napoli, Liguori, 1997.

ADRIANO PROSPERI (VIT'81). Tribunali della coscienza: inquisitori, confessori, missionari, Torino, Einaudi, 1996.

OLGA PUJMANOVÁ (VIT'94,'95) Arte rinascimentale italiana nelle collezione ceche: pitture e sculture, Praga, Galleria Nazionale, 1996.

FRANCESCO QUINTERIO (VIT'85). Giuliano da Maiano: "grandissimo domestico," Roma, Officina, 1996.

CLARE ROBERTSON (VIT'93). Drawings by the Carracci from British Collections, London, Hazlitt, Gooden & Fox; Oxford, Ashmolean Museum, 1996.

PIOTR SALWA (VIT'84). *Raccontare in breve:* cinque studi sul racconto, Varsavia – Roma, Accademia Polacca delle Scienze, 1996.

RICHARD TURNER (VIT'64). Renaissance Florence: The Invention of a New Art, London, Calmann & King, 1997.



Walter Kaiser with Christopher Reynolds and Alessa Johns

ANNE MARKHAM SCHULZ (VIT'84). Nanni di Bartolo e il portale di San Nicola a Tolentino, Firenze, Centro Di, 1997.

CHRISTINE SMITH (VIT'90) with Jude LeBlanc and George Liaropoulos-Legendre. *Retrospection: Baccio Bandinelli and the Choir of Florence Cathedral*, Cambridge, Harvard University G.S.D., 1997.

SERGIO ZATTI (VIT'88). L'ombra del Tasso: epica e romanzo nel Cinquecento, Milano, B. Mondadori, 1996.

DIANE FIENIELLO ZERVAS (VIT'78,'79). Orsanmichele a Firenze, Modena, Franco Cosimo Panin, 1996.

## NEWS FROM THE FOTOTECA BERENSON

The J. Paul Getty Trust has shown a keen interest in the Berenson Fototeca and has, over a period of more than ten years, acquired copies of most of its photographs for their own collection. Last summer they provided funding for an expert in photograph conservation and restoration, Professor Debra P. Norris of the University of Delaware, to come to Florence to examine the collection. From her detailed report, we were pleased to learn that the photographs and other images held in the Berenson Fototeca are in good condition. She confirmed the importance of our policies of replacing the folders in which the photographs are kept with acid-free ones and of removing the most delicate or damaged images from general circulation.

Last November the J Paul Getty Grant Program funded a small, two-day conference to investigate the use and conservation of the Fototeca and to determine the most intelligent way of planning for its future. Silvia Berselli (Studio Berselli, Milan), James M. Bower (The Getty Art History Information Program), Laura Corti (VIT '85-'98)(Istituto Universitario di Architettura di Venezia), Everett Fahy (VIT '65,'66)(Metropolitan Museum of Art), Peter Humfrey (VIT '88, '91)(University of St. Andrews, Scotland), Carlo Jacob (Università per Stranieri, Perugia), Bert W. Meijer (Nederlands Interuniversitair Kunsthistorisch Instituut, Florence), Debra P. Norris (University of Delaware), and Grant Romer (George Eastman House) were invited to attend, along with various members of the I Tatti staff. The major matters discussed were acquisition policy, access issues, and the conservation of the collection. The consensus was that I Tatti should continue to focus on completing Berenson's lists of Italian painting and Florentine drawing from the 13th through the 16th centuries. This confirms our established policy, although the Berenson Fototeca has always welcomed offers of other material. Conference attendees unanimously agreed that an on-line catalogue providing digitized images of the entire collection would address two urgent issues by simultaneously increasing access to photographs and other visual material while providing greater protection of the originals. Among the recommendations for conserving the collection was the provision of a climate-controlled environment for correct storage. A recommendation to monitor the temperature and humidity in the Fototeca for at least eighteen months before attempting to climatize the space was seconded by Sig. Boddi of the Settore Climatologico e Conservazione Preventiva, Opificio delle Pietre Dure, here in Florence. In addition, I Tatti was urged to improve the way photographs are handled by researchers (e.g. by wearing gloves), all the more so given their importance as historical artifacts in themselves.

In May, a small exhibition of impor-

tant photographs of works of art held at the Fogg Museum was mounted in the Fototeca in honor of the visit by the Fogg Fellows to I Tatti. The exhibition illustrated the photographs' importance for Berenson and how he used them for his work. The interest aroused by the exhibition spurred us to repeat it for the Fellows and other local scholars, enriching the selection with photographic curiosities and examples of the variety of material stored in the Berenson Fototeca.

We are grateful to Stuart Denenberg, whose 205 black and white photographs donated to the Fototeca this past year will enrich the existing collection.

> FIORELLA GIOFFREDI SUPERBI Agnes Mongan Curator of the Fototeca Berenson Curator of the Berenson Collection and Archive



The children rejoice that murder was not committed over the Thanksgiving turkeys



**AUTUMN 1997** 



Giuliano di Bacco, came to study the sources of late medieval music theory in Florence and Tuscany as the first part of a more extensive research program reviewing the entire corpus of Italian theoretical manuscripts to the end of the fifteenth century. To date, scholars have limited their review of these sources to a study of theoretical content alone. The manuscripts, however, often show specific characteristics of their scribes or owners through which it is possible to attempt to establish their identity or, at least, the historical and social context of the documents themselves. Having achieved significant results in the first part of his research, i.e. Florence and Tuscany, Giuliano now intends to study the circulation of this form of written culture in late medieval and Renaissance Italy.

The Morrill Music Library is the fortunate possessor of the Armen Carapetyan Microfilm Collection, donated by this distinguished scholar in 1975. After systematic expansion, readers are now able to access some 1,500 medieval and Renaissance manuscript sources on film. Giuliano di

Bacco's research project has provided an ideal opportunity to add to our holdings on film of theoretical sources. To the original Carapetyan holdings (already a remarkable collection in itself), we have added some 25 manuscripts of late medieval theory from the Bibliothèque Nationale (Paris), the Archives Nationales (Paris), the Newberry Library (Chicago), the Biblioteca Capitular y Colombina (Seville), the Bibliothèque Royale (Brussels), the Bodleian Library (Oxford), and the British Library (London). Other additions to the Microfilm Collection include 70 early music prints, for the



Research Associate Eve Borsook (center) sits with Elizabeth and Gordon Morrill.

most part Italian secular vocal music dating from between 1570 and1630, and a number of important manuscripts of Renaissance vocal music from libraries in Pavia, Piacenza, Venice and Udine. Difficulty of access to some Italian libraries makes the Carapetyan Collection particularly appreciated by our readers. For those who are frustrated by the lengthy closure of the Biblioteca Ambrosiana in Milan, we can, for example, offer access to some 53 music manuscripts found in that library.

> ✤ KATHRYN BOSI Music Librarian

# THE STORY OF VILLA I TATTI

Well over one hundred friends of I Tatti attended a reception at the Pierpont Morgan Library in New York City last April to listen to Professor William Weaver reminisce about I Tatti. Professor Weaver, who is not only a well-known translator of



Bill Weaver autographs a copy of his book for Fiorella Superbi Gioffredi.

contemporary Italian literature, a music critic and broadcaster, and fulltime teacher at Bard College, but is also the author of A Legacy of Excellence: the Story of Villa I Tatti (Abrams, 1997), entertained the gathering with stories of his first visit to I Tatti when he met Bernard Berenson, and his subsequent close association with the Villa both during Mr. Berenson's life and since I Tatti has become the Harvard University Center for Italian Renaissance Studies. Among the audience were David Finn and David Morowitz whose splendid photographs grace this handsome book.

With bravura and generosity, Professor Weaver translated those memories into Italian for the I Tatti community in June at a book-signing party, when copies of the book were given to members of the I Tatti staff.

# Lectures & Programs

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

Affiliations for participants in the lectures and conferences written about in the following pages are given in the chronological listing on page 15.

