



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

E-mail: info@itatti.it / Web: <http://www.itatti.it>

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Telephone: +39-055-603-251 / Fax: +39-055-603-383

It has been a month since Françoise and I were driven up the tortuous curves of the Via di Vincigliata, not for the first time, but for the first time as home. Memories of these thirty days, each at first so distinct, are beginning to coalesce into one vast and variegated first impression. As always when one arrives in Italy there is the assault on the senses, but more pronounced than ever, and on all five of them. On taste, of course, from the wine and olive oil produced on the farm. On smell, from the breezes that blow up in waves from the late-blooming roses and *olea fragrans* trees in the garden, lately mixed with pungent smoke from autumn burnings on the neighboring farms. On touch, the sensations can be either cold and smooth, from the rotund Japanese elephant at the foot of the stairs, which no one can help patting, or soft and velvety, from the moss on the trunks of the cypresses at the foot of the great allée. The champion Florentine mosquitoes also see to it that this sense is not under-represented. The assault on hearing begins gently, with the vesper bell of S. Martino, but picks up at night, from the many species of birds, the lone night-owl, and the squealing piglets in the boar troop whose latest transhumance has brought them to I Tatti, where they live off the grapes. To these memory now adds the haunting voices of *La Reverdie*, the north Italian group who performed a few days ago to a full Limonaia in the first concert in a new

First Impressions



Incoming director Joseph Connors talking to Shirley Hazzard Steegmuller and Fausto Calderai.

series, *Early Music at I Tatti*. Perhaps it is under hearing that one might mention the two minutes of silence observed by the Fellows and staff, out in the garden, on September 11th, so very moving to this New Yorker. But as Berenson would have wished, it is the sense of sight that is most exercised when one arrives at I Tatti: by the exquisite flower arrangements Margrit places in every room, by the view down the enfilade of the garden from the *piano nobile*, by the glow of the *fondi d'oro*, at their brightest in early evening when the rest of the house sinks into darkness.

Fifteen Fellows have now arrived: five American, six Italian, two British, one French, and one Czech. I Tatti is as international as ever. Bette Talvacchia has begun her year as Visiting Professor

and promises a lecture on the erotic element in religious art; each of the thirty-seven Madonnas who look down on me as I wander through the house warns me against the temptations that might arise from Bette's slides. Nicholas Eckstein will come from Sydney in the spring semester to preside over a symposium he is organizing on the Brancacci Chapel for the first week of June. This will be an interdisciplinary experience, to be sure, but I wonder what could be more interdisciplinary than the I Tatti lunches, especially if Salvatore Camporeale, Eve Borsook, or Peggy Haines, our Senior Research Associates, or Allen Grieco or Michael Rocke sit within earshot.

Walter Kaiser left I Tatti in a superb state; buildings, gardens, library, and patrimony. No one who has visited after a long absence has failed to remark on this. And a wonderful staff, who has taken us generously into the extended family of I Tatti, is part of his gift to us too. Of the rich legacy left by his predecessors, Françoise and I constantly think as well of the example of Craig and Barbara Smyth, and of their wise observation, made over lunch just before we left New York, that it had been exhilarating to work so closely as a couple.

Behind every painting, behind the house and gardens, behind half of the books, lurks the endlessly fascinating figure of the founder. When we arrived

Continued on back page



VILLA I TATTI COMMUNITY 2001-2002

Fellows

KURT BARSTOW, *Ahmanson Fellow*, J. Paul Getty Museum, Art History. "Art in the Age of Mantegna."

ANDREW C. BLUME, *Rush H. Kress Fellow*, Harvard University, Art History. "Sixtus IV and his Palace Chapel: the Sistine Chapel in the 15th Century."

CAMMY BROTHERS, *Hanna Kiel Fellow*, University of Virginia, Art History. "Memory and Invention in Michelangelo's Architectural Drawings."

MARILINA CIRILLO FALZARANO, *Jean-François Malle Fellow*, Liceo Classico Tito Livio, Sant'Agata dei Goti (BN), Literature. "Metodi e tecniche del tradurre nei volgarizzamenti trecenteschi pisani."

SUZANNE G. CUSICK, *Frederick Burkhardt Residential Fellow*, New York University, Musicology. "The Seicento Musician Francesca Caccini: Gender, Power, Vocality."

ANDREW DELL'ANTONIO, *Andrew W. Mellon Fellow*, The University of Texas at Austin, Musicology. "Changing Models of Listening Practice in Italy, 1580-1630."

BRUCE L. EDELSTEIN, *Jean-François Malle Fellow*, New York University in Florence, "Eleonora di Toledo and the Early History of the Boboli Gardens."

PETER FARBAKY (2nd sem), *Andrew W. Mellon Research Fellow*, Eötvös Loránd University, Art History. "Florentine Connections of Early Renaissance Art in Hungary."

