



VILLA I TATTI

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As we begin another academic year here at I Tatti, I have two exciting announcements to make concerning new ventures which I'm sure will be of the greatest interest to all Fellows, whether current or past. Both are unprecedented undertakings for us, and both have required a considerable expenditure of time and effort. Yet I'm persuaded that each will have a significant, long-term usefulness, not only for our Fellows but for Renaissance scholarship generally.

The first is the *I Tatti Renaissance Library*, a publication venture scheduled to be launched this coming spring under the editorship of Professor James Hankins (VIT'89,'93). Let me quote from his prospectus, which admirably defines our aims: "The purpose of the *I Tatti Renaissance Library* (ITRL) is to make available to a broad readership the major literary, philosophical, and scholarly monuments of the Italian Renaissance in an attractive and inexpensive format. Modeled on the Loeb Classical Library, the ITRL will provide reliable Latin or Greek texts together with accurate, readable English translations on the facing page... As in the case of the Loeb series, each text will be provided with a short introduction, a note on the text, a short bibliography, an index of names, and a minimal scholarly apparatus. The audience envisaged for the series includes undergraduates, graduate students, professional scholars across a wide variety of disciplines, and interested amateurs...."

Letter From Florence



As everyone teaching the Renaissance knows, a large number of major works written in Latin or Greek are hard to come by. Often the original texts exist only in costly scholarly editions, and they, moreover, are usually out of print; hence, whether because of expense or unavailability, these texts cannot readily be assigned. Those English translations that do exist are often faulty and rarely are printed alongside the original versions. Our goal is to provide relatively inexpensive, accurate editions and translations of works central to Renaissance studies, so that they can be assigned in courses at several levels, thus assisting teaching as well as scholarship.

Although the initial volume of the *I Tatti Renaissance Library* was to have been Petrarch's *Secretum* (Nicholas

Mann, ed.), the completion of that manuscript has been unexpectedly and unavoidably delayed, and it will now not appear until the following year. Those volumes scheduled to appear in

the spring of 2001 are Boccaccio's *Famous Women* (Virginia Brown, ed. [VIT'76]), the first volume of Ficino's *Platonic Theology* (Michael Allen & James Hankins, eds.), and volume one of Bruni's *Florentine History* (James Hankins, ed.). Other volumes to follow soon thereafter include Landino's *Camaldulensian Disputations* (Jill Krayer, ed.), Raphael Brandolini's *Republics and Kingdoms Compared* (Shayne Mitchell, ed.), Poggio's *Letters* (Martin Davies, ed.), a collec-

tion of humanist educational treatises edited by Craig Kallendorf, Cardano's *Autobiography* (Thomas Cerbu [VIT'96] & Anthony Grafton, eds.), Pontano's *Dialogues* (Julia Gaisser, ed.), Cyriac of Ancona's later writings edited by Edward Bodnar, Biondo's *Rome Restored* (Nicholas Horsfall & Marc Laureys, eds.), Poliziano's *Sylvae* (Wendell Clausen [VIT'89] & Charles Fantazzi, eds.), Valla's *Dialogues* (Letizia Panizza, ed.), and the works of Pico della Mirandola edited by Michael Allen and Brian Copenhaver. Our hope is to publish at least three volumes a year.

The Harvard University Press, which is also responsible for the Loeb Library, has agreed to be our publisher, and we're singularly fortunate in having Jim Hankins, a beloved disciple of Paul

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I TATTI COMMUNITY 1999 - 2000

Fellows

Lawrin D. Armstrong, *Lila Wallace - Reader's Digest Fellow*, Simon Fraser University, History. "A Humanist Lawyer in Early Renaissance Florence: Lorenzo d'Antonio Ridolfi."

David P. Bénéteau, *Francesco De Dombrowski Fellow*, Seton Hall University, Literature. "Lapo Corsini's Roman History."

Luca Boschetto, *Robert Lehman Fellow*, Scuola Normale Superiore, Pisa, History. "La corte della Mercanzia e la società fiorentina del Quattrocento."

Thomas Brothers, *Florence J. Gould Fellow*, Duke University, Musicology. "Music during the Lifetime of Josquin Desprez."

Stephen J. Campbell, *Francesco De Dombrowski Fellow*, University of Pennsylvania, Art History. "Mantegna, Titian, and the Este: Courty Space and the Invention of Mythological Painting."

Christopher S. Celenza, *Andrew W. Mellon Fellow*, Michigan State University, History. "The Pre-Socratic Heritage and the Search for Ancient Wisdom in Early Modern Europe."

Georgia M. Clarke, *Deborah Loeb Brice Fellow*, Courtauld Institute of Art, Art History. "Architecture and Urban Planning in 15th-century Bologna."

Claudio Giunta, *Deborah Loeb Brice Fellow*, Scuola Normale Superiore, Pisa, Literature. "La poesia volgare in Toscana nel primo Quattrocento."

Pavel Kalina, *Andrew W. Mellon Research Fellow (1st sem)*, Fakulta Architektury Cvut, Art History. "The Crucifixes of Giovanni Pisano and the Central Italian Group of *Crucifixi dolorosi*."

Stanko Kokole, *Rush H. Kress Fellow*, The Johns Hopkins University, Art History. "The History of the *Formae Deorum Gentilium* from Petrarch to Lomazzo."

Isabella Lazzarini, *CRIA Fellow*, Università di Pisa, History. "L'informazione politico-diplomatica nell'età della pace di Lodi. Raccolta, selezione, trasmissione."

Alessandra Malquori, *Francesco De Dombrowski Fellow*, Scuola Normale Superiore, Pisa, Art History. "Iconografia e fortuna delle Vitae Patrum nella Firenze del Quattrocento."

Maureen Miller, *Robert Lehman Fellow*, George Mason University, History. "The Renaissance Renovation of Episcopal Palaces (c.1470-c.1590)."

Stephen Milner, *Hanna Kiel Fellow*, University of Bristol, Literature. "Pistoia's Artistic Patrimony 1450-1500."

Mikolaj Olszewski, *Andrew W. Mellon Research Fellow (2nd sem)*, Polskiej Akademii Nauk, Literature. "Metatheology of Late Medieval Italian Thinkers."

Béla Zsolt Szakacs, *Andrew W. Mellon Research Fellow (2nd sem)*, Pázmány Péter Katolikus Egyetem, Art History. "Renaissance Drawings on Santo Stefano Rotondo: an Interaction."

Marco Villoresi, *Hanna Kiel Fellow*, Università di Firenze, Literature. "Letteratura, devozione e immagini sacre in Toscana al tempo di Lorenzo il Magnifico."

Guest Scholar

Didier Boisseul (*1st sem*), Université d'Avignon, History. "Les visites princières thermales au XV siècle: aspects économiques, politiques, diplomatiques."

Visiting Professors

William E. Hood, Jr., *Robert Lehman Visiting Professor*, Oberlin College, Art History. "The History of the Male Nude in Renaissance Art."

Claude V. Palisca (2nd sem), Yale University (*Emeritus*), Musicology. "The Galilei Family of Musicians: Vincenzo, Galileo, Michelangelo, Vincenzo di Michelangelo, Vincenzo di Galileo, Virginia, Alberto di Michelangelo, and Alberto di Alberto."

Research Associates

Fabio Bisogni, Università di Siena, Art History. 1) "The Diocese of Novara." 2) "The Restoration and Iconography of Leonardo's Last Supper." 3) "An exhibition on the *Compagnia Leicali* in Siena."

Lina Bolzoni, Scuola Normale Superiore, Pisa, Literature. "Prediche in volgare e uso delle immagini dalle origini al Savonarola."

Eve Borsook, Villa I Tatti, Art History. "Medieval Mosaic Technology" and "Exhibition of Devotional Objects in Straw."

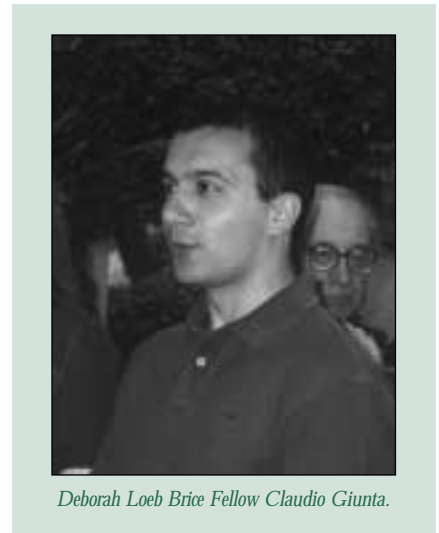
Salvatore I. Camporeale, The Johns Hopkins University, History. "Per un studio sul Dialogo *De libero arbitrio* di Lorenzo Valla."

Gino Corti (*Emeritus*), Villa I Tatti, Paleography and History. "Lorenzo de' Medici, collezionista di antichità."

Laura Corti, Istituto Universitario di Architettura, Venezia, Art History. "Una mostra sull' Ordine di Malta, Venezia."

Allen Grieco, Villa I Tatti, History. "A Social and Cultural History of Alimentary Habits in Renaissance Italy."

Margaret Haines, Opera di Santa Maria del



Deborah Loeb Brice Fellow Claudio Giunta.

Fiore, Art History. "Edition and Database of the Documentation of the Florentine Opera del Duomo during the Cupola Period."

Julian Kliemann, Bibliotheca Hertziana - Max-Planck-Institut and University of Heidelberg, Art History. "Temi imperiali nell'iconografia papale del Cinquecento."

Arnaldo Morelli, Conservatorio 'O. Respighi,' Latina, and Università della Calabria, Cosenza, Musicology. "L'organo in Italia nel Rinascimento: funzione, prassi, repertorio."

Michael Rocke, Villa I Tatti, History. "Edition and Translation of Italian Texts Related to Homoeroticism (14th-17th centuries)."

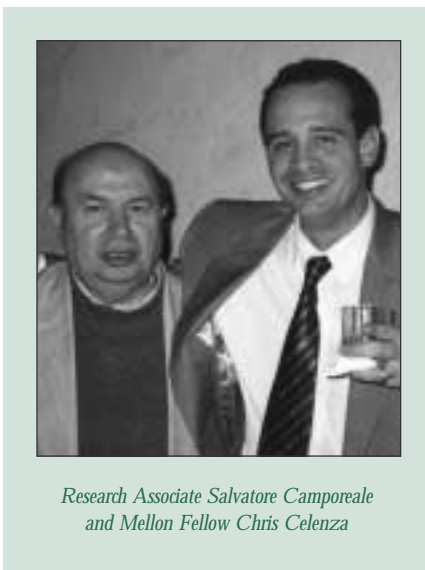
Massimiliano Rossi, Università di Lecce, Art History. "Le genealogie 'fantastiche' dei Medici: politica letteraria e figurativa granducale tra Cinque e Seicento."