# Conference on S. Margherita da Cortona

hat saints really begin life only after their death and can retain remarkable vigor for centuries to come, was the premise of an intensive giornata di studio at Villa I Tatti dedicated to Santa Margherita da Cortona tra spiritualità ed arte dal XIV al XX secolo (20 March 1997). As Acting Director Patricia Rubin suggested in her opening words, the seventh centenary of Margherita's death offered the opportunity not only to confirm the intrinsic interest of her figure, cult, and artistic legacy, but also to explore a range of general problems in the study of sanctity, female religion, and representation. The ensuing lectures proved the point. Margherita's complex relationship with the Franciscans exemplifies the uncertain status a medieval female mystic could have (Servus Gieben). This relationship was also crucial in shaping the saint's memory, both

in the early hagiography (Anna Benvenuti) and iconography (Joanna Cannon). Along with the politics of memory came the management of the cult: variable civic and ecclesiastical interests determined the fate of the latemedieval sanctuary at Cortona (André Vauchez). But the key condition for survival, Margherita's canonization, was fulfilled only in the early modern period, as aristocratic interest in her cult increased (Manuela Belardini) and her iconography was made to fit Counter-Reformation standards of style and taste (Riccardo Spinelli, VIT'94). Ever since, the corpus of Margheritan texts (Laura Battistelli and Pietro Clemente) and images (Laura Corti, VIT'85-'98) has continued to grow, demonstrating the variety of strategies to 'order' the saint and her life, as well as the longevity of her inspiration. The timeliness and relevance of these studies became clear during lively discussions with the audience, coordinated by Chiara Frugoni (VIT'83) and Fabio Bisogni (VIT'73-98).

In Section Section



Former Fellows Update ≼

CREIGHTON E. GILBERT (VIT'63,'68), professor of the history of art at Yale University where he has taught since 1981, received an honorary Doctor of Humane Letters degree from the



University of Louisville in February 1997 for his contributions — local, national, and international — in the field of art history. Professor Gilbert taught at the University of Louisville from 1948 to 1956.

JOHN LAW (VIT'95), senior lecturer in history at the University of Wales, Swansea, has become editor of Renaissance Studies (published by Oxford University Press and the Society for Renaissance Studies), having been associate editor of the journal for the last ten years. A special issue of Renaissance Studies, planned for the year 2000, will be dedicated to the theme of "Concepts of time, the future and change in the Renaissance." Dr. Law, who has been asked to serve as an advisory editor for the new Oxford Companion to the Renaissance, is also co-editor, with Dr Paolo Rossi, of a "Who's Who in the Renaissance," to be published by Routledge. In addition, his "Historical Introduction" to the Blue Guide to Northern Italy has just been published, the bulk of that volume being the work of Alta MacAdam who has been associated with I Tatti as an outside consultant for almost two decades.

# The Thyssen-Bornemisza Foundation and Beato Angelico

I Tatti made one single exception to its inviolate policy of never holding book presentations. Gli Affreschi del Beato Angelico nel Convento di San Marco a Firenze was edited by Daniela Dini, who assisted her father, Dino Dini, in the restoration of Beato Angelico's frescoes at San Marco. Some 175 people gathered in the Myron and Sheila Gilmore Limonaia to learn more about the handsome book and the extraordinary achievement of

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n early September 1996,

restoration to which it bears witness. Maria De Peverelli first introduced restorer Daniela Dini who illustrated her talk with beautiful color slides of the restoration campaign. She was followed by Enzo Ferroni, Miklos Boskovits (VIT'71-'73), and Antonio Paolucci, who spoke on various aspects of the restoration and of the extraordinary personality and technical capability of Dino Dino. The audience was captivated by the variety of the talks. The morning's celebration ended with a buffet lunch on the terrace.

The occasion, which was co-sponsored by the Thyssen-Bornemisza Foundation who sponsored the restorations and the publication of the lavishly illustrated volume, was dedicated to the memory of the German scholar and art historian, Hanna Kiel. Dottoressa Kiel had based most of her scholarly career at I Tatti in the Biblioteca Berenson, where she faithfully translated Mr. Berenson's books into German, pursued her own research, and wrote her own books. For many years, she was a familiar and beloved member of the I Tatti community, occupying every day, year after year, the same table in the library.



Marina Cammarata, Alessandro Thyssen-Bornemisza and Francesco de Peverelli discuss Fra Angelico

It was she who initially interested Baron Thyssen in sponsoring the San Marco restorations, and it was to honor her that he established at I Tatti the fellowship which bears her name. In a letter Baron Thyssen sent to Walter Kaiser just before the book presentation, he wrote, "I remember with pleasure the days spent with Hanna Kiel and Dino Dini in the convent of San Marco and am convinced that it is thanks to them that I understood, at least in part, the spirit of the Florentine Renaissance." show



Wietse De Boer, René Baernstein, Giuliano di Bacco, Silvio Leydi, and Rossana Sacchi.

## [希恋奉恋奉恋奉恋奉恋奉]

# VISIT TO VARALLO

In late May, Fellow Silvio Leydi and his wife, art historian, Rossana Sacchi, led an I Tatti group on a pilgrimage to the Sacro Monte at Varallo. Following an itinerary developed in the course of the sixteenth century, this band of visitors became witnesses to the life of hrist recreated in sculpted scenes. Rossana, an expert in the art of North Italy, explained the genesis of the sacro monte from a direct imitation of the sites of the Holy Land (when it originated in the late fifteenth century) to a more carefully controlled set of spiritual exercises orchestrated in the service of the Catholic Reform. Fellow Wietse de Boer, whose current project is on confession in the Counter-Reformation, was not only able to instruct the group on the interventions and intentions of the influential Cardinal Carlo Borromeo, but was also able to inspect Borromeo's bed. The cardinal had spent the last nights of his life there. Caught in a storm when still in the area, he died of pneumonia before reaching Milan. No such dramatic episodes occurred during the group's visit. All were able to enjoy Silvio and Rossana's hospitality at Lago di

Orta and to take a further excursion to the Isola di San Giulio a Orta, to admire the Romanesque pulpit in that church.

> PATRICIA RUBIN Acting Director



# Gender in the Granaio

mong the events organized by I Tatti Fellows last year was a series of lively conversations about the study of gender in the Renaissance. The three meetings, which convened in the Gabriele Geier Granaio, brought together Fellows and staff from I Tatti, along with members of the research community in Florence, to consider the social positions, devotional practices, economic contributions, and cultural expressions of men and women in early modern society. Topics ranged from periodization (how useful is the notion of a break with a medieval past?), to geography (what accounts for the contrasts between rules and practices found in different locales, Florence versus Venice?), to academic disciplines (how do ways of seeing events, objects, and texts vary between fields?). The discussion that followed, spilling over into dinner and dessert, provided the opportunity for participants from all fields of Renaissance studies to exchange ideas and explore areas for interdisciplinary collaboration.

The diversity of expertise represented at the meetings was reflected in the wideranging course of the conversation. During the first evening in March, in which participants discussed their work, the subjects raised included embroidery pattern books used by male artists in Venice, homosexual behavior in Florence, a mystic nun who belonged to the second Roman academy, Leonardo da Vinci's drawings of female anatomy, the design of gardens and the names given flowers, male and female donor portraits, links between male *castrati* and female singers, emblem books and books of hours, and Mary Berenson.

The April meeting centered on the contrasting ways in which gender difference was imagined and lived in diverse parts of Italy. Attention to the specificity of place, it was agreed, was enormously important. Social configurations, political systems, labor markets, and legal codes varied markedly from city to city. A distance of forty miles could make all the difference, as in the case of Florence and Siena; Florentine women faced many more restrictions than did their Sienese counterparts. Yet, as Virginia Cox, a Fellow in Literature reminded us, those same geographical boundaries, while adamantly particularized, were also porous. Vittoria Colonna, who was from an elite Neapolitan background, influenced women in distant parts of Italy. Sienese women poets were among those who modeled their writings and self-presentations after her example.