KATHERINE J. GILL, *Francesco De Dombrowski Fellow*, Hill Monastic Manuscript Library, Saint John's University, History. "The Expansion of Women's Monasticism in late Medieval Italy."

CAROLYN JAMES, *Deborah Loeb Brice Fellow*, Monash University, History. "Politics and Marital Strategies in the Correspondence of Isabella d'Este."

A. LAWRENCE JENKENS, *CRIA Fellow*, University of New Orleans, Art History. "Florentine Artists in Naples and the Formation of a Neapolitan Court Style, 1450-1500."

PETER LAUTNER (2nd sem), *Andrew W. Mellon Research Fellow*, Hungarian Academy of Sciences, History. "The Influence of Simplicius and Philoponus on Zabarella's Commentary on Aristotle's *De Anima*."

ROBERTO LEPORATTI, *Lila Wallace - Reader's Digest Fellow*, Scuola Media "A. Lorenzetti," Monticiano (SI), Literature. "Ricerche sulla figura e l'opera di Girolamo Benivieni (1452-1542)."

CHRISTIAN R. MOEVS, *Andrew W. Mellon Fellow*, University of Notre Dame, Literature. "Landino's Dante: The Spiritual-Philosophical Interpretation of the Comedy in the Renaissance."

CAROLINE P. MURPHY, *Melville J. Kahn Fellow*, University of California, Riverside, Art History. "Artistic Patronage of Felice della Rovere Orsini, Daughter of Julius II."

JONATHAN NELSON, *Robert Lehman Fellow*, Syracuse University in Florence, Art History. "The Definition, Analysis, and Reception of Michelangelo's Female Nudes."

DEANNA M. SHEMEK, *Hanna Kiel Fellow*, University of California, Santa Cruz, Literature. "Critical Book on the Letters of Isabella d'Este."

Guest Scholar

GÉRALDINE ALBERS, *Florence Gould Guest Scholar*, Art History. "Histoire de la dépose des peintures murales en Italie. Mémoire des lieux, voyage des oeuvres."

Visiting Professors

ARTHUR FIELD, Indiana University, History. "Francesco Filelfo's School of Anti-Medici Rhetoric in Florence, 1429-1434."

CATHERINE GOGUEL (1st sem), *Robert Lehman Visiting Professor*, Musée du Louvre, Art History. "Tuscan Drawings in the Louvre Collections, from Renaissance to Baroque," and "Gender Iconography: The Woman Spinning with the Distaff."

PAUL HILLS (2nd sem), *Robert Lehman Visiting Professor*, University College London, Art History. "Curtain and Veil in Renaissance Art."

JANEZ HÖFLER (2nd sem), University of Ljubljana, Art History. "The Montefeltro Palace in Urbino (1376-1508)."

CHRISTIANE KLAPISCH-ZUBER, *École des Hautes Études en Sciences Sociales*, History. "The Florentine 'Magnates' at the End of the 14th Century."

OLGA PUJMANOVÁ (1st sem), National Gallery in Prague, Art History. "Italian Gothic and Renaissance Paintings in the Czech Republic."

Research Associates

FABIO BISOGNI, Università di Siena, Art History. "Rifacimento della sezione iconografica della Bibliotheca Sanctorum."

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 "Life & Letters of Filippo Strozzi the Elder."

SALVATORE I. CAMPOREALE, The Johns Hopkins University, History. "Uno studio sul *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. "Le genealogie degli scapellini fiesolani."

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

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

JULIAN KLIEMANN, Bibliotheca Hertziana, Art History. "Temi imperiali nell'iconografia papale del Cinquecento."

ARNALDO MORELLI, Conservatorio Statale di Musica 'Ottorino Respighi,' Latina, and Università della Calabria, Arcavacata, Cosenza, Musicology. "Tradizione scritta e non scritta nella musica per strumenti da tasto nell'età moderna," e "Ritratti di musicisti nel Cinquecento in Italia: modelli, significati, autenticità."

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. "Storia interna della Congregazione dell'Indice" e "I processi matrimoniali degli archivi ecclesiastici italiani."

MARCO SPALLANZANI, Università di Firenze, History. "Hispano-Moresque Pottery in Renaissance Florence."



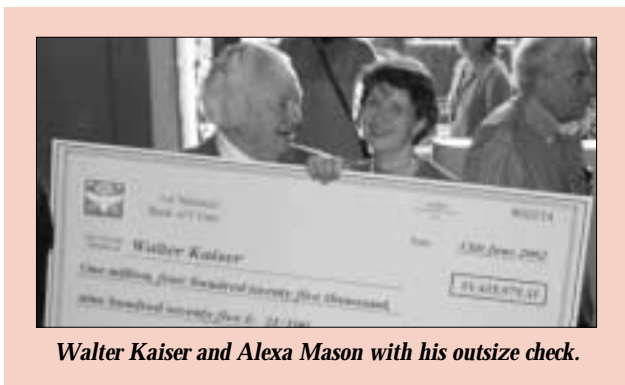
Fellows
Andrew Blume
and Kurt Barstow.