Silvana Seidel-Menchi, Università di Trento, History. "1. Storia interna della Congregazione dell'Indice. 2. I processi matrimoniali degli archivi ecclesiastici italiani."

Marco Spallanzani, Università di Firenze, History. "Hispano-Moresque Pottery in Renaissance Florence."



Robert Lehman Fellow Maureen Miller.



Research Associate Salvatore Camporeale and Mellon Fellow Chris Celenza

Letter from Florence

Continued from page 1

Kristeller, as our General Editor. He has been untiring in his efforts to get this series launched and in his insistence on the highest scholarly and editorial standards for it. His distinguished editorial board is comprised of Michael Allen, Brian Copenhaver, Albinia de la Mare, Claudio Leonardi, Walther Ludwig, Nicholas Mann, and Silvia Rizzo; the late, eminent Jozef Ijsewijn also served on this board until his recent death. There is, as well, a considerably larger Advisory Committee of leading Renaissance scholars, most of them former Fellows, whose function is to suggest texts for publication and possible editors and to help determine the developing shape of the series.

If this first new venture has been the product of many hands, the second one I have to announce has been created single-handedly by a member of the Berenson Library staff. Although she has been here only a very short time, our new Reference Librarian, Simone Schenirer, is already revered by users of the library, for she has set new standards of helpfulness, resourcefulness, and public service. To our collective dismay, she is going to be obliged, because of family reasons, to return to her native New Zealand this autumn. I can assure you, she will be much missed at I Tatti. She will, however, have left us the most superb parting gift. For she has created a comprehensive electronic guide for Renaissance scholars, which all of us will find invaluable. Bringing together from Harvard's HOLLIS and from the Internet generally a wide variety of medieval and Renaissance electronic resources, she has assembled them into one network, where they can be quickly and easily consulted. The working title for this network is BERN (*Berenson Electronic Resource Network*), and it can be accessed from the Villa I Tatti homepage (<http://www.vit.firenze.it/>), by clicking first on Biblioteca Berenson and then on BERN.

BERN uses web technology and also provides a link to the IRIS cata-

logue. Like all electronic tools, it is dynamic and will be continually updated. BERN contains medieval and Renaissance resources by subject (Interdisciplinary; Art, Art History, & Architecture; History; Literature; Music; Philosophy, Theology, & Religion; Science, Technology, & Medicine) and provides links to Harvard databases, WWW databases, metasites, electronic journals (including JSTOR and Project MUSE), electronic texts & images, people & organizations, and libraries & archives. If one is looking for a specific resource, one can go directly to "Databases A-Z." BERN also includes an electronic reference collection and information on Internet search engines and Internet tutorials.

As you can easily see, this splendid tool will facilitate research in a major way. Not surprisingly, right now the largest portion of entries is anglophone, but additional entries for other nationalities and languages are bound to increase rapidly. As you use BERN and explore its almost boundless capacities, please be sure to let us know if you are aware of a resource we have not included; for, of course, we are eager to make it as comprehensive as we can. Only the other day, for example, while reviewing the contents of BERN, I suggested the inclusion of PERSEUS, and I'm sure many of you will have similar additions you will wish to propose. For the moment, I urge you simply to experiment with BERN, to discover what a phenomenally rich resource it is already.

Although I Tatti's *raison d'être* is its fellowship program, towards which our greatest efforts and resources are directed, and although that must always be our top priority, it seems to me, as it has to my predecessors, that an institution of this eminence also has obligations to Renaissance scholarship generally. It was in recognition of those obligations that Myron Gilmore started our publications program and Craig Smyth our biennial journal, *I Tatti Studies*. More recently, the highly successful Florentine library consortium, IRIS, was initiated by I Tatti. It is now in further acquittal of our responsibili-

ties to the international community of scholars that we offer, for the benefit of Renaissance studies everywhere, the *I Tatti Renaissance Library* and the *Berenson Electronic Research Network*.

✿ Walter Kaiser
Director
August, 2000



THE I TATTI RENAISSANCE LIBRARY

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■ THE BIBLIOTECA BERENSON ■

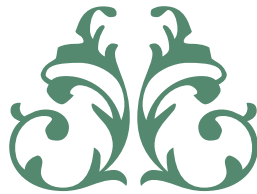
And the IRIS Consortium of Art History and Humanities Libraries in Florence

<http://www.iris.firenze.it>

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This has been an especially rewarding year for the Biblioteca Berenson, both in terms of acquisitions and the on-line catalogue. In the fall we began a major endeavor to create an on-line database of the library's remarkable collection of auction catalogues. For Mr. Berenson, sales catalogues constituted a basic working tool, both in his activity as an art collector and consultant to other collectors and dealers and for his scholarship. The large number of catalogues he accumulated date from the early 1800s on and range in subject from Old Master paintings, drawings, and prints to European sculpture, ceramics, and decorative arts, from antiquities, musical instruments, and books and manuscripts to Islamic and Oriental art objects, textiles, and carpets. The collection includes many catalogues that are either rare or unique. It is also growing steadily, currently counting some 15,000 items. Unfortunately, up to now the lack of an adequate inventory or finding aid, even in card format, has severely hampered access to these important resources.

Our current project aims to create an online catalogue of the entire collection which will provide multiple access points to the materials—by auction house, date and place of sale, title, owner(s) or provenance, and subject(s). Since the work began in late 1999 roughly half of the collection has already been cataloged, and at the present rate the project will be completed in the coming year. Sometime in the fall of 2000, this catalogue will be made available online through the IRIS public-access catalogue, in a separate database called SAL (<http://www.iris.firenze.it>). This project has been made possible thanks to a generous gift from Mr. and Mrs. Treacy Beyer which has enabled us to employ two skilled assistant cataloguers on a temporary basis. Caitlin Tillman, with an M.S. in Information and Library Studies from the University

of Michigan, worked for eight months before having to return to America. The project continues with Manuela Michelloni, who holds a *laurea* in Conservazione dei beni culturali from the University of Udine and also has specialized library training. Both Caitlin and Manuela have made fine progress, and thanks to their dedication and hard work we shall finally be able to make these unique resources fully accessible.



Readers of the Newsletter who have recently consulted the IRIS online catalogue will have found considerable changes in its appearance and functioning. Introduced experimentally in March, the new Aleph500 web version of the catalogue soon definitively replaced the older version. Placing this new version online completed the long and complex process of "migrating" the bibliographic catalogue to the consortium's upgraded systems software. In mid-December all work on the catalogue stopped and the transfer of data began. Over the following weeks, systems technicians conducted repeated tests to verify that all the data had successfully migrated. In January and February the consortium's librarians received training in the use of the new Windows-based software, and then gradually, after a more than two-month interruption, online acquisitions and cataloguing operations fully resumed.

Aleph500 provides new features that facilitate or speed up acquisitions and cataloguing procedures, and on the whole we're happy with the results. Users of the public-access catalogue have, unfortunately, been less than enthusiastic, as this version is undeniably

more complicated and still has some bugs to be worked out. Yet here, too, the upgraded version has some helpful new attributes. There are more search options, for example, and it is possible to reorganize and manipulate the results of searches in various ways; one can now also save bibliographical records on disk or e-mail them. The consortium hopes soon to implement other useful new functions, such as the display of holdings information for journals and multi-volume works, and in general will be working to make the web version as "user-friendly" as possible.

Despite the two-month work interruption during the migration to Aleph500, the pace of acquisitions and cataloguing activity remained surprisingly high this year—indeed, this is probably a record-breaking year for these aspects of the library's work. In part this is due to the useful new features of the Aleph500 program itself, but above all it is thanks to the flexibility, quick learning ability, and dedication of staff members Amanda George, Kathy Bosi, Valerio Pacini, and Stefano Corsi, all of whom work intensively with the new program.

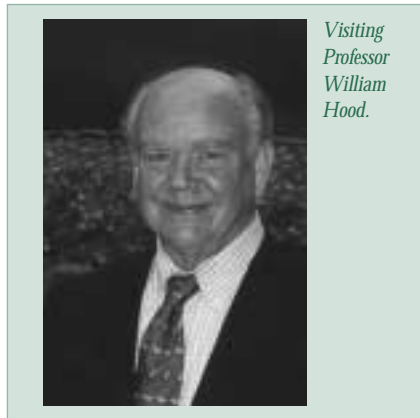
Orders placed for the main library increased from 1,265 titles last year to 1,361 this year, while the Morrill Music Library acquired another 255 monographs and scores plus several hundred items on microfilm and CD recordings. In addition, 488 books, offprints, and auction catalogues arrived as gifts or through exchanges—for which we again offer our wholehearted thanks. Altogether, 2,771 new titles were acquired, which almost certainly represents an all-time annual high for the Berenson library. The work of cataloguing these new items as well as previous materials also sped along. Altogether, considering books, new periodicals, scores, and works on microfilm as well as sales catalogues, a total of 7,859 items were added to the library catalogue this year, an impressive accomplishment with no precedent here. The number of

actual volumes newly added to the shelves, including bound periodicals, comes to nearly 3,000, also a single-year record. The size of the library's entire catalogued collection has now reached 118,374 volumes.

Some of the more significant recent acquisitions in the main library include the *Opera omnia* of Nicholas of Cusa (Hamburg: F. Meiner, 1959-); the *Sämtliche Werke* of Johannes Reuchlin (Stuttgart-Bad Cannstatt: Frommann-Holzboog, 1996-); the *Opera omnia* (ed. minor) of Iohannes Duns Scotus (Alberobello: AGA, 1998-); Florent A. Tremblay, *Bibliotheca grammaticorum = Bibliography of Grammatical Writings* (Lewiston: E. Mellen Press, 1996-); the 100-volume reprint edition of *Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX* (Bologna: Commissione per i testi di lingua, 1968), and Paul Oskar Kristeller's *Iter Italicum* on CD-ROM (Leiden: Brill, 1996). Five new subscriptions to scholarly journals were also added: *Accademia: Revue de la Société Marsile Ficini* (1999-); *Annual of Medieval Studies at the CEU* (1995-), on exchange from the Department of Medieval Studies of the Central European University; *De strata francigena: Studi e ricerche sulle vie di pellegrinaggio del medioevo* (1993-); *Geographia Antiqua: Rivista di geografia storica del mondo antico e di storia della geografia* (1992-); and *Museo Stibbert - Firenze* (1999-).