Finally, the May meeting opened a dialogue about academic disciplines. The



Pat Rubin holding Megan's baby, Lia Francesca, Renèe Baernstein, Maurizio Gavioli, Ada Segre, Paolo Ravenna, Megan Holmes, Silvio Leydi, Eve Sanders, Alison Wright, Rossana Sacchi.



co-organizers of the discussion series, Fellows Megan Holmes and Eve Sanders, who teach in Art History and Literature departments, along with a Fellow in Classics, Angela Fritsen, spoke about gender-related courses they had designed. The conversation then turned from pedagogy to portraiture. Fellow Alison Wright discussed recent arguments about profile portraits of women as a point of departure for raising an important methodological question: what resources are available for determining the meaning of such portraits? One has to take into account the differences in portrait types and, to the extent that it is possible, changes in reception between the 1450s and the 1530s. The traditional sin of art history, she argued, has been the assumption that looking at beautiful women is natural rather than a mode of viewing female subjects formulated in specific ways in the Renaissance.

Gender in the Granaio, as Acting Director Pat Rubin titled these events, sparked debate and dialogue. A bound set of the materials collected from participants at the three meetings—articles, bibliographies, and class syllabi—will be available for consultation in the Biblioteca Berenson.

In addition to the Gender in the Granaio series, a number of I Tatti Fellows, current and former, spoke on topics relating to gender issues at different lectures and conferences during the year. At the University of Florence, Fellow Kate Lowe gave a paper entitled "A comparison of Nun's Ceremonies as Brides of Christ and Secular Wedding Rituals -15th and 16th centuries." Bette Talvacchia (VIT'96,'97), Julian Kliemann (VIT'86-'98), Sarah Matthews Grieco (VIT'94), Patricia Rubin (VIT87, '90, '93, '97), Lucia Sandri (VIT'96), Elissa Weaver (VIT'89), and Giulia Calvi (VIT'87) spoke or presided at sessions in a symposium organized by Sarah Matthews Grieco entitled "Vita e immagine della donna tra rinascimento e controriforma: monaca, moglie, serva, cortigiana?" at Syracuse University's Florence Program.

#### all's SANTA MARIA DF

n international symposium on the sculpture of Santa Maria del Fiore, organized by Villa I Tatti and New York University's Villa La Pietra, on the occasion of the seventh centenary of the foundation of the cathedral of Florence, filled the Gilmore Limonaia with a large and distinguished audience for both days of the program on June 5 and 6, 1997. The event was fittingly dedicated to the memory of Sir John Pope-Hennessy, both in recognition of his fundamental contributions to the study of Italian sculpture and in acknowledgment of his special interest and support for the two participating institutions. It constituted the inaugural instance of academic collaboration between I Tatti and the new center of Villa La Pietra, founded with the legacy of Sir Harold Acton.

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The conference was articulated in four thematic sessions, each chaired by a member of the planning committee, and consisting of four lectures followed by discussion. Kathleen Weil-Garris Brandt of New York University presided over the first session, "The Choice of Sculpture," which opened with Antje Middeldorf Kosegarten's paper, "Remarks on Some Medieval Descriptions of Sculpture," a fascinating survey of sources on the medieval view of sculptural decoration and its significance, seen as generated both by literary models and visual perception. Gert Kreytenberg's (VIT'88) paper introduced the early campaigns of sculpture in Santa Maria del Fiore and showed how a Florentine school of sculptors was forged by the demands of the cathedral and the oratory of Orsanmichele. "The Power of Illusion" was the title of Eve Borsook's (VIT'82-98) contribution on the fictive tombs of Santa Maria del Fiore, in which the desire for sculptural celebration of civic heroes was strong enough to demand the illusion of three-dimensional works even when the choice ultimately fell upon the more economical and expedient medium of mural painting. Finally Shelley Zuraw's paper on Mino da Fiesole's lost model explored the matter of the cathedral's unfinished façade,



Frank Mustari, David Friedman, Julian Gardner

Haines (VIT'76,'88-98). Enrica Neri Lusanna offered a remarkable reconstruction of architectural elements of Arnolfo di Cambio's original façade and illustrated how this work became a school to succeeding generations of sculptors. Louis Frank Mustari discussed the working conditions - contracts, payments, controls - of sculptors employed by the cathedral in the XIV century. The identification of Donatello's first prophet for the tribune buttresses with the so-called "pathetic" prophet subsequently emplaced on the campanile, and its acceptance by Pope-Hennessy, was the point of departure for Luciano Bellosi's examination of the genesis of artist's early style in works for Santa Maria del Fiore. Finally, Louis Waldman described how Baccio Bandinelli was installed as grand-ducal favorite in the ancient institution of the

Arnolfo's challenging legacy to the Renaissance.

"The Meaning of Sculpture," chaired by Timothy Verdon, included Mary Bergstein's interpretation of Nanni di Banco's Porta della Mandorla as an Albertian istoria, and Mario Scalini's vision of the bronze sacristy doors as a response to Byzantine taste generated in the context of the Council of Florence. Doris Carl uncovered the classicizing intentions of the celebratory portraits of men of the arts introduced in the cathedral in the later XV century, and Michael Amy explained how the consideration of the intended position of Michelangelo's unfinished St. Matthew unleashes the meaning contained in its posture and gesture.

The second day of proceedings opened with the session "The Making of Sculpture" chaired by Margaret

# FIORE, 1297-1997 💒



ack Wasserman and Pat Rubin



Michael Rinehart and Hellmut Wohl



Andrew Ladis and Gino Corti

cathedral Opera, only to have his power curtailed when the arrangements failed to produce the desired productivity on the great choir project.

The final session, chaired by Artur Rosenauer (VIT'69,'77), entitled "Transformations," dealt with changes in the Duomo's sculptural endowment over times. Francesco Caglioti discussed how the famous cantorie were further adorned even within the lifetime of their artists and how, following the priorities of the cathedral's general program, Donatello produced two bronze angels not for his own, but for Luca della Robbia's piece. Jack Wasserman examined the consequences for the Duomo of the introduction in the XVIII century of Michelangelo's late Pietà. Both Bonnie Bennett and Carlo Sisi discussed the great transformation of the last century, the creation of the





Gert Kreytenberg



long-desired marble façade and its sculptural decoration. Bennett viewed this work as a monument of public sculpture, characterized by the typical phenomena of debate over the program, the desire to express a national character and the tendency towards a conservative choice of artist. Sisi examined the transformation of intention, from purism to realism, as the lengthy project took shape.

Beside the planned discussion periods, the two-day encounter included a continual dialogue amongst speakers and attendees, carried on during buffet lunches and refreshment breaks prepared with the usual gracious skill of the I Tatti staff. In addition, on the first evening all present were invited by the Opera del Duomo to the cathedral's ancient workshop, where the head craftsman, Marcello Del Colle, demonstrated methods of restoration and duplication of damaged carvings. This was followed by a special opening of the Opera's museum, where participants could share reflections in the presence of the dense population of sculptural masterpieces there contained.

On Friday evening, Villa La Pietra offered a gala supper for speakers, chairs, committee members, fellows, and distinguished members of the local community. For this occasion, several of the ground floor rooms of Sir Harold's great villa, with their rich collection of furniture and art objects, were restored and opened to the delighted guests. But the beautiful early summer evening was also a compelling attraction: cocktails were served on the terrace overlooking the garden and supper in the side garden.

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The following morning, two special visits were arranged for speakers and session chairs. The first was to the Torrigiani palace and garden, where Enrica Neri Lusanna presented an important statue from the Arnolfian façade in this little-known collection, and Gert Kreytenberg discussed the two angels from Tino da Camaiano's tomb of the Bishop Orsi. From there the party proceeded to the Opificio delle Pietre Dure where Giorgio Bonsanti showed participants Donatello's Habakkuk, recently transferred to the laboratory for cleaning, as well as other works currently under restoration, notably Ghiberti's Gates of Paradise.

For the success of the event, special thanks are due to my colleagues on the planning committee, led first by I Tatti's director, Walter Kaiser, and during the term of the conference by acting director, Patricia Rubin; for their thoughtful contributions: Luciano Bellosi, Giorgio Bonsanti, Julian Gardner, Artur Rosenauer, Timothy Verdon, and Kathleen Weil-Garris Brandt. We hope to be able to recapture the excitement as well as the quality of the symposium in proceedings which I will have the honor to edit for I Tatti during the coming year.