Fellows
Cammy Brothers and
Suzanne Cusick with
Margaret McFadden.

THE WALTER KAISER FUND FOR THE BIBLIOTECA BERENSON

Walter Kaiser (Harvard AB 1954, PhD 1960), Francis Lee Higginson Professor of English Literature and Professor of Comparative Literature, became Director of Villa I Tatti in July 1988 and retired at the end of June 2002. His retirement coincided with I Tatti's 40th anniversary as the Harvard Center for Italian Renaissance Studies, so the festivities which were held in mid-June this year celebrated both the first four decades of the life of the center as well as the last fourteen years under Walter's leadership. In the Myron and Sheila Gilmore Limonaia on June 13th, after Harvard President Emeritus Neil L. Rudenstine's remarks (see page 12), I Tatti Council Chairman Deborah Loeb Brice spoke a few words about the outgoing director, his talents, strengths, and generosity – as well as his foibles! In conclusion, she referred to the endowment fund for the Biblioteca Berenson, which has been established in Walter Kaiser's name. The income from this fund will be restricted to the Library but unrestricted therein and can be spent on electronic resources, conservation,



Walter Kaiser and Alexa Mason with his outside check.

new bookshelves, salaries, heating and lighting, cataloguing, digitizing or any number of other library-related expenses in addition to the acquisition of books and periodicals.

"I am delighted to be able to tell you, Walter, that you have more friends than you might imagine! Two hundred and sixty-six friends have come together to show their affection for you and their support for I Tatti. Together, they have raised the extraordinary sum of

\$1,425,975.31. I am proud and happy to present you with the Walter Kaiser Fund for the Biblioteca Berenson."

Walter was too overcome to accept the oversized check Debby Brice handed to him, but did manage to make it to the podium as she gestured to the top of the Limonaia steps. At her words, "And the check has been signed by ..." a 9-meter scroll bearing the names of all those who contributed to the fund was unrolled. The list, which bears the following names, reached from the top step to the podium.

Both deep personal thanks and profound institutional thanks go to all these friends of Walter Kaiser and of I Tatti:

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Steve Ziger, Jamie Snead, & Charles Brickbauer

■ THE BIBLIOTECA BERENSON ■

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library@itatti.it

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The future of I Tatti's library grew more secure this year thanks to the generous outpouring of support for the new Walter Kaiser Fund for the Biblioteca Berenson, which was raised to honor Walter's outstanding accomplishments as the Harvard Center's Director from 1988 to 2002 and presented to him at the 40th anniversary celebration in June (see page 3). At nearly \$1,426,000, the Kaiser Fund is, with one close exception, the largest single endowment at I Tatti dedicated specifically to the library's use. Unrestricted in scope, it can be utilized to provide financial support for the full range of the library's needs and activities, as circumstances might require. As the fund matures and grows over the years it will help guarantee that the Berenson Library can continue to provide the best possible research facilities and resources for scholars of Renaissance Italy. I would like to take this opportunity, as Director of the Biblioteca Berenson and on behalf of the entire library staff, to express my sincerest gratitude to everyone who helped make this fund-raising venture such a resounding success. This notable achievement is an especially fitting tribute to Walter, who during his fourteen years at I Tatti devoted much of his seemingly boundless energy to the

NOTA BENE!

As of this year, the library has discontinued the practice of adding name/title entries to bibliographic records for the contributions of former I Tatti Appointees that appear in collective works, such as conference proceedings or collections of essays. Former Appointees who want such articles of theirs to appear in the library's catalogue are warmly encouraged to send us offprints, which we will continue to catalogue as separate items.

library. During his directorship many of the library's facilities were modernized, staff training and services were improved, substantial new endowment was raised for acquisitions, conservation, and librarians' positions, and the library's exceptional resources were made more easily accessible through an on-line catalogue. Thanks in large part to his vision and hard work, the Biblioteca Berenson has become a more dynamic and comprehensive research library, and is an increasingly fundamental point of reference in the panorama of Italian Renaissance studies.