We were also especially pleased, as part of our on-going program to fill *lacunae* in important journals, to have acquired 128 volumes of back issues of the *Archivio storico italiano*, thereby completing our run of this fundamental periodical, and to have ordered 143 volumes of the *Giornale storico della letteratura italiana*, due to arrive this fall, to complete our holdings of this journal. I would like to add a special word of thanks to Visiting Professor Bill Hood, who shared his expertise, along with his delightful company, in service on the Acquisitions Committee this year.

As anticipated in last year's Newsletter, early in the year we formed the new Oriental and Islamic Collection,



Visiting
Professor
William
Hood.

which brings together the marvelous resources in these areas accumulated mainly by Mr. Berenson and enhanced by later additions. After remodeling of the Gioffredi house was completed, some 6,000 books and periodicals on Islamic or Asian subjects were moved from throughout the library and house into the collection's handsome new quarters. Comments have been very positive, and already the collection has attracted specialists in Oriental studies who have begun to explore its treasures. In addition to providing better access to these unique resources, the library has gained a much-needed cataloging office, while the reading room is doubling as a space for staff meetings.

Lastly, in March Simone Schenirer replaced Ilaria della Monica, on maternity leave till the autumn, as Reference Librarian. Holding an M.A. in Italian from the University of Auckland and a Library Studies Certificate from Wellington, Simone worked for thirteen years at the Library of the University of Auckland, where she specialized in Information Services. As Walter Kaiser has already written in his *Letter from Florence*, Simone has made a special effort to improve the library's information services, and in this connection she has compiled an extremely useful guide to online resources of interest to Renaissance scholars. The guide, which for now we are calling BERN - *Berenson Electronic Resources Network*, is accessible through the I Tatti web site.

✿ Michael Roche
Nicky Mariano Librarian



IRIS

On May 12 the IRIS consortium sponsored a conference called "IRIS e la cooperazione bibliotecaria al servizio degli studi umanistici" (IRIS and cooperation among libraries in the service of humanistic studies), held in the beautifully restored 17th-century Magliabechi reading room of the Uffizi library. The conference aimed in part to introduce IRIS to the academic and library communities and, more importantly, to discuss resource-sharing and other forms of cooperation as well as the experience of IRIS and similar networks in the context of developments in information technology and libraries generally. Previous and current presidents Walter Kaiser and Michele Ciliberto spoke about the aims and potential of IRIS, and numerous library professionals from Italy and elsewhere, including former Director of the Biblioteca Berenson Assunta Pisani, delivered more specialized papers. The conference succeeded in raising awareness of IRIS's activities, attracting potential new members, and establishing or strengthening ties to other libraries throughout Italy, laying the groundwork perhaps for other collaborative ventures in the future.



RECENT ACQUISITIONS

BOOKS BY FORMER FELLOWS

Among 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 or an oversight, your volume is not listed.

Alessandro Arcangeli (VIT'99). *Play and Health in Medical Literature*. Hilversum: Verloren, 1999.

Carmen Bambach (VIT'97). *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600*. Cambridge: Cambridge Univ. Press, 1999.



Former Fellows Joanna Woods-Marsden and Beverly Brown return to I Tatti for a lecture.

James H. Beck (VIT'68, '72, '83, '91, '93). *Three Worlds of Michelangelo*. New York/London: W.W. Norton & Co, 1999.

Daniel E. Bornstein (VIT'90) ed. & trans. *Life and Death in a Venetian Convent: The Chronicle and Necrology of Corpus Domini, 1395-1436*. Chicago: Univ. of Chicago Press, 2000.

Bruce Boucher (VIT'85). *Italian Baroque Sculpture*. London: Thames & Hudson, 1998.

Alison Brown (VIT'86, '91, '98). *The Renaissance*. London/New York: Longman, 1999.

Andrew Butterfield (VIT'94). *Masterpieces of Renaissance Sculpture: An Exhibition of Sculpture from the Collection of Michael Hall, Esq.* New York: Salander-O'Reilly Galleries, 2000.

Christopher Celenza (VIT'00). *Renaissance Humanism and the Papal Curia: Lapo da Castiglionchio the Younger's De curiae commodis*. Ann Arbor: Univ. of Michigan Press, 1999.

Giovanni Ciappelli (VIT'94) and Patricia Lee Rubin (VIT'87, '90, '93, '97) eds. *Art, Memory, and Family in Renaissance Florence*. New York: Cambridge Univ. Press, 2000.

Samuel K. Cohn (VIT'89, '94). *Creating the Florentine State: Peasants and Rebellion, 1348-1434*. Cambridge: Cambridge Univ. Press, 1999.

Stefano Corsi (staff) et al contributors. *Michelangelo: grafia e biografia di un genio*. Milano: Biblioteca di via Senato Edizioni, 2000.

Laura Corti (VIT'85-'00) ed. *Lungo il tragitto crociato della vita*. Venezia: Marsilio Editoriale Generali, 2000.

Janet Cox-Rearick (VIT'62, '63, '76, '91). *Giulio Romano, Master Designer: An Exhibition of Drawings in Celebration of the Five Hundredth Anniversary of his Birth*. New York: Hunter College CUNY, 1999.

Iliaria Della Monica (staff), Riccardo Spinelli (VIT'94), Massimiliano Rossi (VIT'93, '98-'00) contributors. *Bartolomeo Bimbi: un pittore di piante e animali alla corte dei Medici*, Silvia Meloni Trkulja and Lucia Tongiorgi Tomasi, eds. Firenze: Edifir, 1998.

Georges Didi-Huberman (VIT'88). *Ouvrir Vénus: Nudité, rêve, cruauté. L'image ouvrante*. Paris: Gallimard, 1999.

Luciano Bellosi with Margaret Haines (VIT'76, '88-'00). *Lo Scheggia*. Firenze/Siena: Maschietto e Musolino, 1999.

Gábor Hajnóczi (VIT'86) trans. & ed., L.B. Alberti *A festészetről. Della pittura 1436, Fordította, a bevezető tanulmányt és a jegyzeteket írta*, Balassi Kiadó, 1997.

John Henderson (VIT'84, '94). *Pietà e carità nella Firenze del basso Medioevo*. Firenze: Le Lettere, 1998.

Paul Hills (VIT'90). *Colore veneziano: pittura, marmo, mosaico e vetro dal 1200 al 1550*. Milano: Rizzoli, 1999. And *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550*. New Haven/London: Yale Univ. Press, 1999.

Megan Holmes (VIT'97). *Fra Filippo Lippi: The Carmelite Painter*. New Haven/London: Yale Univ. Press, 1999.

Peter Humfrey (VIT'88, '91). *Giovanni Battista Moroni: Renaissance Portraitist*. Fort Worth: Kimbell Art Museum, 2000.

Christiane Klapisch-Zuber (VIT'86). *L'ombre des ancêtres: Essai sur l'imaginaire médiéval de la parenté*. Paris: Fayard, 2000.

Isabella Lazzarini (VIT'00), ed. *Carteggio degli oratori mantovani alla corte sforzesca (1450-1500)*. Roma: Ministero per i beni e le attività culturali, Ufficio centrale per i beni archivistici, 1999.

Silvio Leydi (VIT'97). *Il Cinquecento*. Milano: Nodo Libri, 1999.

Silvio Leydi (VIT'97). *Sub umbra imperialis aquilae: immagini del potere e consenso politico nella Milano di Carlo V.* Firenze: L.S. Olschki, 1999.

Thomas F. Mayer (VIT'93). *A Reluctant Author: Cardinal Pole and his Manuscripts*. Philadelphia: American Philosophical Society, 1999.

John M. Mcmanamon (VIT'86). *Pierpaolo Vergerio the Elder and Saint Jerome: An Edition and Translation of "Sermones pro Sancto Hieronymo."* Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 1999.

Naomi Miller (VIT'85). *Mapping Cities*. Seattle: Univ. of Washington Press; Boston, MA: Boston University Art Gallery, 2000.

Luca Molà (VIT'99). *The Silk Industry of Renaissance Venice*. Baltimore: The Johns Hopkins Univ. Press, 2000.

Marina Montesano (VIT'99). *"Supra acqua et supra ad vento". "Superstizioni", Maleficia e Incantamenta nei predicatori francescani osservanti (Italia, sec. XV)*. Roma: Istituto Storico Italiano per il Medio Evo, 1999.

John O'malley (VIT'67, '68). *Trent and All That: Renaming Catholicism in the Early Modern Era*. Cambridge: Harvard Univ. Press, 2000.

David M. Posner (VIT'95). *The Performance of Nobility in Early Modern European Literature*. Cambridge: Cambridge Univ. Press, 1999.

Marco Praloran (VIT'92). *Tempo e azione nell'Orlando Furioso*. Firenze: Leo S. Olschki, 1999.

Odile Redon (VIT'91, '94). *Lo spazio di una città: Siena e la Toscana meridionale (secoli XIII-XIV)*. Siena: Nuova immagine editrice/Roma: Viella, 1999.

Patricia Lee Rubin (VIT'87, '90, '93, '97) and Alison Wright (VIT'97). *Renaissance Florence: The Art of the 1470s*. London: National Gallery Publications, 1999.

Alfredo Stussi (VIT'84). *Tra filologia e storia: studi e testimonianze*. Firenze: Olschki, 1999.

Mikolaj Szymanski (VIT'85) critical edition of Tommaso Aldobrandini's *Commentary to Aristotle's Politics*. Warsaw: Wydawnictwo Formica, 1999.

Sergio Tognetti (VIT'01). *Il Banco Cambini: affari e mercati di una compagnia mercantile-bancaria nella Firenze del XV secolo*. Firenze: Olschki, 1999.



NEWS
FROM
THE MORRILL
MUSIC LIBRARY

Last year the Morrill Music Library began a record library at Villa I Tatti with a donation from the International Foundation in honor of F. Gordon and Elizabeth Morrill. The collection now holds some 370 CDs of medieval, Renaissance, and early Baroque music, from plainchant and the earliest polyphony to the late works of Monteverdi. The Music Library has welcomed gifts of CDs from performers who have made use of the library's holdings of scores, early printed music, and manuscripts in preparing their recordings. Recent donations include Marco da Gagliano's *Missa in Assumptione Beatae Mariae Virginis*, and Adriano Banchieri's *Vespro per la Madonna*, both recorded by the ensemble **L'Homme Armé**; Giovanni Bassano's *Motetti, madrigali et canzoni francese*, recorded by **Musica Figurata**; Carissimi's *Missa a tre voci*, recorded by the **Consortium Carissimi**, the *Responsori per la Settimana Santa* by the Florentine composer Francesco Corteccia, recorded by the **Cantori di San Lorenzo**, and a *Baroque Keyboard Recital* by Christopher Stenbridge and Ella Sevsikh. The Florentine group **Modo Antiquo**, which has achieved the distinction of being nominated twice for Grammy awards for their recordings of Corelli and Vivaldi, donated their most recent records, *La musica dei Crociati* and *Carmina burana*.