> Margaret Haines Research Associate

**AUTUMN 1997** 

### Former Fellows Update 🔿

THE SIXTY-FIFTH BIRTHDAY of scholar and teacher LEWIS LOCKWOOD, Fanny Peabody Professor of Music at Harvard University and long-time member of the I Tatti Advisory Committee, was marked in November 1995 with the presentation of a festschrift: Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood. The volume, edited by Jessie Ann Owens (VIT'80) and Anthony Cummings (VIT'90), was published in spring 1997 by Harmonie Park Press. It contains 27 essays, half of which were written by former I Tatti Fellows: Alan Atlas (VIT'79), Graeme Boone (VIT'90), Anna Maria Busse Berger (VIT'93), Anthony Cummings (VIT'90), James Haar (VIT'66), Honey Meconi (VIT'87), Jeremy Noble (VIT'68), Massimo Ossi (VIT'92), Jessie Ann Owens (VIT'80), William Prizer (VIT'77,'78), Christopher Reynolds (VIT'89,'97), Richard Sherr (VIT'83), H. Colin Slim (VIT'69), and Peter Urquhart (VIT'89). This group represents 34% of all the musicologists who have been Fellows at I Tatti since the Harvard Center began in 1961. Professor Lockwood's influence on the Renaissance musicologists in his generation can be seen at a glance. Essay topics range from Dufay to Josquin, ceremonial music to chansons, printed books to the Florentine madrigal, and the volume concludes with a list of publications by Lewis Lockwood on Renaissance music, compiled by Phyllis A Benjamin.

DANIELA LAMBERINI (VIT'86), teaches architectural restoration at the Università di Firenze. Together with Allen Grieco, she was a member of the planning committee for the conference on *The Anglo-Americans in Florence. Idea and Construction* of the Renaissance organized by Georgetown University at Villa Le Balze in June. Both Lamberini and Grieco gave papers at the conference as did Brenda Preyer (VIT'80), and Acting Director Patricia Rubin.

CAROLYN SMYTH (VIT'92) and Stefano La Via (VIT'92) are now married. They divide their time between Cremona, where he is a Ricercatore at the Scuola di Paleografia e Filologia Musicale, and Rome where she teaches art history at John Cabot University.

# Visit to the Scaffolding of Leonardo's Last Supper

n November 18, 1996, the I Tatti Fellows were offered the exceptional opportunity to climb the scaffolding erected for the cleaning and conservation of Leonardo's Cenacolo at Santa Maria delle Grazie in Milan. Observing Leonardo's mural close-up from the scaffolding, the impact one felt must have been somewhat as Matteo Bandello felt it when he witnessed the great genius at work in 1494/97. The visit was conducted by Dr. Pietro Marani (Inspector of the Soprintendenza per I Beni Artistici e Storici, Milan), who is directing the cleaning. Dr. Marani had presented an overview of the findings from the cleaning in a riveting lecture delivered on October 10 at I Tatti. On the scaffolding, he vividly brought Leonardo's painting technique to life. As Dr. Marani described, Leonardo used a tempera grassa technique more typical of panel painting (rather than the traditional fresco medium) to achieve an exquisitely graded

work of cleaning Leonardo's masterpiece, which she began nearly twenty years ago, in an attempt to control the deterioration of the fragile mural surface, resulting from the compounded structural problems on the wall, recurring water leaks, and blistering from the numerous layers of subsequent varnishes, resins, and pigments. The cleaning of the righthand portion of the composition is now finished, and work has commenced on the left with a series of preliminary test patches. In their cleaned state, Leonardo's colors are of an astonishingly cool tonality—unlike the previously dark, yellowish cast from old varnishesbut in keeping with those in smaller, recently cleaned easel paintings by him, such as the Portrait of Ginevra de'Benci (National Gallery of Art, Washington), or the Virgin on the Rocks (National Gallery, London). From a distance, the monumentality of Leonardo's painted light can now be better read as an extension of the real light emanating from the



Antonio Fazzini, Carmen Bambach, and Ada Segre

rendering of form, obtaining his colors from mineral sources, and preparing an underdrawing on a perfectly smooth lead white ground preparation. Dr. Marani also demonstrated that many of the converging orthogonals in the perspective of the architectural interior were plotted from a nail near Christ's head.

Dr. Pinin Brambilla-Barcillon, the conservator, explained the painstaking

below the table. The greatest surpise, at least for this viewer, is the more powerful expression on Christ's face, at the arrested moment of speech, and completely unlike the old benign serenity.

> Steven Bambach Florence Schepp Fellow

the left wall of the refectory. Among the details recovered are the beautiful arrangements of still-life objects on the table, the embroidered motifs on the tablecloth (in a saturated blue hue), and the bold feet of the figures

windows on

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1996-97 academic year. Institutional affiliation is not given for members of I Tatti's 1996-97 academic community.

"Gli Affreschi del Beato Angelico nel Convento di San Marco a Firenze" with the participation of MIKLOS BOSKOVITS (VIT'71-73, Università di Firenze), MARIA LUISA DE PEVERELLI (Thyssen-Bornemisza Foundation), DANIELA DINI, ENZO FERRONI (former Rector of the Università di Firenze), and ANTONIO PAOLUCCI (Soprintendenza ai Beni Artistici e Storici, Firenze).

A day-long "Symposium on Art and Religion," sponsored by the Harvard University Center for the Study of World Religions, with the participation of HANS KIPPENBERG (University of Bremen), GRAZIA MARCHIANÒ (Università di Siena), LAWRENCE E. SULLIVAN (CSWR director), and Timothy Verdon (VIT'87, Stanford University, Florence).

PIETRO MARANI (VIT'82, Soprintendenza ai Beni Artistici, Milan). "Il Cenacolo di Leonardo da Vinci: Storia, continuitá e novitá di una metodologia di restauro."

SILVANA SEIDEL-MENCHI. "Come si smonta un bestseller: Erasmo fra tipografi e censori."

ANGELA FRITSEN. "Antiquarianism and Philosophy in the Late Quattrocento Roman Academy: Ovid's *Fasti* as Textbook."

CARMEN BAMBACH. "The Cartoons of Italian Renaissance Artists."



Francesca Ferace with Barbara and Craig Smyth

MARIA LUISA CERRÒN PUGA. "Fortune e sfortune di un titolo indovinato: <u>Il Diálogo de la</u> <u>Dignidad del Hombre.</u>"

KATE LOWE. "Queen Leonora of Portugal's Patronage in Renaissance Florence and Cultural Exchange."

MICHELE CILIBERTO (Istituto Nazionale di Studi sul Rinascimento). "Giordano Bruno tra mito e storia."

SILVIO LEYDI. "VT QVIESCAT ATLAS: L'abdicazione di Carlo V vista da Milano."

ADA SEGRE. "Modelli geometrici e composizione vegetale: il giardino di fiori seicentesco."

ISABELLE CHABOT. "La legge del lignaggio: norme e pratiche successorie nella Firenze del Tre-Quattrocento."

ALISON WRIGHT. "Antonio del Pollaiuolo's Dancing Nudes at Arcetri."

WIETSE DE BOER. "Architecture and Comportment: Carlo Borromeo's Instructiones Fabricae Ecclesiasticae."

A one-day symposium on "Santa Margherita da Cortona tra spiritualità e arte dal XIV al XX secolo," with the

> participation of LAURA BATTISTELLI (Università di Roma "La Sapienza"); Belardini MANUELA (Università di Bologna); Fabio Bisogni; Joanna CANNON (Courtauld Institute of Art, University of London); Pietro CLEMENTE (Università di Roma "La Sapienza"); LAURA CORTI; CHIARA (VIT'83, Frugoni Università di Roma); SERVUS GIEBEN (Instituto Storico Cappuccini, Roma); ANNA Benvenuti (Università di Firenze); RICCARDO SPINELLI



Alexa Mason with Sydney and Stanley Shuman at the Pierpont Morgan Library

(VIT'94, Università di Roma); ANDRÉ VAUCHEZ (Ecole Française de Rome).