In a year which saw a record 3,500 volumes newly added to the shelves, the library made numerous acquisitions that are especially noteworthy. Important reference sources purchased include Max Pfister, *Lessico etimologico italiano: LEI* (Wiesbaden, L. Reichert, 1984-), with seven volumes published so far, and Wilhelm Risse's 11-volume *Bibliographia philosophica vetus* (Hildesheim, G. Olms, 1998), covering philosophical works printed up to 1800. To strengthen the library's resources supporting work in classical and Renaissance philology, we acquired numerous concordances or indices to the writings of the Latin authors Cicero, Horace, Livy, Lucretius, Lucanus, Lucilius, Ovid, Pliny, Sallust, and Seneca. The library's section on Dante has been reinforced notably through the purchase of many older studies, in addition to the new 4-volume critical edition of Cristoforo Landino's *Comento sopra la Comedia* by Paolo Procaccioli. This is the first work to have come out so far in the monumental new *Edizione nazionale dei Commenti danteschi* (Salerno Editrice), of which we will of course obtain all of the relevant commentaries as they are published. Historians will, I think, be particularly happy to learn that we acquired the 28-volume facsimile reprint (Forni, 1975-1989) of Ludovico

Antonio Muratori's *Rerum italicarum scriptores*, originally published 1723-1751, and also that we had the good fortune to find and buy the 24-volume *Delizie degli eruditi toscani*, edited by Ildefonso di San Luigi (Firenze, G. Cambiagi, 1770-1789), containing important chronicles from the 14th to the 16th centuries that have never appeared in modern editions.

Finally, we purchased several superb facsimile editions of manuscripts that will be of general interest to Renaissance scholars. These include the first two of what will eventually be four works published by Franco Cosimo Panini in the aptly named series "La Biblioteca Impossibile." They are *La Bibbia di Borso d'Este*, one of the most lavishly illuminated manuscripts of the Italian Renaissance, produced for the Duke of Ferrara in the late 1450s, and the *Historia plantarum*, a late 14th-century compendium of the natural sciences that was exquisitely illustrated in the workshop of Giovannino de' Grassi for the Duke of Milan, Gian Galeazzo Visconti, as a gift to the Emperor Wenceslaus. In addition, we acquired a rare complete (12-volume) facsimile edition of the manuscripts of Leonardo da Vinci held at the Institut de France, transcribed by the great Leonardo scholar Augusto Marinoni, and published by Giunti Barbèra (Florence, 1986-90). Together with several others mentioned above, this last item was among the over 200 titles purchased this year with funds for the acquisition of older or out-of-print materials that have generously been provided by the Florence J. Gould Foundation, to which goes our profound appreciation and thanks.

We also pushed steadily ahead this year with the program to acquire back issues of periodicals and started subscriptions to several new journals as well as some important older ones. A total of fourteen titles were newly added. Among them, recently founded journals include *Critica del testo* (1998-); *Musique, Images, Instruments: Revue française d'organologie et d'iconographie musicale*

(1996-); *Pegasus: Berliner Beiträge zur Nachleben der Antike* (1999-); *Stilistica e metrica italiana* (2001-); *Studiolo: Revue d'histoire de l'art de l'Academie de France à Rome* (2002-); and *Troja: Trossinger Jahrbuch für Renaissancemusik* (2001-). Happily, we were able to purchase nearly all of the back issues of the longer-established journals to which we began subscriptions. These include *Analecta Augustiniana* (1905-); *Archivum fratrum praedicatorum* (from v. 4, 1934-); *Archivum historicum societatis Iesu* (1932-); *Bullettino dell'Istituto storico italiano per il Medioevo* (from v. 5, 1888-); *Esperienze letterarie* (1976-); *Grafica d'arte: rivista di storia dell'incisione antica e moderna e storia del disegno* (1990-); *Studia borromaica: Saggi e documenti di storia religiosa e civile della prima età moderna* (1987-); and *Testo a fronte* (1989-). We completed, or all but completed, the runs of numerous journals considered vital research resources for the Harvard Center, such as *Archivum franciscanum historicum* (83 vols.); *Atti e memorie dell'Accademia fiorentina di scienze morali La Colombaria* (35); *Humanistica lovaniensia* (17); *Memorie domenicane* (49); *Nouvelles de la Republique des lettres* (15); *Quellen und Forschungen aus italienischen Archiven und Bibliotheken* (40); *Rivista di storia della chiesa in Italia* (10); *Rivista storica italiana* (75); and *Studi medievali* (29). Altogether over 900 volumes of back issues of journals were acquired this year, thanks to the munificent support of the Deborah Loeb Brice Foundation.

To the many donors whose contributions help sustain the Library in so many ways, as well as to the scholars and institutions who this year donated a total of 425 books and offprints to the Library, on behalf of everyone attached to the Center I would like to express my deep and continuing gratitude.

✉ Michael Roche
Nicky Mariano Librarian

This was an important year for IRIS from several different perspectives. The online catalogue continues to grow and be enriched, not only as records of new accessions are contributed to the database daily, but especially as the libraries of both the Uffizi and the Fondazione Roberto Longhi, in addition to their current acquisitions, are now also steadily adding their retrospective holdings to the catalogue. At the completion of these two projects, foreseen within the coming year, virtually all of the published materials held by the six member libraries will be represented in the online catalogue. Not only will this fulfill one of the consortium's major initial goals, but it will also considerably aid scholars in locating the research materials they need throughout this significant group of Florentine libraries.