Current interest in the music of women's religious establishments is reflected in a recording donated by former music Fellow Alessandra Fiori (VIT'93) and member of the **Cappella Artemisia**: *Rosa mistica: musiche nei monasteri femminili lombardi del '600*. Alessandra Fiori also performs with the

ensemble **Acantus**, formerly **Sine Nomine**, which has recently recorded a collection of simple polyphony for the prestigious English label Gimmell. Former Fellow Peter Urquhart (VIT'89) has sent several CDs of music by Josquin, Busnois, Gombert and Ockeghem recorded by the **Capella Alamire** under his direction. A recording of Josquin's secular compositions was donated by Nicholas Routley who directs the Sydney ensemble **The Song Company**. (Routley will be a Visiting Professor here in 2000/2001.) Pedro Memelsdorff, the director of **Mala Punica**, gave a recent recording of the complete motets of Johannes Ciconia, along with their other CDs of music from the *Ars nova* period. The London-based ensemble **Orlando Consort** sent their new record **The Saracen and the Dove**, in which they perform the repertoire heard at Villa I Tatti on the occasion of their memorial concert for Nino Pirrotta in October of 1998. It is hoped that scholars and performers alike will continue to contribute to this collection. Besides its importance for the study of performance practice, the recordings give pleasure to the whole of the I Tatti community.

Recent acquisitions for the Music Library include a facsimile of the Codex J.II.9 from the Biblioteca Nazionale Universitaria of Turin, a major source of late medieval polyphony. Apparently brought from the royal court of Cyprus by Anne de

Lusignan on her marriage to Louis of Savoy, the manuscript contains plainchant for Office and Mass, polyphonic settings of the Mass Ordinary, motets and French songs. This color reproduction, published in Lucca in the series *Ars nova*, was bought with funds given by Melvin Seiden in honor of F. Gordon and Elizabeth Morrill.

Other recent acquisitions, also bought with funds given by Melvin Seiden, include microfilms of 237 books of early printed music from the library of Christ Church, Oxford. The collection includes a great many rare and often unique items, for the most part dating from the late 16th and early 17th centuries, and is an outstanding addition to the substantial microfilm holdings of original sources of music by Italian Renaissance composers in the Morrill Music Library.

Gifts to the Music Library this year included the fifth edition of *A History of Western Music*, and the third edition of the *Norton Anthology of Western Music*, accompanied by the *Norton Recorded Anthology of Western Music*, edited and donated by Visiting Professor Claude Palisca. The Slovenian Academy of Sciences and Arts sent 23 scores from the series *Monumenta artis musicae sloveniae*, containing works by Slovenian composers of the Renaissance and early Baroque.

✿ Kathryn Bosi
Music Librarian



This year's musicologists,
Visiting Professor Claude
Palisca and Gould Fellow
Tom Brothers.

JANIS BELL (VIT'90) recently participated in the Denison-Kenyon Mellon Program for enhanced learning through collaboration with technology. This joint project between Kenyon College, where Bell is Professor of Art History, and Denison University is the result of a grant from the Andrew W. Mellon Foundation to support the use of technology in the classroom. Bell and her colleague Adam Donaldson have prepared an informational web site on the use of digital images that has links to useful sites on image technology, database management, and storehouses of digitized images that can be used for teaching and research. (<http://enhanced-learning.org/mellon/rsrc/visual/index.html>) Bell has also started work on a pilot project on Leonardo da Vinci's Treatise on Painting (<http://www2.kenyon.edu/leonardo/>).

LADISLAV DANIEL (VIT'89), has recently been named the Director of the Collection of Old Masters at the National Gallery in Prague, a post he also held in 1992. In 1998 he became Professor of Art History at Palacky University, Olomouc. His work includes the exhibitions *Between the Eruption and the Plague: Painting in Naples from 1631 to 1656* (Prague), *The Venetians: Painting of the 17th and 18th Centuries from Czech and Moravian Collections* (Prague and Trieste). In 1999 he was made "Cavaliere Ufficiale dell'Ordine al Merito della Repubblica Italiana" for his research and extensive publications on 17th and 18th century Italian art. He is now preparing two exhibitions: *Ultimi fiori del Medioevo: dal gotico al Rinascimento in Moravia e nella Slesia*, for the Palazzo Venezia in Rome in 2000 and, in 2001, the inaugural exhibition for the restored Wallenstein Palace - the Senate of the Czech Republic - named *I Fiorentini: L'arte dal '500 al '700 dalle collezioni ceche*.

NEWS FROM THE BERENSON FOTOTECA, COLLECTION AND ARCHIVE

I am delighted to report a notable increase in the number of scholars from all over the world coming to use the resources of the Berenson Archive and Fototeca. These resources are becoming richer with each passing year. Indeed, we are very happy to say that this year some 2,700 new photographs have been added to the Berenson Fototeca. Of these, scholars and collectors gave 630, and the remainder was purchased.

Most of these new acquisitions, which concentrate on 13th- to 16th-century works of art and fresco cycles in central Italian museums, churches, and convents, were taken by the very skilled photographer Roberto Sigismondi of Rome. In addition, we have completed the documentation of Italian painting from the 13th to the 16th century conserved in the Gemäldegalerie, Berlin, which we began last year. Recently, we started a long-term project to acquire photographs of drawings from the Gabinetto Disegni e Stampe degli Uffizi. This complicated project has already reaped rewards of great interest to our Fellows.

Conservation in the Fototeca moves ahead each year. In addition to substituting old folders with acid-free ones and separating the strictly photographic material from works on paper, a number of badly damaged photographs have been sent for repair to two talented young restorers, Carla Gambacorta and Pamela Picchetta (Fotocartarestauri). I am very pleased with the outstanding results of their

work, which have saved a number of images from certain loss. We hope to be able to continue this project because many precious photographs are in need of repair.

Conservation is, of course, of equal importance to the Berenson Collection as a whole. Two small tapestries have recently been restored. The first, which is probably a Flemish 16th-century piece showing the figure of Fortune, has recovered its exaggerated coloring and legibility. The second, a beautiful border fragment, probably from the end of the 16th century, was badly moth-eaten. In addition to its beauty, it has particular significance to the collection; Mr. Berenson used it to decorate the back of his desk.

Scholars using the Berenson Archive are discovering a wealth of unedited material. In November 1999, I Tatti acquired a collection of letters written between 1951 and 1957 by Bernard Berenson to Mally Dienemann, the widow of Max Dienemann, chief rabbi of Offenbach in Germany. Towards the end of his life, Berenson thought deeply about his Jewish roots. This purchase completes the decade-long exchange of letters between these two intellectuals, much of which concerns a friendly debate about God and Christianity.

✻ Fiorella Gioffredi Superbi
Agnes Mongan Curator of
the Fototeca Berenson

Curator of the Berenson Collection
and Archive

A last-minute surprise for the Fototeca recently arrived in the form of a gift from Craig Hugh Smyth, former director of I Tatti (1973-1985), for which we are particularly grateful. This personal collection consists of an interesting group of photographs of mostly Italian 15th- and 16th-century drawings, paintings, and frescoes. The gift consists of some 3,000 photographs and other images (including a few postcards, slides, and negatives) which amply illustrate the wide interests of this scholar. These photographs, the vast majority of which are identified, will be kept together as the "Smyth Collection" and will greatly enrich the Fototeca.



NEW FELLOWSHIP AVAILABLE

The American Council of Learned Societies (ACLS), with the generous assistance of the Andrew W. Mellon Foundation, has announced a new program of support for the advancement of scholarly work and intellectual growth for scholars in the humanities and related social sciences who have recently received tenure. These fellowships have been named for Frederick Burkhardt, president *emeritus* of ACLS. Nine research centers for advanced study, of which I Tatti is one, have been chosen as residential centers for Burkhardt Fellows. Eligible candidates must have received tenure within the last five years. Scholars wishing to apply for a Burkhardt Fellowship at I Tatti should follow the regular I Tatti fellowship guidelines (contact either the Florence or Cambridge office for the information sheet and application form – addresses on the front of this newsletter). Applications will first be reviewed by the I Tatti Advisory Committee who will make a nomination to ACLS for confirmation. Awards will be announced in February. Further details can be obtained directly from the American Council of Learned Societies, 288 East 45th Street, New York, NY 10017-3398, <http://www.acls.org>. Tel (212) 697-1505, Fax (212) 949-8058.



FORMER FELLOWS UPDATE

JOHN MONFASANI (VIT'74,'83), Professor of History at SUNY, Albany, is currently the Executive Director of the Renaissance Society of America. In 1994 he published a volume of collected articles entitled *Language and Learning in Renaissance Italy*. A second collection, *Byzantine Scholars in Renaissance Italy*, was published in 1995. A third volume is being planned for press. Monfasani continues to work on his multi-volume study of the Plato-Aristotle controversy of the 15th century. He projects the first volume will be completed by the end of 2000. He has also recently completed an Internet course on Western Civilization, Part I, published by the Digital Learning Interactive, Medford, MA.

M. MICHÈLE MULCHAHEY (VIT'99), Professor of Theology and Medieval Studies, at Fordham University, was formally awarded the prestigious Mediaevalium Studiorum Doctor (M.S.D.) - summa cum laude - granted by the Pontifical Institute of Mediaeval Studies in Toronto, last year. Only twelve have ever been awarded. After being invited to stand for the degree by the Institute Council, Mulchahey wrote "*First the Bow is Bent in Study . . .*" *Dominican Education Before 1350*, which she defended in 1996. The Institute published the book in 1998. Mulchahey finally received the degree, her sixth, in formal convocation last October. She is currently working on a book on Jacopo Passavanti and Santa Maria Novella, about Dominican life, learning, and art in *Trecento* Florence.