GIULIANO DI BACCO. "Libri tre-quattrocenteschi di teoria muicale, ed' altro ancora."

GIOVANNA RABITTI. "Strategie editoriali e politica culturale nel Cinquecento: il caso delle antologie."

EVE SANDERS. "Literacy and Theater in 16th Century Italy."

A symposium for the VII centenary of the Florence Cathedral, "Santa Maria del Fiore: The Cathedral and its Sculpture," with the participation of MICHAEL AMY (New York University), LUCIANO BELLOSI (Università di Siena), BONNIE BENNETT (VIT'87, Syracuse University); MARY BERGSTEIN (RISD), EVE BORSOOK; FRANCESCO CAGLIOTI (Scuola Normale Superiore, Pisa), DORIS CARL (Thyssen-Bornemisza Foundation); GERT KREYTENBERG (VIT'88, Ruhr University, Bochum); ANTJE MIDDELDORF KOSEGARTEN (Universität Göttingen), LOUIS FRANK MUSTARI (Northern Illinois University), ENRICA NERI LUSANNA (Università di Firenze), MARIO SCALINI (Museo degli Argenti, Firenze), CARLO SISI (Galleria d'Arte Moderna, Firenze), LOUIS ALEXANDER WALDMAN (New York University), JACK WASSERMAN (Temple University), SHELLEY E. ZURAW (University of Georgia).

# COUNCIL NOTES

t the October 1996 I Tatti Council meeting, Chairman Deborah Brice recorded with sorrow the death of Agnes Mongan and suggested that a special effort be made to honor her memory by completing the \$1,000,000 goal for the Agnes Mongan Curatorship of the Fototeca. Some \$600,000 had been raised prior to her death. The Council quickly raised a further \$200,000 in gifts and pledges, and there is every reason to believe the goal will be reached before year end. A memorial service was held for Agnes Mongan at Harvard's Memorial Church in December at which Melvin R. Seiden spoke movingly about how remarkable a woman Agnes Mongan had been. (See In Memoriam, page 17)

Among other topics of interest raised at the October Council meeting, Director Walter Kaiser announced with pride the completion of the rewiring project and other renovations. He informed the Council that I Tatti now has almost enough fellowship funding and that every effort must now be made to increase endowment for the library and fototeca (see Mellon Foundation, page 3). Meanwhile Nelda Ferace updated the Council on the results of the Preservation Fund, details of which were given in the last newsletter.

In April, when the Council reconvened in New York City, Dr Patricia Rubin, Acting Director, reported on the work safety law recently enacted by the Italian government, and how it will affect I Tatti. Because of the many renovations undertaken in recent years, the Harvard Center is in a fairly good position regarding the new regulations, particularly with respect to fire prevention. This law will have a significant impact on the budget, however, as other areas now need to be addressed.

At the meeting, Debby Brice announced with regret Gene Thaw's resignation. Mr. Thaw has been a generous member of the Council for many years and the Harvard Center is eternally grateful for the Eugene and Clare Thaw Conference Fund which has provided annual funding for the I Tatti lecture series since 1986. It is also thanks to the Thaw Trust that I Tatti was able to hold a reception in April at the Pierpont Morgan Library (see page 8).

The Council is pleased to introduce its two newest members: Benedetta Origo and Timothy Llewellyn. Sra. Origo collaborated for many years with Enzo Crea in publishing the distinguished books of the Edizioni dell'Elefante. Long a friend of both Walter Kaiser and of I Tatti, she lives in Rome and at La Foce, her estate in Tuscany where she has created the celebrated summer music festival, Incontri in Terra di Siena, in memory of her parents, Iris and Antonio Origo. Timothy Llewellyn was formerly the Managing Director of Sotheby's, London, and now heads the Henry Moore Foundation. His wife, Elizabeth, is the youngest daughter of Mason and Florence Hammond and an expert on drawings. They divide their time between their homes in London and Venice.

In May, the Council and all the I Tatti community received another blow with the news of the death of Sydney J. Freedberg, Chairman Emeritus. A memorial service will take place in Cambridge, Massachusetts on April 27, 1998.

(See In Memoriam, page 17)



(as of 30 June 1996)

DEBORAH LOEB BRICE, Chainnan EDMUND P. PILLSBURY,\* Founding Chainnan MELVIN R. SEIDEN, Chainnan Emeritus

ANNE H. BASS JEAN BONNA CHARLOTTE CABOT BROWN JAMES R. CHERRY ANNE COFFIN RICHARD EKMAN ROBERT F. ERBURU GABRIELE GEIER MARY WEITZEL GIBBONS WILLIAM E. HOOD, JR. MAURICE LAZARUS TROLAND S. LINK TIMOTHY LLEWELLYN JEAN-FRANÇOIS MALLE BARNABAS MCHENRY F. GORDON MORRILL BENEDETTA ORIGO MARILYN PERRY ALTON E. PETERS SUSAN MAINWARING ROBERTS CRAIG HUGH SMYTH DANIEL STEINER DONALD J. SUTHERLAND WILLIAM F. THOMPSON EDWIN L. WEISL, JR.

WALTER KAISER, Director ALEXA M. MASON, Assistant Director for External Relations \*Honorary



Council member Gabriele Geier returns often to I Tatti

### ~ IN MEMORIAM ~

I Tatti records with sorrow the following deaths:

JEREMIA GIOFFREDI, who died of bronchial pneumonia on June 19, 1997 at the age of 89, first came to I Tatti in 1929, and for thirty years he served as Mr. Berenson's faithful, trusted fattore and amministratore. No one was more deeply involved in the day-to-day life of this villa than he, no one did more to help create the atmosphere that characterizes I Tatti. During the difficult years of World War II, he more than anyone protected and sustained I Tatti, its inhabitants, its treasures, and its surrounding property. After Mr. Berenson's death, Signor Gioffredi continued for many years to assist and advise a succession of the Harvard Center's directors, and even in retirement he maintained a solicitous, supervisory eye over what went on here, giving the current director and his predecessors the inestimable benefit of his sage, informed counsel. Geremia Gioffredi was made a Cavaliere of the Republic of Italy in 1975 as well as Commendatore in 1982 for his services to the country during the second world war. His funeral, attended by the I Tatti community and many outsiders, was held in the I Tatti chapel.

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AGNES MONGAN, who died on September 14, 1996 at the age of 91, first visited Bernard and Mary Berenson in Vallombrosa with her sister Elizabeth in the late summer of 1929. She remained in close contact with Mr. Berenson through correspondence and visits until his death in

1959, and continued her association with I Tatti by becoming a founding member of both the I Tatti Advisory Committee, the group of scholars which chooses I Tatti Fellows each year, and the I Tatti Council, serving on both with distinction until her death. Harvard Overcoming University's ban on women curators, Miss Mongan became the curator of the Fogg Art Museum's drawing collection in 1947 and eventually the director in 1969. A pioneer in the study of drawings, she had a passionate interest in comtemporary art as well. As President Neil Rudenstine said, "She fixed her keen eye on works of art as objects to be understood in all their detail - as well as in terms of their vital human and aesthetic effects. She was a scholar, curator, director, connoisseur, teacher, counselor, and friend to countless people over the course of many decades."

YDNEY FREEDBERG, the first recipient of the I Tatti Mongan Prize, died at his home in Washington, D.C. on May 6, 1997 at the age of 83. Arthur Kingsley Porter Professor emeritus of Harvard University, chief curator emeritus at the National Gallery, Washington, Sydney Freedberg was a legendary figure in his field, Italian Renaissance art. From his first visits to Florence and his studies with Berenson, to his membership for almost two decades on the I Tatti Advisory Committee, and his membership of the I Tatti

Council, of which he was Chairman from 1989 to 1993, he played an essential role in the life of the Villa. In both his person and his scholarship, he exemplified precisely those humanistic values to which I Tatti is dedicated; and from its inception he was one of the chief scholars who helped define its mission, shape its policies, advise its directors, and choose its Fellows. I Tatti was his Italian home. In addition to his many shorter visits to I Tatti, he was twice Professor in Residence, in 1973/74 and then again in 1980/81. Sydney Freedberg published extensively on Italian art and received numerous awards, including the United States Medal of Arts, the International Galileo Galilei Prize, and the Order of the British Empire (Military Division). He was made a Grand Officer of the Order of Merit of the Italian Republic and received honors from both the Ateneo Veneto and the Accademia Clementina of Bologna. A memorial service will be held in Cambridge, Massachusetts, on April 27, 1998.