IRIS was also the beneficiary this year of generous financial support from the Ente Cassa di Risparmio di Firenze, one of the most important local charitable foundations, among whose chief mandates is the promotion of art, artistic and cultural activities, and scholarly research in Tuscany, particularly in the Florentine area. The consortium received an initial grant of nearly €26,000 (at the current exchange rate, about \$25,350) for the purpose of acquiring electronic resources that will help facilitate scholarly research. It will also cover the costs of acquiring the licenses necessary to implement the Z39.50 protocol, an international standard for database searching and information retrieval that simplifies communication between information systems. Advantages to IRIS of adopting the Z39.50 protocol include the possibilities of participating in local, regional, and international library gateways, and of importing bibliographic records from other library sources (for example, the Library of Congress) that also use the protocol.

In the spring the Ente CRF provided a second, much more substantial grant to IRIS of €250,000 (\$244,000). These funds will be used in part toward the purchase and implementation of the most recent version available of the consortium's system software, Aleph500, a major upgrade tentatively scheduled for late this year. A portion of the funds will be employed to facilitate the entrance of new member institutes to the consortium. Finally, the Ente CRF grant will also be utilized to implement a costly, but essential, project of authority control on the bibliographic database. The purpose of authority control is to allow more efficient access to the data contained in the IRIS catalogue by assigning a unique, or "authorized," form of heading (e.g. for names or subjects) and by using cross-references from related or variant headings. Creating consistency in the headings that identify personal names, corporate names, geographic locations, series titles, and subjects will make searching the catalogue much more effective. The resulting enhanced access to the bibliographical data will assist the IRIS librarians who build and maintain the catalogue, but above all it will provide added benefits to researchers in the form of highly reliable search results.



Katherine Gill, Arthur Field, Jonathan Nelson and Michael Roche converse before a lecture.

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.

FRANCESCO BAUSI (VIT'94) ed. Niccolò Machiavelli, *Discorsi sopra la prima deca di Tito Livio*. Roma: Salerno, 2001.

SERGIO BERTELLI (VIT'66,'67). *The King's Body. The Sacred Rituals of Power in Medieval and Early Modern Europe*, translated by R. Burr Litchfield. University Park, PA.: Pennsylvania State Univ. Press, 2001.

MAURIZIO BETTINI (VIT'86). *Le orecchie di Hermes: studi di antropologia e letterature classiche*. Torino: Einaudi, 2000.

ROBERT BLACK (VIT'93). *Humanism and Education in Medieval and Renaissance Italy. Tradition and Innovation in Latin Schools from the Twelfth to the Fifteenth Century*. Cambridge: Cambridge Univ. Press, 2001.

LINA BOLZONI (VIT'92-'03). *The Gallery of Memory. Literary and Iconographic Models in the Age of the Printing Press*, translated by Jeremy Parzen. Toronto; Buffalo; London: Univ. of Toronto Press, 2001.

DAVID ALAN BROWN (VIT'70), et al. *Virtue and Beauty. Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*. Washington, D.C.: National Gallery of Art, 2001.

ANDREW BUTTERFIELD (VIT'94). *Vittoria and Tiepolo. The Giulio Contarini Bust and the Drawings it Inspired*. New York: Salander-O'Reilly, 2001.

ANDREW BUTTERFIELD (VIT'94) and Anthony Radcliffe. *Masterpieces of Renaissance Art. Eight Rediscoveries*. New York: Salander-O'Reilly, 2001.

WILLIAM CAFERRO (VIT'99) and Philip Jacks. *The Spinelli of Florence. Fortunes of a Renaissance Merchant Family*. University Park, PA: Pennsylvania State Univ. Press, 2001.

CHRISTOPHER S. CELENZA (VIT'00). *Piety and Pythagoras in Renaissance Florence. The 'Symbolum Nesianum'*. Leiden: Brill, 2001.

SAMUEL COHN (VIT'89,'94). *The Black Death Transformed. Disease and Culture in Early Renaissance Europe*. London: Arnold, 2002.

CHARLES DEMPSEY (VIT'74). *Inventing the Renaissance Putto*. Chapel Hill, N.C.; London: Univ. of North Carolina Press, 2001.

GEORGES DIDI-HUBERMAN (VIT'88). *Aprire Venere: nudità, sogno, crudeltà*. Torino: Einaudi, 2001.

GEORGES DIDI-HUBERMAN (VIT'88). *L'image survivante: histoire de l'art et temps des fantômes selon Aby Warburg*. Paris: Les Éditions de Minuit, 2002.

CLAUDIO GIUNTA (VIT'00). *Versi a un destinatario: saggio sulla poesia italiana del Medioevo*. Bologna: Il Mulino, 2002.

CATHERINE MONBEIG-GOGUEL (VIT'02), PHILIPPE COSTAMAGNA (VIT'99) & Michel Hochmann, eds. *Francesco Salviati o la bella maniera: actes des colloques de Rome et de Paris (1998)*. Rome: École Française de Rome, 2001.