FLORENCE GOULD FOUNDATION KICKS OFF LIBRARY CAMPAIGN

In Walter Kaiser's *Letter from Florence*, he states that "I Tatti's *raison d'être* is its fellowship program." There is no question that at the core of the fellowship program are the resources we are able to offer the Fellows through the Biblioteca Berenson. This library has grown exponentially since Mr. Berenson left some 50,000 volumes to Harvard University, and like all good libraries, it needs to continue this growth, both by strengthening weak areas and by buying new publications. The Fellows come to I Tatti to do research in any aspect of the Italian Renaissance, whether it is the history of music, science, or economics, or the history of literature, thought, art or architecture. The Biblioteca Berenson must provide for their needs. Over the next two or three years we shall be seeking a number of new book funds at the level of \$100,000 each, and we are also looking for funding to fill in the *lacunae* in various areas of the collection. The Harvard Center particularly wishes to thank the trustees of the FLORENCE GOULD FOUNDATION who, in addition to their support of the fellowship program and the Scholars Court project, have very generously given us seed money towards this new fundraising venture. The Florence Gould Foundation has not only established one of these new book funds, but they have also pledged \$250,000 over the next five years to help us purchase older material in the areas where the Library's holdings remain weak and to build systematically a collection that thoroughly supports research in all fields and in all regions of Italy.

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

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1999/2000 academic year. Institutional affiliation is not given for members of I Tatti's 1999/2000 academic community.

A two-day seminar, "I processi matrimoniali degli archivi ecclesiastici italiani," organized by Research Associate SILVANA SEIDEL-MENCHI. This was the fourth in a biannual series partially sponsored by the University of Trent.

NICHOLAS MANN, (*Warburg Institute*), "Petrarch: A Life of Letters."

NICHOLAS MANN, "Petrarch's Theory and Practice of Imitation."

GERALDINE ALBERS (*restorer*), "Un affresco ritrovato: Daniele da Volterra e Pellegrino Tibaldi. Storia, restauro e tecnica del distacco degli affreschi rinascimentali."

RONALD WITT (VIT'69, *Duke University*), "In the Footsteps of the Ancients: The Origins of Italian Humanism from Lovato de Lovati to Leonardo Bruni, 1250-1420."

MAUREEN MILLER, "Architecture, Representation, and Presence: Alessandro de' Medici's New Façade for the Archiepiscopal

Palace of Florence (1581-1584)."

CHRISTOPHER CELENZA, "Between Scylla and Charybdis: Diachronicity and Synchronicity in the Interpretation of Renaissance Humanism."

STEPHEN CAMPBELL, "Reading, Collecting, and the Renaissance *Studiolo*."

STANKO KOKOLE, "*Forma Veneris* and *Forma Martis*: Reflections on Conception and Perception of Mythological Imagery in the Early Renaissance."

WILLIAM E. HOOD, "Michelangelo's Models: Crafting the Sistine *Ignudi*."

Half day work seminar for current appointees:

GEORGIA CLARK, "Aspects of Urbanism in 15th-century Bologna."

ALESSANDRA MALQUORI, "La Tebaide degli Uffizi: Tradizioni letterarie e figurative per l'interpretazione di un tema iconografico."

STEPHEN MILNER, "Issues in the reconstruction of an artistic patrimony: Pistoia, 1450-1500."

MARCO VILLORESI, "Un autore ritrovato: Leonardo di Francesco Benci (1445- dopo il 1523)."

LUCA BOSCHETTO, "Come funzionava la Mercanzia: Percorsi e strategie di ricerca tra le carte processuali del '400."

LAWRIN ARMSTRONG, "Usury and conscience: Angelo Corbinelli's testament of 1419."

ISABELLA LAZZARINI, "La prassi diplomatica italiana nell'età della Pace di Lodi: ipotesi per una comparazione."

JESSIE ANN OWENS (VIT'80, *Brandeis University*). "Lessons from the Composer's Workshop."

FORMER FELLOWS UPDATE

RICHARD SHERR (VIT'83) has been named the Caroline L. Wall Professor at Smith College. His recent publications include the final volumes of the 30-volume series *The Sixteenth-Century Motet* (New York: Garland, 1987-2000); *Music and Musicians in Renaissance Rome and Other Courts*, Variorum Collected Studies Series (Aldershot: Ashgate, 1999); *Papal Music and Musicians in Medieval and Renaissance Rome* (Oxford: Oxford Univ. Press, 1998) of which he was the editor, and articles in *The Encyclopedia of the Renaissance* (New York: Scribners 1999), edited by Paul F. Grendler (VIT'71,'72).



Geraldine Albers
hugs Liliana Ciullini
after her lecture.



Nicholas Mann before his lecture.

NICHOLAS MANN

On Thursday, 7 October 1999, Dr. Nicholas Mann, director of the Warburg Institute, London, visited I Tatti to present the major autumn lecture, entitled "Petrarch: A Life of Letters." In what all agreed was a brilliant and exciting lecture, Dr. Mann spoke about Petrarch and his letters, offering a well-contextualized analysis of Petrarch's *Epistolario*. On this topic he also brought to bear his specialized

knowledge of Petrarch's *Bucolicum carmen*, on which he is engaged in a lengthy study. The lecture was a combination of wide-ranging erudition and synthesis with precise philological acumen. Dr. Mann set forth an intriguingly nuanced interpretation of Petrarch's conception of imitation and identity but also shared with the group the discovery of a hitherto ignored but important manuscript in the Bodleian Library. There was a magnificent reception following the talk, and later

that evening a small dinner was held for Dr. Mann at I Tatti, where certain Fellows whose disciplinary interests matched up well with his were also present. The following day, Dr. Mann again gave generously of his time and offered an in-house seminar on the concept of *imitatio* in Petrarch, a notion on which he had touched in the larger lecture. He offered a meticulous examination of various important Petrarchan passages and generously invited group participation. How could one, as a Renaissance thinker, reconcile the need to imitate the ancients with the equally pressing concern of being an original thinker? How to maintain individuality while remaining true to the classical ideal? These sorts of questions were central, implicitly or explicitly, in the thought of many Renaissance thinkers; to examine them in the thought of Petrarch, the originator of many humanist trends, was especially important and illustrative of a set of important dynamics which would continue throughout the Renaissance.

Christopher S. Celenza
Ahmanson Fellow

FORMER FELLOWS UPDATE

VICTOR COELHO (VIT '98) is the year 2000 recipient of the Noah Greenberg Award presented by the American Musicological Society for a recording and CD-ROM of the music for the Medici wedding of 1608. The recording will be made with the Complesso Barocco, directed by Alan Curtis, and will include an enhanced component that will provide a history of the event, a reconstruction of the sources, and an analysis of the music and staging.

BETTE TALVACCHIA (VIT'96), who in 1999/2000 was a Member of the Institute for Advanced Study, School of Historical Studies, Princeton, is

working on a translation of Anton Francesco Doni's treatise, *Disegno*. She is also collaborating with FRANCESCO SBERLATI (VIT'96) on a commentary to the 16th-century text, which Sberlati is editing. In November 1999, Talvacchia presented a paper, "The Fragments of *I modi* in the British Museum," at the symposium accompanying the *Giulio Romano Master Designer* exhibition at Hunter College, CUNY. JANET COX-REARICK (VIT'63,'76) was the organizer and curator of this exhibition. Talvacchia's papers will be published later this year in a forthcoming volume of *Quaderni di Palazzo Te*, with an introduction by Cox-Rearick.

RONALD G. WITT (VIT'69), Professor of History at Duke University, has recently published *In the Footsteps of the Ancients': The Origins of Humanism from Lovato to Bruni*, Leiden: Brill. This monograph traces the beginnings of humanism in poetry and its gradual penetration of other Latin literary genres, and through stylistic analyses of texts, the extent to which imitation of the ancients produced changes in cognition and visual perception. Last year, Witt was Director of the Associated Colleges of the Midwest program in Florence. In December he gave a lecture at I Tatti on the subject of his recent book.





Towards the end of March, the Renaissance Society of America held its annual meeting in Florence. The papers and sessions covered not just the Italian Renaissance, but the period in Europe as a whole. Nonetheless, some 97 of the participants, those who gave papers or organized sessions, were former I Tatti Fellows, speaking on various aspects of the Italian Renaissance. The culminating event of the week was a cocktail party held in the gardens at I Tatti. Despite the gray skies, almost 500 people came to mingle on the terraces under large, white marquees and in the Myron and Sheila Gilmore Limonaia. Many former Fellows who had not returned in a number of years were present, and it was a great pleasure to greet so many old friends again.

The Harvard Center is very proud to announce that the three major prizes awarded by the RSA last year went to former I Tatti Fellows. Geraldine A. Johnson (VIT'99) won the William Nelson Prize for the Best Article of 1999 in *Renaissance Quarterly*



Geraldine Johnson



John Najemy and Melissa Bulla

FORMER FELLOWS
TO I TATTI FOR THE R



Meredith Gill and Maia Gahtan



Randy Starnes

FORMER FELLOWS UPDATE

JON R. SNYDER (VIT'96), Professor of Literature at University of California, Santa Barbara, expects publication of his book, *Dissimulation and the Culture of Secrecy in Early Modern Europe* by the University of California Press in spring 2001. Among other projects, he is contributing a chapter on "Aesthetics, Literature and the Arts, 1550-1796" to the *Short Oxford History of Italy* (Oxford Univ. Press).

KENNETH GOUWENS (VIT'98), who has recently been promoted to Associate Professor of History at the University of Connecticut, has been named President of the New England Renaissance Conference. His book, *Remembering the Renaissance: Humanist Narratives of the Sack of Rome* (Brill's Studies in Intellectual History, #85) Leiden, Boston, & Cologne: Brill, 1998, was selected by the ACRL's magazine *Choice* as an "Outstanding Academic Book" of 1998.

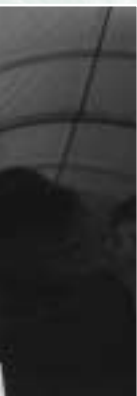
At the RSA meeting in Florence, Gouwens organized three sessions on "Authenticity and Dissimulation," and co-organized (with Sheryl Reiss) nine sessions on Clement VII.