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MINA BACCI (VIT'76), who worked for many years in the Sezione Didattica at the Soprintendenza ai Beni Artistici in Florence, died on January 3, 1997. She wrote extensively on Italian Renaissance art and her books on Piero di Cosimo are regarded as standard works on that artist.

# LILA WALLACE – READER'S Digest special grants

n 1994/95 a series of three special programs was set up which benefit current and former Fellows from the Lila Wallace - Reader's Digest Endowment Fund at Villa I Tatti. The indirect beneficiaries of these awards are the wider audience who would not otherwise have a chance to hear a lecture or read a book about the Italian Renaissance project pursued during a fellowship year. To receive a grant from the Lila Wallace-Reader's Digest Lecture Program, each incoming Fellow is now asked to agree to give an extra lecture or seminar within twelve months of the completion of his/her I Tatti fellowship. Since 1995, LW-RD Lectures have been given in such diverse places as Sarasota, Dresden, Reno, Naples, Florence, South Bend, and Huemoz, Switzerland. In addition, last year former Fellows received the following grants:

# LILA WALLACE – READER'S DIGEST PUBLICATIONS SUBSIDIES:

FRANCESCO BAUSI (VIT'94, University of Florence). A grant towards the publication of his book, Angelo Poliziano, Poesie volgari (Stanze, Orfeo, Rime), to be published by Vecchiarelli di Manziana (Rome).

F. W. KENT (VIT'78,'87,'96, Monash University). A grant towards the costs of a photographic campaign for his book, Lorenzo de'Medici and the Visual Arts, to be published by Johns Hopkins University Press from the Shouler Lectures he will present at Johns Hopkins University in the fall of 1998.

ANNE MARKHAM SCHULZ (VIT'84, Brown University). A grant to complete a photographic campaign for her book on the migration of Lombard stonecarvers to Venice and their role in the creation of Venetian Renaissance sculpture.

### LILA WALLACE – READER'S DIGEST SPECIAL PROJECT GRANTS:

ALLEN J. GRIECO (VIT'88-'97, Villa I Tatti). A grant to enable him to complete his book, Food for Thought and Food for the Table, to be published by Polity Press, Cambridge. This volume will explore the relationship between three closely inter-related domains: the food intake of different social classes in central and northern Italy (1350-1550), medical theories about human diets, and the problem of late medieval and early Renaissance classificatory systems (both botanical and zoological). LUCIO RICCETTI (VIT'91, Opera del Duomo, Orvieto). A grant to enable him to complete his part of the text for a book, written with conservator Bruno Zanardi, on the bas-reliefs on the façade of the Duomo in Orvieto, to be published by Skira, Geneva, in 1998.

PATRIZIA SALVADORI (VIT'95, University of Venice). A grant to cover research costs and prepare for publication her book on Florentine coats of arms, Emblemi del Potere: Stemmi di Famiglie Fiorentine nei Palazzi Pubblici Toscani.

## ද්රාය දර්ශය දිගය දර්ශය දිගය දිගය දර්ශය දිගය දිගය දර්ශය

### REMINDER

While I Tatti grants of up to \$5,000 per person, from a total of not more than \$25,000 per year, are available from the Lila Wallace - Reader's Digest Publications Subsidy to former Fellows who apply to help subsidize 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 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.

In addition, Villa I Tatti grants of up to \$10,000 per project, from a total of not more than \$25,000 per year, are available from the Lila Wallace -Reader's Digest Special Project Grant 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 ordinarily be given to collaborative projects and 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 September each year. Final notification will be sent to applicants within three months.

## Gardens and Grounds

The day-to-day maintenance of the gardens and grounds includes watering, weeding, pruning, fertilizing, sweeping, mowing, tilling, propagating, planting, harvesting the grapes and olives, and making minor repairs, as well as constant inspecting for the much feared cypress blight which has caused havoc to the Italian countryside in the last two decades. Afflicted limbs must be cut off before the blight can spread, and cancer-resistant cypress trees are planted whenever possible.

In addition to these various projects and the daily upkeep of the gardens and grounds of the main villa, San Martino, and the Villino, much stonework has been replaced or restored in the garden recently; for the *pietra serena*, a soft, pale gray stone used extensively for steps, balustrades, and benches in the I Tatti garden and throughout the region, has badly deteriorated over the years. A major project completed during the past year was the replacement of the large stone bench at the foot of the Italian garden. This bench, some 95 meters in length, completely lines the parterres surrounding the area where the two reflecting pools lie. Most of the supports, also made of pietra serena, had broken over the years, as well as the seat itself, and it was concluded that restoration was not an option. Consequently, an exact replica



Tiberio Fantoni restoring the pebble mosaic at the foot of the Italian garden.

has been carved and put in place. A new stone walk has been laid and new obelisks have been erected at the corners. Before this work could be undertaken, the retaining walls facing the ilex grove had to be rebuilt, since the pressure exerted by the parterre over the years had forced them to bulge alarmingly.

While work was going on in that area, the stone steps descending from



The newly cleaned mosaic on the giardino pensile.

the parterre to the ilex grove were cleaned for the first time ever and the railings repaired. This will slow the disintegration of these stones, which have held up magnificently well since they were erected in the summer of 1911. To complete the restoration of this part of the garden, some fifty, cancer-resistant cypress trees will soon be planted around this lower parterre to recreate

> the 'room' that Cecil Pinsent had designed and which some pictures, recently found in the I Tatti archives, show to have been a marvelous piece of green architecture before the rather sad ilex hedge was grown to replace the original cancer-ridden cypress hedge.

> To prevent further deterioration of the many pebble mosaics around the garden, an annual maintenance schedule to clean the mosaics and repair minor damage has been initiated. A local contractor, Tiberio Fantoni, has recently washed the mosaics in the *giardino pensile* and those in the central aisle of the Italian gar

den, removed the insidious mosses and grasses, restored loose stones and cracks, and provided a protective coat which has brought out the color of these mosaics, transforming them into outdoor versions of Persian carpets. He has also carefully restored, stone by stone, the mosaic at the foot of the Italian garden, following the original pattern.

The niche at the top of the cypress

allée has also been completely restored. This entailed replacing much of the stonework there as well as consolidating, replastering, and painting the walls. The iron gates closing off the two branches of the stairs going up to the chapel were fixed and can now be opened and closed again for the first time in many decades. The I Tatti garden used to be known for its many different kinds of climbing flowers. Some forty new roses (some of

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which have been trained on bamboo fencing, some into olive trees, some up columns, some on walls, etc.), have been planted recently, as well as dozens of camellias, fremontedendron, and clematis. These are now doing very well and are slowly bringing the garden back to its past splendor.

### Former Fellows Update 🧩

GRIECO (VIT'88,89-97), ALLEN Administrator for Gardens and Grounds, is also a Renaissance scholar, whose areas of research include food and alimentary habits. His historical interests complement his technical knowledge of gardens and agriculture in a way that helps us maintain the Villa's property both as a flourishing working farm and as an important and equally flourishing historical garden. For instance, Dr Grieco is currently co-directing, with Daniela Lamberini (VIT'86), a thesis on the I Tatti garden by a student at the University of Florence. This thesis, defended in July, has already turned up a wealth of new material concerning the garden, including the various steps taken in constructing it, and is proving useful in providing some guidelines for its restoration.