JANEZ HÖFLER (VIT'87,'02). *Srednjeveske freske v Sloveniji, fotografije Marjan Smerke*. Ljubljana: Druzina, 1996-2001.

CAROLYN JAMES (VIT'02) ed. Giovanni Sabadino degli Arienti, *The Letters of Giovanni Sabadino degli Arienti (1481-1510)*. Firenze: Olschki; Perth: Dept. of Italian, The Univ. of W. Australia, 2001.

NERIDA NEWBIGIN (VIT'84) ed. Giusto Giusti, *I Giornali di Ser Giusto Giusti d'Anghiari (1437-1482)*. Roma: Moxedano, 2002.

NUCCIO ORDINE (VIT'87). *Giordano Bruno und die Philosophie des Esels*, trans. Christine Ott. München: W. Fink, 1999.

ALAN R. PERREIAH (VIT'81). Paulus Venetus, *Logica Parva. First Critical Edition from the Manuscripts with Introduction and Commentary*. Leiden: Brill, 2002.

ELIZABETH PILLIOD (VIT'92). *Pontormo, Bronzino, Allori. A Genealogy of Florentine Art*. New Haven; London: Yale Univ. Press, 2001.

W. ROGER REARICK (VIT'62,'63,'73). *Il disegno veneziano del Cinquecento*. Milano: Electa, 2001.

FRANCESCO SBERLATI (VIT'96). *Il genere e la disputa: la poetica tra Ariosto e Tasso*. Roma: Bulzoni, 2001.

WALTER STEPHENS (VIT'88). *Demon Lovers. Witchcraft, Sex, and the Crisis of Belief*. Chicago: Univ. of Chicago Press, 2002.

SERGIO TOGNETTI (VIT'01). *Un'industria di lusso al servizio del grande commercio: il mercato dei drappi serici e della seta nella Firenze del Quattrocento*. Firenze: Olschki, 2002.

TIMOTHY VERDON (VIT'87). *L'arte sacra in Italia: l'immaginazione religiosa dal paleocristiano al postmoderno*. Milano: Mondadori, 2001.

ELISSA WEAVER (VIT'89). *Convent Theatre in Early Modern Italy. Spiritual Fun and Learning for Women*. Cambridge: Cambridge Univ. Press, 2002.

JOANNA WEINBERG (VIT'76), translated from the Hebrew, introduction & annotations. Azariah ben Moses dei Rossi, *The Light of the Eyes*. New Haven; London: Yale Univ. Press, 2001.

DONALD WEINSTEIN (VIT'63,'94). *The Captain's Concubine. Love, Honor, and Violence in Renaissance Tuscany*. Baltimore: Johns Hopkins Univ. Press, 2000.

Former Fellows Update

WIETSE DE BOER (VIT'97), Associate Professor of History at Indiana University, received the 2001 Howard R. Marraro Prize of the American Catholic Historical Association for his book, *The Conquest of the Soul. Confession, Discipline, and Public Order in Counter-Reformation Milan* (Leiden-Boston: Brill, 2001). The prize is awarded annually by a joint jury of the American Historical Association, the Society for Italian Historical Studies, and the ACHA. The book is the result of his fellowship year at I Tatti. De Boer is currently writing a book tentatively entitled *The Education of the Senses. Theories and Practices of Perception in Renaissance and Baroque Italy*.



Brice Fellow Carolyn James with I Tatti Council member Mary Gibbons.

NEWS FROM THE BERENSON ARCHIVE

As was anticipated in last year's Newsletter, special attention was dedicated to the library's manuscript collections this year. Jacalyn Blume, an archivist "on loan" from the Schlesinger Library at the Radcliffe Institute at Harvard and wife of I Tatti Fellow Andrew Blume, focused mainly on our most important and extensive collection, the massive archive of Bernard and Mary Berenson's papers, consisting of around 250 boxes of biographical material, diaries, research notes, writings, photographs, and some 35,000 letters. Building on the work she began during her original seven-month stay in 1994, Jacalyn systematically reviewed the archive's contents, improved the arrangement and classification of the materials, and, with the help of Library Assistant Donatella Pieracci, rehoused them in preservation-standard conditions. By year's end she produced a near-final draft of an exhaustive finding aid to the entire collection, which integrates the revised inventory of the correspondence, published by Nicky Mariano in 1965 and updated thereafter, with the other Berenson papers. The whole runs to nearly 300 pages. Though a small amount of work remains to be done, sometime this fall we should be able to make the finished finding aid to this magnificent resource available for on-site consultation. During the course of the coming year, with the kind



Jacalyn Blume, CRIA Fellow Lawrence Jenkens and Michael Rocke tasting I Tatti's new wine.

continuing collaboration of Jacalyn and of another Harvard colleague, archivist and information technology specialist Susan von Salis, further necessary steps will be taken towards adding this and other inventories to OASIS, the growing on-line catalogue of finding aids to manuscript collections in Harvard University repositories.