JOHN K. BRACKETT (VIT'90), currently on sabbatical from the Department of History at the University of Cincinnati, has three entries in the recently published *Encyclopedia of the Renaissance* (Scribner & Sons, 1999) on rape, daily life, and an

IN FLORENCE



rd
OWS RETURN
SA COCKTAIL PARTY.



m



Louisa Matthew and John Law



Michael Roche and Nick Eckstein

for a piece on Donatello's high altar in the Basilica di Santo in Padua. Patrick Macey (VIT'88) won the Phyllis Goodhart Gordan Book Prize for *Bonfire Songs: Savonarola's Musical Legacy*. (Oxford: Oxford Univ. Press, 1998). Gene A. Brucker (VIT'65, '80, '84, '87) was awarded the Paul Oskar Kristellar Lifetime Achievement Award. This award honors a lifetime of uncompromising devotion to the highest standard of scholarship accompanied by exceptional achievement in Renaissance studies. It is intended for a scholar near the end of his or her career, whose accomplishments call to mind the example of Paul Oskar Kristellar. The Award is designed to honor a scholar for lifetime achievement, not for an individual work or works of scholarship. In addition, two former Fellows received RSA Research Grants last year: William Eamon (VIT'95) for "The New Asclepius: A Renaissance Surgeon's World" and David R. Marsh (VIT'78) for "Aesopic Revival Among Italian Humanists."

overview of criminal justice in Renaissance Europe. In November 1998, he presented a paper entitled "Africa and Africa(ns) in the Imagination of Renaissance Italians" at a conference at Miami University (Ohio). This has now been published in the Acts of the conference, *Africa/Italia: Due continenti si avvicinano* (Fara Editore, 1999). At the RSA conference in March, Brackett spoke on the changing image of the poor and the connection of poverty to the generation

of crime in Florence during the 16th and 17th centuries. His next book project will expand work on the encounter between Africans and Italians and other Europeans in Italy and Africa.

GEORGE L. GORSE (VIT'89) is Chair of the Art & Art History Department at Pomona College. His fellowship year yielded two major articles on 16th-century Genoa, (published in *All the World's a Stage: Art and Pageantry in the Renaissance and*

Baroque, ed. B. Wisch and S. Munshower [University Park, PA, 1990] and *Art Bulletin*, 79 [1997]). He is currently writing a chapter on "La città alessiana: Genova nel secondo Cinquecento," for a volume on 16th-century Italian Renaissance architecture to be edited by Richard Tuttle and Claudia Conforti for Electa. At the RSA Conference in Florence, he gave a paper on Sebastiano del Piombo's Portrait of Andrea Doria, one of many aspects of Andrea Doria of interest to Gorse.

~ I Tatti Renaissance Weekend ~



Ildiko Butler, Walter Kaiser, Susan Braddock, and Sydney Shuman on the steps of Villa Le Volte Alte

Last October, a small group of friends spent almost a week in the company of a handful of I Tatti former Fellows learning about some of the Renaissance riches of interest to our scholars. The group also had an opportunity to meet the current Fellows, both at lunch at the villa and at a dinner at the Castello di Vincigliata. In addition, they learned in more detail about the work these scholars do during their fellowship year from current Fellows Maureen Miller and Claudio Giunta, and former Fellows Philippe Costamagna (VIT'99) and Marcello Fantoni (VIT'99) who spoke briefly in a more structured setting about their research plans and accomplishments.

A day in and near Siena provided an opportunity to visit the famous cathedral, the Piazza del Campo, and the Accademia Chigiana, as well as a private view of the magnificent Beccafumi frescoes in Palazzo Bindi Sergardi where Dr Niccolo Casini and his wife Joan Coburn Casini (Radcliffe AB'70) graciously welcomed us. Two Renaissance villas attributed to the architect Baldassare Peruzzi, Villa Le Volte Alte and Villa di Belcaro, attracted our attention after lunch. Both are located a short drive from

Siena in beautiful countryside.

In Florence we were given privileged views of the exhibition "Giovinezza di Michelangelo" at Palazzo Vecchio by Kathleen Weil-Garris Brandt, the show's curator, both drawings and paintings at the Uffizi Gallery, the paintings in the Galleria Corsini, and the Pontormo frescoes at the Certosa.

On another day, we took the winding road through the extraordinary



Michael Roche, Caroline Elam, and Everett Fahy discussing architecture

crete Senesi to Asciano, a small medieval town with a tiny but rich Museo d'Arte Sacra, and then on to Monte Oliveto, founded in 1313, with its frescoes by Signorelli and Sodoma. After a delicious lunch at La Foce generously provided (and cooked!) by Council member Benedetta Origo and a stroll through the gardens designed by Cecil Pinsent, it was on to Pienza and the Renaissance church of San Biagio in Montepulciano.

After five days in Florence we flew to London to continue our education first at the fascinating Roger Fry exhibition at the Courtauld Institute and later at the illuminating exhibition, "Renaissance Florence: The Art of the 1470s" at the National Gallery. We are deeply grateful to Patricia Rubin (VIT'87,'90,'93,'97) and Alison Wright (VIT'97), its curators, who explained the importance of the various exhibits and why they had chosen them, as well as to Philippe Costamagna (VIT'99), Caroline Elam (VIT'82), Everett Fahy (VIT'65,'66), and William Hood (VIT'85,'86,'90,'00) the other knowledgeable guides who taught us so much during the week. In addition, we thank Contessa Pannocchieschi d'Elci, Marchesa Bona Frescobaldi, Signora Mariella Pallavicino, and Marchese and Marchesa Ginori Lisci for entertaining us to lunch and dinner in their elegant homes during our sojourn in Florence.



Participants in the weekend were:
Lewis and Jill Bernard, Richard and Susan Braddock, Deborah Loeb Brice, Gilbert and Ildiko Butler, Sydney Shuman, David and Julie Tobey, Philip Uzielli and Isabelle de Waldener, Rosemary Weaver, Alison Weaver, Ezra and Cécile Zilkha.

COUNCIL NOTES



The Council sadly records the death of fellow member Jean-François Malle (see page 21). Though his failing health had prevented him from attending many Council meetings in recent years, his interest in the Harvard Center never faltered. He was instrumental in introducing a number of friends to I Tatti, was exceedingly generous, and shall be sorely missed for his *bonhomie* and good advice. He will long be remembered at I Tatti where both a fellowship and a fund for scholarly programs and publications bear his name.

Elizabeth Peters, widow of the late Council member Alton E. Peters, joined the Council in February. Mrs. Peters, who is a graduate of Vassar College, is on the board of the Lincoln Center Theater. She is the director of the Irving Berlin Music Company, and a trustee of the Irving Berlin Charitable Fund and the Mrs Cheever Porter Foundation.

Last autumn, a small number of I Tatti Council members and other friends were taken through the exhibition "Giulio Romano, Master Designer" by Janet Cox-Rearick (VIT'62,'63, '76,'91), the curator of this drawings exhibition at Hunter College, CUNY. The small size of the group provided an excellent opportunity to view these exquisite drawings closely. Council member Susan Braddock kindly invited the group to her home for cocktails following the tour.

The annual I Tatti Council meeting, chaired by Deborah Loeb Brice, was held in March at Villa I Tatti. Nine Council members were able to attend the meeting in the Big Library where



Council member Timothy Llewellyn, De Dombrowski Fellow David Bénétiau, and Elizabeth Llewellyn on the steps of the Gilmore Limonaia.



Hanna Kiel Fellow Stephen Milner.

Walter Kaiser reported on the fellowship program, including the new Burckhardt Fellowship offered by the American Council of Learned Societies (see page 9), renovations, finances, and the Scholars' Court project, which is still waiting to secure a permit. He also outlined the three main areas where I Tatti remains under-funded: the library, conservation and preservation, and information technology. Funding for the library had also been the subject of a Council sub-committee meeting in February in New York City. At both meetings the goal of

making the Biblioteca Berenson the best research library in all fields relating to the Italian Renaissance was discussed. Ways of reaching these goals were aired at both meetings.

Following the Council meeting, Walter Kaiser led the members to the Casa Gioffredi, the renovation of which is now complete, thanks to the steadfast generosity of the Council and other benefactors. Its serene and luminous studies provide an ideal setting for scholarly work. Until the new Loggiato is built, Fellows will have a study either in the Casa Gioffredi or above the Fototeca.

The day before, Council members were taken to two important local academic institutions to meet their directors and to get a glimpse of some of the rich resources available to I Tatti scholars in Florence. Dottoressa Rosalia Manno Tolu welcomed the I Tatti group to the Archivio di Stato, where she had arranged for a number of Renaissance documents to be on view. These included notarial and tax records, letters, and religious and state documents. Research Associate and Nicky Mariano Librarian Michael Rocke, Fellow Stephen Milner, and Research Associate Allen Grieco explained the importance of the pieces exhibited for private viewing. There followed a visit to the Conservation and Restoration Department of the Archivio di Stato, where the group was treated to a fascinating look at the various techniques involved in the art of paper restoration.

The Council then proceeded to Casa Buonarroti, where Dottoressa Pina Ragionieri displayed rarely exhibited drawings by Michelangelo. It was indeed a privilege for all present to be able to look so closely at these exquisite drawings. They are particularly relevant to the current scholarship of Council member and Visiting Professor William Hood, who shared with the group his thoughts on Michelangelo's understanding of anatomy.

Graziella Macchetta
Development Associate

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Everyone connected with the Harvard Center at Villa I Tatti is deeply grateful to the 234 individuals and foundations who in 1999/2000 gave over \$2,000,000 to the institution.

Your generosity has helped us plan for the future and take care of the current needs of the many scholars who use the library and other facilities at I Tatti. This extraordinary sum was made up of gifts large and small including the final payment (\$714,000) of the testamentary bequest of Mrs Margit Minkin; \$99,000 to various book funds and other library funds in addition to the \$23,000 from the Friends of the Biblioteca Berenson and the \$426,000 for the Andrew W. Mellon Fund for Library Conservation and the Mellon Librarian; \$333,000 for the General Fund and the Director's Discretionary Fund; \$100,000 for the Geier Maintenance Fund; \$76,000 for fellowship funds; and \$315,000 for the Scholars Court project. ♣ We particularly wish to thank the following:

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I Tatti's architect, Charles Brickbauer.

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GARDENS AND GROUNDS

Visitors to the garden usually do not see or even ask about what might well be called the infrastructures. This topic is hardly a glamorous one, and yet a garden needs, for example, access routes to bring in equipment and ways of ensuring a vast supply of water. One of the complaints most often voiced by the old gardeners who have since retired was that "con tutte queste scale l'architetto Pinsi (Pinsent) non pensava ai giardinieri." In fact, I Tatti and all the other gardens designed by Cecil Pinsent are clearly labor intensive, at least by present-day standards. Some of these problems have been overcome by using motorized wheelbarrows with rubber treads that can negotiate the innumerable steps that separate the various levels of the garden. What was missing until recently was proper access into the garden that would allow for heavy equipment to bring in fertilizers, earth for potting, trees to be planted, and, above all, the cherry pickers that are used for the annual pruning of the holm oaks. Such a road now exists, a ribbon of gravel running along the Mensola and into the ilex grove. The low visual impact of the road (the gravel was chosen from a quarry that produces a grayish color compared to the rather bright red that is more usual in this area) and its discreet appearance, which suggests no more than a sprinkling of stone, belies the fact that the road was built to withstand a great deal of weight in an area of the garden where all the rainwater ultimately collects. Beneath the surface is a two-foot layer of large stones collected by the farmers and removed from the fields over a period of several decades.