# Newsbriefs



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Fra Filippo Lippi, make headway on her project on 15th-century Florentine art and society, co-organize the informal series of semi-

nars on gender in the Renaissance, and take part in a number of I Tatti excursions. Lia Francesca attended all the events as well, surely making her the youngest Renaissance scholar in the community. **1**/2

Liliana Ciullini, who first came to work as a house maid for Bernard and Mary Berenson in 1946, celebrated her fiftieth anniversary at I Tatti on December 16. To honor her devoted service and wise counsel, an album of personal recollections, notes, letters, and photographs from many of the Fellows, former Fellows, friends of I Tatti, and



Megan Holmes and Alison Wright in costume for the Fellows' Christmas performance of their version of Boccaccio's "Masetto di Lamporecchio"

members of staff who have known her over the past five decades was presented to her at the annual Christmas party. Photographs and memories came pouring in from all corners of the globe. Liliana is remembered by everyone who has passed through the gates of number 26, via di Vincigliata. Her regal presence presides over meals, her organizational skills keep the household running smoothly, and she remembers every scholar who has used the library and every child who has ever skipped down the corridors. <sup></sup>€

Congratulations are due to Amanda George, who celebrated 25

> years in the Biblioteca Berenson in late July, 1997. Not only is she responsible for the daily management of the library, but she has a keen interest in photography. She has exhibited in the USA and Italy and is mentioned in David Finn's *How to Look at Photographs* (Abrams, 1994). Amanda was presented with a Tiffany tray with the Veritas seal in celebration of her quarter century of service to the Harvard Center. *M*

### Former Fellows Update 🐗

ANNA MARIA BUSSE BERGER (VIT'93), professor of musicology at the University of California, Davis, received a Guggenheim grant for her work on memory in the Renaissance, a subject she began researching as a Fellow at I Tatti. She will be in Paris for the 1997/98 academic year working on her book, "Memory in the Middle Ages and Renaissance."

PIER MASSIMO FORNI (VIT'94) is professor of Italian literature at the Johns Hopkins University. His book, Adventures in Speech: Rhetoric and Narration in Boccaccio's Decameron, (Philadelphia, University of Pennsylvania Press, 1996) was named among the outstanding books of 1996 in the magazine Choice and was in part the result of work he carried out while he was a Fellow at I Tatti. Its publication was assisted by a grant from the Lila Wallace-Reader's Digest Publication Subsidy" (see page 18). He is currently working on a book regarding Italian poets and novelists of the Twentieth Century. He is also heading the Hopkins Civility Project, a cluster of activities-involving both the Johns Hopkins University and the city of Baltimore-centered around an international symposium on "Reassessing Civility: Forms and Values at the End of the Century."

ERLING S. SKAUG (VIT'89) was appointed professor of conservation and history of art technology at Oslo University on June 1st, 1997. This is the first professorship of its kind in Norway. With a small administrative and laboratory staff, Skaug will plan a study program and build up a network of extramural teachers and collaborating institutions. In a letter he wrote recently to I Tatti, Skaug notes, "Conservation has thus finally become a normal university discipline also here, with the standards of institutions like the Courtauld in London, the Hamilton Kerr in Cambridge, and the Cooperstown to look to. The courses begin in January, 1998. With time we can offer a complete study progression from BA to MA and Ph.D.'

Liliana Ciullini and Aureliana Angini.

# Publications

volume 6 of I Tatti's biennial journal, I Tatti Studies: Essays in the Renaissance, was published in 1995. It is, perhaps, one of the most varied collections of essays so far to appear in this series. A classic I Tatti cocktail, it contains essays in three languages and represents the research of younger scholars as well as that of well-known senior scholars. The Renaissance is defined in its widest sense, in a chronological range spanning from the 14th to the 17th centuries, and the mixture of disciplines (from art history to the history of literacy, from the history of publishing to the iconography of marriage chests) reflects the diversity of scholarship I Tatti supports. The volume contains articles by CHRISTIANE KLAPISCH ZUBER (VIT'86)

(Les Noces Feintes - Sur quelques lectures de deux thèmes iconographiques dans les cassoni florentins), SALVATORE SETTIS (VIT'85) (Traiano a Hearst Castle - Due cassoni estensi), RONALD WITT (VIT'69) (What did Giovannino Read and Write? Literacy in Early Renaissance Florence), ANDREW BUTTERFIELD (VIT'94) (New Evidence for the Iconography of David in Quattrocentro Florence), CREIGHTON E. GILBERT (VIT'63,'68) (Ghiberti on the Destruction of Art), STEPHEN J. CAMPBELL ("Sic in Amore furens" -Painting as Poetric Theory in the Early Renaissance), MASSIMILIANO ROSSI (VIT'93) (Per l'unità delle arti - La poetica 'figurativa' di Giovanbattista Strozzi il Giovane), and PAUL F. GEHL

(VIT'94) (The 1615 Statutes of the Sienese Guild of Stationers and Booksellers – Provincial Publishing in Early Modern Tuscany).

Volume 7 will appear during the coming year. Among others, it will contain articles by MICHELE CILIBERTO on Giordano Bruno, SIR Ernst GOMBRICH on the Sassetti Chapel, PIETRO MARANI (VIT'82) on Leonardo's Last Supper and its restorations, ARNALDO MORELLI (VIT'95) on organs and church architecture, DAVID QUINT (VIT'79,'87) on duelling and civility in sixteenth century Italy, FRANCESCO SBERLATI (VIT'96) on feminine culture and pedagogy, and BETTE TALVACCHIA (VIT'96,'97) on Giulio Romano's I modi.

### Published in the Villa I Tatti series:

- 1. *Studies on Machiavelli*, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.
- 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.
- Masaccio: The Documents, by James Beck, with the collaboration of Gino Corti, J.J. Augustin Publisher, Locust Valley, New York, 1978.
- 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.
- Renaissance Studies in Honor of Craig Hugh Smyth, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook, Giunti Barbera, Florence, 1985, 2 vols.

Orders for *I Tatti Studies* or any other volume listed here may be placed directly with the publisher or with Casalini Libri SPA., 3 via Benedetto da Maiano, 50014 Fiesole, Italy. Tel: (055) 50 181, Fax: (055) 501 8201. Orders by e-mail should be sent to: gen@casalini.it  The Parte Guelfa, Brunelleschi and Donatello, by Diane Finiello Zervas, J.J. Augustin Publisher, Locust Valley, New York, 1988.

- 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.
- 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.
- On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy, edited by Walter Kaiser and Michael Mallon, Leo S. Olschki, Florence, 1993.
- Opera. Carattere e ruolo delle fabbriche cittadine fino all'inizio dell'età moderna. Atti della Tavola Rotonda, Villa I Tatti, Firenze, 3 aprile 1991, a cura di M. Haines e L. Riccetti, Leo S. Olschki, Firenze, 1996.
- The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters, Leo S. Olschki, Florence, 1995.
- I Tatti Studies: Essays in the Renaissance, Volume 1. Villa I Tatti, Florence, 1985.
- Volume 2. Leo S. Olschki, Florence, 1987.
- Volume 3. Leo S. Olschki, Florence, 1989.
- Volume 4. Leo S. Olschki, Florence, 1992.
- Volume 5. Leo S. Olschki, Florence, 1994.
- Volume 6. Leo S. Olschki, Florence, 1995.

The editors of *I Tatti Studies: Essays in the Renaissance* welcome submissions from all Renaissance scholars. 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

### 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.

A Legacy of Excellence: The Story of Villa I Tatti, by William Weaver, with photographs by David Finn and David Morowitz, Harry N. Abrams Inc., 1997.

## Bequest Establishes New

### ENDOWMENT FUND

ith the death last January of Margit Minkin, a long time friend of the Harvard Center, I Tatti becomes the beneficiary of a large portion of her estate. In the 1970s, she and her husband Jerome, who predeceased her, had stayed on the I Tatti property in the Villino while Craig Hugh Smyth was director, and had fallen in love with Bernard Berenson's estate and the work that Harvard has fostered there since his death. While unable to return to Florence from their



Waiting for the conference to begin.

home in Princeton, New Jersey, they had nurtured a long-distance love affair ever since. For some time the Minkins had corresponded with the Harvard Recording Secretary to discuss their testamentary plans for I Tatti. Indeed, in 1995, Mrs. Minkin established a Charitable Gift Annuity to benefit I Tatti upon her death, while providing her with a life income in the meantime. Mrs. Minkin's bequest has now established a new endowment fund, the Jerome and Margit Minkin Bequest for Villa I Tatti, which provides for the operation and maintenance of the Harvard Center in Florence. Their thoughtful generosity will help fund many ongoing expenses connected with running a successful research institute, a flourishing library, the art collection, grounds, and the numerous other buildings on the property.