With Giovanni Pagliarulo and Ilaria Della Monica, Jacalyn began to survey, organize, and process our other collections, and important progress has been made with several of these as well. We now have completed finding aids to four small collections (the papers of Mary Berenson's family, the Whitall-Smiths; of the writer Stanislaus Eric Stenbock; of Valeria Piacentini; and of art historian Frederick Hartt), and work

is very far along on a more substantial collection containing the papers of architectural historian and critic Roberto Papini and his sculptor wife Livia, who for many years lived in the "Villa Papiniana" on the I Tatti estate. This collection unites not only biographical and personal material, but their rich correspondence with members of the Italian cultural world of the first half of the 20th century, as well as projects and work notes relating to Papini's life as an architect, professor, and writer.

Our collective thanks go to Jacalyn Blume for her indispensable assistance as well as for being such an enjoyable colleague.

Finally, we are especially pleased that this year we were able to acquire an extremely interesting collection of Sir Kenneth Clark's papers, consisting primarily of some 940 letters, postcards and cables, including 68 from Bernard Berenson and many others from leading figures in British museum and cultural circles. These documents have also now been organized and re-housed, and a finding aid will be created as soon as possible to facilitate scholars' access to these important resources.

✿ Fiorella Gioffredi Superbi
Curator of the Berenson Archive
and Michael Rocke
Nicky Mariano Librarian

✿ Former Fellows Update ✿

MARIA LUISA CERRON PUGA (VIT'97) was appointed Professore Ordinario di Lingua e Letteratura Spagnola at the University of Rome, La Sapienza in November. She is currently finishing her book, *Petrarchismo rimosso. Catalogo ragionato delle antologie cinquecentesche* (Firenze, Leo S. Olschki), and working on an annotated anthology for a prestigious Spanish collection: *Poesía española. Siglos de Oro: Renacimiento* (Barcelona, Crítica).



Silvio Leydi (VIT'97), Paolo Garbolino, Maria Luisa Cerron Puga (VIT'97).

NEWS FROM THE BERENSON FOTOTECA AND COLLECTION

The collection of photographic images housed in the Fototeca Berenson has once again grown – by about 2,000 additions this year. Some have come as gifts from former Fellows or from various antiquarians represented at the Biennale dell'Antiquariato at Palazzo Corsini last year. Some were purchased from photographers or museum collections. Others were acquired through photographic campaigns, both at the Galleria dell'Accademia in Florence, mentioned in these pages last year, or through a campaign to document a *Quattrocento* altarpiece in the church of San Donnino at Villamagna, to the east of Florence.

While the total number of holdings increases each year, we are well aware that a catalogue of the collection has

never existed. At one point, we thought it would make sense to catalogue the collection at the same time as the photographs are digitized – a project we plan to undertake in the future – but it now seems wise not to wait, but to get started sooner rather than later. We are deeply grateful, therefore, to the Cabot Family Trust for their donation last year towards preliminary work on this catalogue. We are currently in the process of assessing the various programs available on the market, and hope to begin this project within the year. It was a pleasure to welcome Muffie and Louis Cabot to the Harvard Center at the end of May and in particular to the Fototeca Berenson where Mrs. Cabot, who is publishing a book on her mother's travels through Asia, was particularly interested in the rich collection of photographs of Oriental art collected by Bernard Berenson, besides the photographs of Italian Renaissance art that one normally expects to find here.

Mr. Berenson's interest in Oriental art enriched his collection not only with rare photographs but with some works of art of the highest quality as well. Some of these treasures have recently been published by Gauvin Alexander Bailey (VIT'01) in two important articles, "The Bernard Berenson Collection of Islamic Painting at Villa I Tatti: Mamluk, Ilkhanid, and Early Timurid Miniatures," *Oriental Art*, vol. XLVII, N° 4 (2001) part I; pp. 53-62, and "The Bernard Berenson Collection of Islamic Painting at Villa I Tatti: Turkman, Uzbek, and Safavid Miniatures," *Oriental Art*, vol. XLVIII, N° 1 (2002) part II, pp. 2-16. These studies have been fully illustrated with splendid photographs taken by Antonio



A Game of Backgammon and Chess, from the Anthology of Baysunghur (1427). Colors and gold on paper, miniature. 26.5 x 17.5 cm. Herat (Iran), Timurid Period.

Former Fellows Update



CHRISTIANE KLAPISCH-ZUBER (VIT'86,'02), Director of Studies at the École des Hautes Études en Sciences Sociales, Paris, will be receiving the 2003 Paul Oskar Kristeller Lifetime Achievement Award of the Renaissance Society of America at their annual meeting in Toronto next March. A Visiting Professor for the second semester at I Tatti this past year, Klapisch-Zuber is working on a project entitled "The Florentine 'Magnates' at the End of the 14th Century." Her recent publications include *L'ombre des ancêtres: essai sur l'imaginaire médiéval de la parenté* (Paris: Fayard, 2000).