Even more important is the water needed for a garden. Pinsent knew how important this was and, in fact, all of his gardens have very large cisterns that ensure a proper supply when it is most needed. In rural areas this was essential, but even in an urban setting



One of Head Gardener Margrit Freivogel's beautiful arrangements.

the water mains of the past were never very dependable, while today municipal water has become very expensive and is not meant to be used for irrigation purposes. At Council member Benedetta Origo's villa, La Foce, another garden designed by Cecil Pinsent, the cistern dominates the garden, collecting water from a spring. At Georgetown University's Villa le Balze, it is a marvel of engineering built into the retaining wall and under the Villa itself, a real maze of smaller cisterns acting as filters for bigger ones that caught the water from the roofs and stored it underground. This rather complicated and expensive solution was due to the fact that Fiesole has no springs to speak of and therefore Pinsent had to rely on rainwater, which is abundant in winter. Even the water for the household at Le Balze came from this system, using sand and gravel filters to purify the water. At Villa I Tatti, Pinsent built a large cistern, the size of a two-story house, sunk into the ground. This cistern, which, incidentally, was used as a helicopter landing pad for an aerial photographer some years ago, collects

water via pipes from a spring almost half a mile away.

Over the years the cast-iron pipes have had to be replaced. More recently it became necessary to do something about leaks in the cistern itself. A plastic lining was installed (the same kind as was used to keep the humidity out of the underground parking lot at Santa Maria Novella), which has doubled the amount of water that could be stored. This increased capacity has permitted us to add a new loop to the watering system that runs parallel to the new road, thus allowing the gardeners to water the newly planted trees in the English meadow area (about 60 in the past 2 years). Despite the extra water available, new plantings, lawns, borders, and, last but not least, the cutting garden require so much water that I Tatti invariably runs out before the end of summer.

To solve this new water problem, we are now exploring what other resources are available. Apart from various small cisterns that were used for agricultural purposes, it turns out that there are at least seven wells on I Tatti property - all of them in perfect shape, even though most of them have not been used for a very long time. The next step is to find out how much water can be drawn from them, a job that has to be done in September when the water table is at its lowest. Then, hopefully, we will find enough water to siphon off into the cistern. Water, like carefully planned access roads, is another infrastructure that does not meet the eye but that ensures a continuously green garden all year round.

✿ Allen J. Grieco

Lila Acheson Wallace Assistant to the Director for Scholarly Programs and for Gardens and Grounds

Publications

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

Forthcoming:

Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey, 2nd ed. Fiesole: Cadmo, 2000.

Medieval Mosaics: Light, Color, Materials, edited by Eve Borsook, F. Gioffredi Superbi and G. Pagliarulo. Cinisello Balsamo: Silvana Editoriale, 2000.

Giovanni Boccaccio. *Famous Women*, edited by Virginia Brown. I Tatti Renaissance Library. Cambridge: Harvard Univ. Press.

Marsilio Ficino. *Platonic Theology, vol. 1*, edited by Michael Allen & James Hankins. I Tatti Renaissance Library. Cambridge: Harvard Univ. Press.

Leonardo Bruni. *Florentine History, vol. 1*, edited by James Hankins. I Tatti Renaissance Library. Cambridge: Harvard Univ. Press.

Santa Maria del Fiore. *The Cathedral and its Sculpture*, edited by Margaret Haines. Fiesole: Cadmo.

Published in the Villa I Tatti series:

I Tatti Studies: Essays in the Renaissance, vol. 1. Florence: Villa I Tatti, 1985.

I Tatti Studies: Essays in the Renaissance, vols. 2-8. Florence: Leo S. Olschki, 1987, 1989, 1992, 1994, 1995, 1998, 1999. A complete listing of the essays in each volume can be found on I Tatti's web site at

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

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

Orders for any volume in the I Tatti series may be placed directly with the publisher or with Casalini Libri SPA., 3 via Benedetto da Maiano, 50014 Fiesole, Italy. Tel: (055) 599 941; Fax: (055) 598 895.

A brochure is available.

by S. Bertelli, N. Rubinstein, and C.H. Smyth. Florence: La Nuova Italia Editrice, 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. Locust Valley, NY: J.J. Augustin Publisher, 1988.
7. *Renaissance Studies in Honor of Craig Hugh Smyth*, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook. Florence: Giunti Barbera, 1985, 2 vols.
8. *The Parte Guelfa, Brunelleschi and Donatello*, by Diane Finiello Zervas. Locust Valley, NY: J.J. Augustin Publisher, 1988.
9. *Tecnica e stile: esempi di pittura murale del Rinascimento italiano*, a cura di E. Borsook e F. Superbi Gioffredi. Milano: Silvana Editoriale, 1986, 2 vol.
10. *Pirro Ligorio - Artist and Antiquarian*, edited by Robert W. Gaston. Milan: Silvana Editoriale, 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.



Francesco De Dombrowski Fellow
Alessandra Malquori.

- Garfagnini. Florence: La Nuova Italia Editrice, 1989, 2 vols.
12. *On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy*, edited by Walter Kaiser and Michael Mallon. Florence: Leo S. Olschki, 1993.
 13. *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. Firenze: Leo S. Olschki, 1996.
 14. *The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence*, by Suzanne B. Butters. Florence: Leo S. Olschki, 1995.

Continued p. 19

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NICHOLAS TERPSTRA (VIT'95), Associate Professor of History at the University of Toronto, recently edited *The Politics of Ritual Kinship: Confraternities and Social Order in Early Modern Italy* (Cambridge Univ. Press, 2000). Included among its contributors are DANIEL BORNSTEIN (VIT'90) and LORENZO POLIZZOTTO (VIT'92) as well as Terpstra himself. In addition Terpstra introduced and edited "Civic Self-Fashioning in Renaissance Bologna," a special issue of the Oxford periodical *Renaissance Studies* (vol. 13/4: 1999), featuring six articles, which included contributions by PAUL GRENDLER (VIT'71), T. BARTON THURBER (VIT'96) and current Fellow GEORGIA CLARKE. Terpstra's fellowship year also yielded part of a monograph and several articles on a comparison of orphanages and conservatories in sixteenth century Florence and Bologna, looked at in terms of need, care and their relation to local political and social contexts.



FRANCO FRANCESCHI (VIT'94) has recently been appointed *Ricercatore in Storia Medievale* at the University of Siena, Arezzo campus.

VALERIA FINUCCI (VIT'95) is Associate Professor of Italian in the Department of Romance Studies at Duke University. In 1998 she received a grant from the RSA for research into the tradition of the novella in the Italian Renaissance. In 1999-2000 she received both an NEH fellowship and a Gladys Kriebel Delmas Foundation Grant for research into the Italian Renaissance romance written by women. In 2000 she received a Trent Foundation/Duke University Grant for research on 16th century *castrati* singers. Her article "Maternal Imagination and Monstrous Child in Tasso's *Gerusalemme Liberata*" will soon appear in the forthcoming volume of which she is co-editor, *Generation and Degeneration: Tropes of Reproduction in the Literature and History of Ancient and Early Modern Europe* (Duke Univ. Press). Finucci edited and recently published *Renaissance Transactions: Ariosto and Tasso* (Durham, NC, Duke Univ. Press, 1999).

TIMOTHY VERDON (VIT'87), Chaplain of Florence cathedral, S. Maria del Fiore, has had the great honor of being made a member of the Accademia delle Arti del Disegno.



Publications continued from p. 18

15. *Aldus Manutius and Renaissance Culture. Essays in Memory of Franklin D. Murphy.* Acts of an International Conference, Venice and Florence, 14-17 June 1994, edited by D.S. Zeidberg, with the assistance of Fiorella Gioffredi Superbi. Florence: Leo S. Olschki, 1998.

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. New York: Hudson Hills Press, 1991.

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

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

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

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

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Newsbriefs

A memorial mass was celebrated in the I Tatti chapel in October on the 40th anniversary of the death of Bernard Berenson. Don Carlo Bazzi, parish priest of S. Martino a Mensola, and Don Timothy Verdon (VIT'87), chaplain of S. Maria del Fiore, assisted Monsignor Giuseppe Raspini in the mass. In his address, Monsignor Raspini spoke about his friendship with Mr. Berenson and his attendance at Mr. Berenson's final moments. The chapel has recently been beautifully restored in memory of Geremia and Rina Gioffredi.

In early October I Tatti held a 70th birthday party for Research Associate Eve Borsook. At this festive occasion, to which a large number of friends came from nearby and far afield, Alice Wohl surprised Eve by presenting her with the first copy of a festschrift written in her honor, *Mosaics of Friendship: Studies in Art and History for Eve Borsook*, edited by Ornella Francisci Osti (Florence: Centro Di, 1999).

In November, CRAIG HUGH SMYTH (VIT'74-'85) was honored by New York University's Institute of Fine Arts where an endowed professorship has been established in his name. Smyth was director of the Institute before



Don Timothy Verdon, Don Carlo Bazzi, and Monsignor Giuseppe Raspini celebrate mass in memory of Bernard Berenson in the newly restored chapel.

becoming director of I Tatti in 1973. RICHARD EKMAN, who joined the I Tatti Council in 1995, was recently named the new president of the Council of Independent Colleges. And we are delighted to congratulate I Tatti Council member MARY W. GIBBONS on her recent marriage to John Landor.

In January, the Casa Gioffredi was finally re-opened after a major renovation. This included extensive consolida-

tion work to the foundations to eliminate damp, new wiring, heating and plumbing, and an elevator for handicapped access. In addition to the library's Oriental and Islamic Collection housed in two of the rooms, the building now provides a magnificent new computer room and six tranquil studies. These were offered to Fellows who had previously been sharing a study. When the Loggiato building is finally built, these studies will be available for Visiting Professors.

We are delighted to welcome BEATRICE GORI, who joined the kitchen staff in December, GENNARO GIUSTINO, our long-awaited handyman who arrived at the same time, GRAZIELLA MACCHETTA, who joined the Cambridge office as part-time Development Associate in January, CHETI BENVENUTI, who joined the house staff in February, and ALESSANDRO SUPERBI, the third generation of his family to work at I Tatti, who joined the financial administration in September 2000. I Tatti takes advantage of the services of a number of outside collaborators for long or short-term projects. New to this group are CAITLIN



Lehman Fellow Maureen Miller, Mellon Fellow Chris Celenza, and Brice Fellow Georgia Clarke.