## I Tatti Community 1997–98

### Fellows

ROLF BAGEMIHL (University of Wisconsin), Art History. "Patronage and Place in Quattrocento Tuscany."

ANDREA BARLUCCHI (Università di Firenze), History. "Aspetti e problematiche della formazione dello stato territoriale Senese in età tardo-medievale."

VICTOR COELHO (University of Calgary), Music. "The Musical Canon of Raffaello Cavalcanti: Personal Repertories and Public Taste in Late-Renaissance Florence."

NADIA CANNATA (University of Reading), Literature. "The Giuntina Edition of Rime Antiche (Florence, 1527): A Study in Textual Bibliography."

DARIO DEL PUPPO (*Trinity College, Connecticut*), *Literature.* "Poets, Scribes, and Enterprising Readers in Quattrocento Florence."

LORENZO FABBRI (Opera di Santa Maria del Fiore), History. "L'Opera di S. Maria del Fiore e il patriziato fiorentino."

MAIA GAHTAN (Yale University), Art History. "Tempus loquendi, tempus tacendi: Representing Time in the Italian Renaissance." LUCA GATTI (College de France), History. "Piero Corsini: A Controversial Figure in Late 14th Century Florence."

MEREDITH GILL (University of Maryland), Art History. "Rule and Order - Augustine and the Arts."

KENNETH GOUWENS (University of South Carolina) History. "Refashioning a Renaissance Pope: Images of Clement VII, 1527-1534."

MIKAEL HÖRNQVIST (Uppsala University), History. "The Machiavellian Republic."

THOMAS MARTIN (University of Tulsa), Art History. "The Florentine Sixteenth-Century Portrait Bust: Meanings and Contexts."

PATRICIA OSMOND (Pennsylvania State University, Rome), History. "The Reception of Sallust in the Late Middle Ages and Renaissance."

MARCO PELLEGRINI *(Scuola Normale Superiore, Pisa), History.* "Edition of Volumes XII-XIII of the Correspondence of Lorenzo de'Medici."

BLAKE WILSON (Dickinson College) Music. "Music in the Society of Renaissance Florence, ca 1300-1492."

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There are many ways United States taxpayers can help I Tatti, themselves, and their heirs. You might like to think about making a gift to I Tatti which provides you or your heirs with income for life or a term of years. Or you could convert low- or non-income earning property into a gift to I Tatti and provide yourself with an attractive income. Or designate I Tatti as the beneficiary of your life insurance policy. There are a variety of gift opportunities which can give you significant savings on income, capital gains, gift and/or estate taxes. For more information, please get in touch with Alexa Mason, Assistant Director for External Relations, Villa I Tatti, Harvard University, 124 Mount Auburn Street, Cambridge, MA 02138-5762, tel 617 495 8042, fax, 617 495 8041, e-mail: alexa\_mason@harvard.edu.

### Mellon Research Fellows

SUSAN URBACH (Budapest Museum of Fine Arts), Art History. "Giovanni Santi's <u>Man of Sorrows</u> with Two Angels in Budapest."

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MARIAN WESOLY (Adam Mickiewicz University, Poznan), Literature. "The Contributions of Byzantine Scholars to the Italian Renaissance."

### Visiting Professors

ALISON BROWN (Royal Holloway and Bedford New College, London), History. "New Men and New Ideas: the Intimate Circle of Lorenzo il Magnifico."

ANDREW LADIS (University of Georgia), Art History. "Giotto's Scrovegni Chapel."

JAN ZIOLKOWSKI (Harvard University), Literature. "Dangerous Words of Aging Women: Attitudes toward the Verbal Activities of Old Women" and "Fairy Tales from before Fairy Tales."

The Research Associates are the same as for 1996/97 with the addition of

ARNALDO MORELLI (Conservatorio Statale di Musica "Ottorino Respighi", Latina, Università della Calabria, Arcavacata, Cozenza), Musicology. "L'organo in Italia nel Rinascimento: costruzione, funzione, prassi, repertorio."

# UPCOMING EVENTS

On Thursday, October 16 at 5 p.m., Villa I Tatti will join the celebrations of the 100th anniversary of the founding of the Kunsthistorisches Institut in Florenz with a special lecture, *A Fraught Friendship: Germany and the London National Gallery*, by Neil MacGregor, Director of the National Gallery, London. The lecture will by preceded by an introduction by former I Tatti Director Craig Hugh Smyth (VIT'74-'85) who will speak about the role of the Institut and its relations with I Tatti, Florence and the world of art history. *Stational* 

On May 14, 1998 I Tatti will hold a symposium devoted to medieval mosaics entitled "La Luce del Potere." The focus is to be on technology, economics, and organization of labor in the countries of the Mediterranean basin. Participants, including archaeologists, physical chemists, and historians from Italy, Israel, Switzerland, and the U.K., will include Giuseppe Basile, Beat Brenk, Gustav Kühnel, Marya Mendera, Daniela Stiaffini, Lucio Trizzino, and Marco Verità. Among the themes to be considered is the impor-

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tance of taste, technology, and the availability of raw materials. *A* 

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Lunch, the main time during the day when Fellows and other scholars can congregate to exchange views, news, recent discoveries, and thoughts on their current research, will be disrupted during the summer of 1988 when the kitchen area at I Tatti will be gutted and completely renovated in order to comply with fire, safety and hygine codes. *A* 

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In the course of this past academic year substantial progress was made in the planning of the international conference to be held at I Tatti on June 9-11, 1999, devoted to an examination of the paradigms defining Renaissance scholarship in the 20th century. A meeting of the international planning committee, held in New York in October 1996, divided the conference into six panels. The session chairs have agreed on the general outlines of their sessions and speakers have been invited. The working titles of the sessions are: "Renaissance and renaissances": the Term and its Histories (chair: Salvatore Settis (VIT'85); Migrations and Displacements (chairs: Anthony Molho (VIT'69,'72) and Patricia Rubin (VIT'87,'90,'93,'97); Cultural Products as



Isabelle Chabot, Paolo Garbolino, and Maria Luisa Cerron Puga

Bearers of Meaning (chairs: Caroline Elam (VIT'82) and Jessie Ann Owens (VIT'80); The Mirror of Nature (chairs: James Hankins (VIT'89,'93) and Nancy Siraisi); Society, Politics, Religion, and Gender (chairs: F. W. Kent (VIT'78,'87,'96,'97) and Christiane Klapisch Zuber (VIT'86); Antiquity and Recovery (chairs: Robert Gaston (VIT82), Ingrid Rowland (VIT'94) and Anthony Grafton). Speakers who have accepted at the time of going to press are: Stephen Epstein, Paula Findlen, Franco Franceschi (VIT'94), Carlo Ginzberg (VIT'67), William Hood (VIT'85,'86,'90), Carol Lansing (VIT'95), John Najemy (VIT'70,'71, '75), Katherine Park, Gianna Pomata, and Christopher Wood. 🕺

# VISIT I TATTI On the web!

Even if you can't manage a trip to Florence this year, you can visit I Tatti on the Internet. Our address is http://www.peabody.harvard.edu/Villa\_I\_Tatti/ There you will find information about the fellowship program, academic appointees, publications, and more. We will be updating the pages from time to time, so please keep coming back. We would love to have your feedback. Send a message to vit@vit.iris.firenze.it or alexa\_mason@harvard.edu

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(as of 30 June 1997)

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The I Tatti newsletter is published once a year. Alexa Mason, editor and writer; Designed by Harvard Printing & Publications Services. Unless otherwise specified, photographs are by Susan Bates, Nelda Ferace, Walter Kaiser, Amanda George, Amanda Smith, and Alexa Mason.

Former Fellows are indicated in this volume with the initials "VIT" after their name, followed by the year(s) of their appointment as Fellow, Visiting Scholar, or Visiting Professor.