TILLMAN who worked in the library as a cataloguer for five months, MANUELA MICHELLONI, who has taken over her duties for a further six months, GIANNI



Alexa Mason and Former Fellow Chris Reynolds at the Academic Advisory Committee meeting in Cambridge last January.

MARTILLI, who has joined Gianni Trambusti in covering our computer needs, and SIMONE SCHENIRER, who came as Reference Librarian from the University of Auckland Library while Iliaria Della Monica was on maternity leave. Sadly for us, ANTONIO FAZZINI resigned in April to become a professional actor following his success in "Borges in Tango" by Giorgio Albertazzi at the beginning of the year.

Other new arrivals on the scene include Nora who was born in March to Reference Librarian ILARIA DELLA MONICA and her husband Stefano Bozolo, and Dario, who was born in July to ROSANNA PAPI and PAOLO GASPARRI, both members of the I Tatti staff.

AMANDA GEORGE, Andrew W. Mellon Librarian for Collection Development, exhibited her talents as a photographer at the Galleria Il Bisonte in March. Some 35 color images demonstrated an extraordinary eye for color and detail. The photographs were taken in Italy and New England over the last 10 years during which period she has developed a remarkable artistic gift.

~ IN MEMORIAM ~

LILA TYNG, 100, the first wife of Henry Luce, Time magazine's founder, and a leader of New York's social and philanthropic circles, died on 31 March 1999. Tyng was a member of the I Tatti Council in the early 1980s.

VITTORIO RASPINI, 68, died on 30 December 1999. He joined the house staff in 1965, retired in 1993, and, in addition to his long service to the institute, will be remembered for his artistic talents as a "naïve" painter and a poet. Indeed, former Director Craig Hugh Smyth helped organize two exhibitions of his paintings in Florence in the early 1980s. His works are to be found in a number of private collections.

JEAN-FRANÇOIS MALLE, who died in February 2000, graduated from Harvard in 1950. He was Chairman of the Board of the Banca Commerciale Italiana in Paris when he joined the I Tatti Council in 1985 at the suggestion of Mel Seiden. In 1989 he established and became the first chairman of I Tatti's International Council. This was later combined with the I Tatti Council in 1997, after Jean-François' health began to decline. He was instrumental in introducing a number of Europeans to I Tatti, was exceedingly generous, and shall be sorely missed.

LUIGI BRANDI, 75, died on 28th April 2000. He first began working in the I Tatti gardens in 1945, serving Mr. Berenson for 14 years before working for Harvard University until his retirement in 1993. He and his late wife Ione, lived on the property in the Corbignano farmhouse until they both became infirm. During the 48 years he devoted to the gardens, Gigi saw them mature, deteriorate through lack of funding, and blossom again after a generous gift from Lila Acheson Wallace secured their sound financial footing for the future. Brandi will be remembered for his hard work and his cheerful disposition.

LEONETTO TINTORI, 91, who died on 2 July 2000, was a painter, sculptor, conservator, teacher, and scholar. The son of a farmer, he was born in Prato in 1908 and trained as an artist. He first came to international attention for his part in saving the Camposanto murals in Pisa at the end of WWII. He was a long-standing member of Ugo Procacci's legendary restoration group in Florence, formed in the 1930s, and came to the rescue of works by Masaccio, Giotto, Ghirlandaio, and Pontormo among others. Tintori was influential in the founding of the Conservation Center at New York University's Institute of Fine Arts in the early 1960s, and with his wife Elena, himself founded a school for mural painting in Prato. He was an I Tatti Research Associate from 1975 to 1984.

LILA WALLACE—READER'S DIGEST SPECIAL GRANTS

Villa 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



Rush H. Kress Fellow Stanko Kokole.

Digest Publications Subsidy to former Appointees 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.

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 Appointees 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.

Recipients of both grants are 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, a budget, and a short list of relevant publications should be sent to the Director by 1st September each year. In the case of applications relating to the special costs of publication (publication subvention, cost of illustrations, etc), the description should explain what financial difference a subvention will make as well as the length and scope of the project; a letter from the publisher indicating that the manuscript has been accepted for publication should also be sent. Final notification will be sent to applicants within three months. Preference will be given to applicants who have not previously received such an award.

1999/2000 LILA WALLACE – READER'S DIGEST PUBLICATIONS SUBSIDIES RECIPIENTS:

VIRGINIA BROWN (VIT'76) towards her preparation of vol. 9 of the *Catalogus translationum et commentariorum*.

WARREN KIRKENDALE (VIT'83) towards *Emilio de' Cavalieri, Roman Gentleman*.

JERZY MIZIOLEK (VIT'95) towards *Italian Renaissance Domestic Painting from the Count Lanckoronski Collection at the Royal Castle, Cracow*.

DEBORAH PARKER (VIT'93) towards *Bronzino: Renaissance Painter as Poet*.

LECH SZCZUCKI (VIT'78, '85) towards his research pertaining to volume 7 of the *Epistulae of Andreas Dudith* as well as towards a translation of a monograph concerning Andreas Dudith.

SERGIO ZATTI (VIT'88) towards *The Quest for Epic: from Ariosto to Tasso*.

1999/2000 LILA WALLACE – READER'S DIGEST SPECIAL PROJECT GRANTS RECIPIENTS:

DALE KENT (VIT'78, '83) towards photographs for *Cosimo de' Medici and the Florentine Renaissance*.

LOUISA MATTHEW (VIT'95) to support *The Art Market in Italy (15th-17th Centuries)*, a conference to be held in Florence in June 2000.



Lila Wallace - Reader's Digest Fellow
Lawrin Armstrong.

BETTE TALVACCHIA (VIT'96, '97) and FRANCESCO SBERLATI (VIT'96) towards their edition of Doni's *Disegno: The Theory of the Paragone and the Rhetoric of Practice in mid-16th Century Italy*.

T. BARTON THURBER (VIT'96) towards *Architecture and Reform in Post-Tridentine Italy: From the Legacy of the Renaissance to the Counter Reformation*

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

I Tatti Community 1999-2000

Fellows

GAUVIN A. BAILEY, *Hannah Kiel Fellow*, Clark University, Art History. "Early Jesuit Painting in Rome and Florence, 1540-1600: The Art of Catholic Reform."

STEFANO U. BALDASSARRI, *Francesco De Dombrowski Fellow*, Georgetown University, Florence, Literature. "Retorica e politica in Giannozzo Manetti."

JILL BURKE, *Francesco De Dombrowski Fellow*, Courtauld Institute, Art History. "The Politics of Imagery in Florence 1512-1530."

FRANCESCO FACCHIN, *Jean François Malle Fellow*, Conservatorio Statale di Musica "Cesare Pollini," Musicology. "Iconografia musicale nei libri liturgici fiorentini: Rilievi per un catalogo della miniatura con soggetto musicale."

MARGARET A. GALLUCCI, *Ahmanson Fellow*, Italian Academy at Columbia University, Literature. "The Poetics of Trials and the Construction of Subjectivity in Early Modern Italy."

JULIA L. HAIRSTON, *Francesco De Dombrowski Fellow*, University of Rome "La Sapienza," Literature. "Tullia d'Aragona, Woman of Letters."

PETER F. HOWARD, *Andrew W. Mellon Fellow*, Monash University, History. "Preaching and the Renaissance City."

MARCIN KALECINZKI, *Andrew W. Mellon Research Fellow (2nd sem)*, Gdansk University, Art History. "Corpus of 15th and 16th Century Italian Painting in Church Collections in Poland."

ROBERT MANIURA, *Deborah Loeb Brice Fellow*, Courtauld Institute, Art History. "The Miraculous Marian Wall Paintings of Renaissance Tuscany."

BRANKO MITROVIC, *CRIA Fellow*, UNITEC Institute of Technology, Auckland, Art History. "Problem in Form in Renaissance Architectural History."

GIUSEPPE PALMERO, *Francesco De Dombrowski Fellow*, Université de Nice, History. "Oralità, scrittura e circolazione dei saperi nel Rinascimento."

MONIKA A. SCHMITTER, *Rush H. Kress Fellow*, University of Massachusetts, Art History. "Marcantonio Michiel's Notizia: Collecting Art and History in Renaissance Venice."

JAN STEJSKAL, *Andrew W. Mellon Research Fellow (2nd sem)*, University of Palacky, History. "Czech Exile Activities in Italy during the Hussite Reformation (c. 1400-1450)."

ANNE STONE, *Andrew W. Mellon Fellow*, Queens College, CUNY, Musicology. "The Poetics of Musical Time in Early 15th-century Italy."



Emiliano Pernice, Chetti Benvenuti, Beppina Bongini, and Alessandro Focosi.

MALGORZATA SZAFRANSKA, *Andrew W. Mellon Research Fellow (1st sem)*, The Royal Castle, Warsaw, Art History. "Renaissance Gardens in Italy and their Intellectual and Social Significance."

SERGIO TOGNETTI, *Ahmanson Fellow*, Università di Perugia, History. "Drappi contro seta: Rapporti commerciali tra Firenze e il Mediterraneo occidentale nel primo Rinascimento."

NATASCIA TONELLI, *Jean François Malle Fellow*, Warburg Institute, Literature. "Le origini Quattrocentesche del romanzo epistolare."

RONI WEINSTEIN, *Melville J. Kahn Fellow*, Hebrew University, Jerusalem, History. "Sexuality and Body Compartment in Jewish-Italian Communities during Early Modern Time."

Visiting Professors

JAYNE ANDERSON (*2nd sem*), University of Melbourne, Art History. 1. "A book on Giovanni Bellini for *Phaidon Art and Ideas* series." 2. "An exhibition (curated jointly with Francesco Valcanover) on late Titian, from 1550-1578, and his Venetian contemporaries."

MARGARET BENT, *Robert Lehman Visiting Professor (1st sem)*, All Souls College, Musicology. "15th Century Music and Early Veneto Humanists."

KATHARINE PARK, *Robert Lehman Visiting Professor (2nd sem)*, Harvard University, History. "Early History of Human Dissection in Italy, 1280-1550."

NICHOLAS ROUTLEY (*1st sem*), University of Sydney, Musicology. "Editing with a View to Recording the Complete Secular Vocal Music of Josquin des Prez."

The Research Associates are the same as for 1999/2000.

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2000/2001

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