Quattrone as part of the ongoing campaign to document the art and furniture in the Berenson Collection.

This campaign complements a new inventory of the furniture, sculpture, objects, rugs, and hangings undertaken by the Studio Fausto Calderai – Camilla Mazzei, which has produced revealing aspects of their structure and condition and which will greatly help future plans for their conservation. Meanwhile, two small bronzes, an Egyptian cat and a Chinese cart, are currently being restored.

Fiorella Gioffredi Superbi
Agnes Mongan Curator
of the Fototeca Berenson
Curator of the Berenson
Collection and Archive



NEWS
FROM
THE MORRILL
MUSIC LIBRARY

This year the Morrill Music Library purchased microfilms of 150 volumes of early printed music from libraries in England, Belgium, Sweden, Italy, Austria, Germany, and Poland. Many of these represent the on-going program for acquiring the works of composers active in Tuscany, such as Luca Bati, Pietro Benedetti, Severo Bonini, Antonio Brunelli, Giovanni Del Turco, Giovanni Battista, and Marco da Gagliano. Perhaps the most interesting of the new additions to this *corpus* is Domenico Belli's *Orfeo dolente: musica ...diviso in cinque intermedi* (Venice, 1616), containing five scenes, with texts partly by Chiabrera, performed as *intermedi* between acts of Torquato Tasso's pastoral play *Aminta* which the Rinaldi family produced at Palazzo della Gherardesca in Florence in 1616. This very rare print was acquired from the Biblioteka Uniwersytecka in Wroclaw, Poland.

The microfilm collection of early printed music currently holds 1,300 items, the greater part of which comprises sources of vocal music. To redress the balance, a new program for the acquisition of Italian instrumental music through 1650 was begun this year, with the purchase of microfilms of music by Tarquinio Merula, Biagio Marini, Marco Uccellini, and Giovanni Battista Buonamente from the libraries of Durham Cathedral and the University of Wroclaw, both of which contain remarkably rich collections of Italian instrumental music of the early Baroque period. Scholars and performers of music for lute and chitarrone will be interested to know that we have also acquired a copy of Giovanni Girolamo Kapsperger's *Libro terzo d'intavolatura di chitarone con le sue tavole per sonar sopra la parte*, published in Rome in 1626. This unique print has been in the possession of private owners for decades. It was purchased by Yale University Library last year and through their generosity has at last become accessible to the public.

The CD collection of the Morrill Music Library reached a total of 600 items this year. The 600th acquisition was an anthology of eight CDs containing the works of Saint Hildegard von Bingen, Abbess of Rupertsberg (1098-1179), produced for the 900th anniversary of her birth by *Sequentia: the ensemble for medieval music* directed by Benjamin Bagby and the late Barbara Thornton.

Recent gifts to the CD collection include:

- *Insula feminarum: résonances médiévales de la Fémininité Celte*. La Reverdie. Arcana, 1997.
- *Narcisso speculando: madrigaux de Paolo da Firenze*. Mala Punica, directed by Pedro Memelsdorff. Harmonia mundi, 2002.
- *Il laudario di Cortona (Cortona, Biblioteca del Comune e dell'Accademia Etrusca, Ms 91)*. Ed. Micrologus, 2000.
- *Landini e la musica fiorentina secolo XIV*. Micrologus. Opus 111, 1994.
- *O Yesu dolce: laudi italiane del quattrocento*. Micrologus. Opus 111, 1997.
- *Napolitane: villanelle - arie - moresche, 1530-1570*. Micrologus; Cappella de' Turchini. Opus 111, 1998.
- *La guitarra en el México barroco: obras provenientes del Códice Saldivar IV*. Isabelle Villey. Fonca, 1996. Donated by Pierluigi Ferrari.
- Gesualdo da Venosa, *Il quarto libro de madrigali, 1596*. La Venexiana. Glossa, 2000.
- Sigismondo D'India, *Libro primo de madrigali, 1606*. La Venexiana. Glossa, 2000.
- Luca Marenzio, *Il sesto libro de madrigali a cinque voci, 1594*. La Venexiana. Glossa, 2001.

✉ Kathryn Bosi
Music Librarian

Former Fellows Update

KATHARINE PARK (VIT'01), the Samuel Zemurray Jr. and Doris Zumurray Stone Radcliffe Professor of the History of Science at Harvard University, has been elected to the American Academy of Arts and Sciences, the nation's pre-eminent learned society, founded in 1780. Park, a leading scholar in the history of science and in gender and women's history, also chairs the Committee on Degrees in Women's Studies and is Deputy Chairman of I Tatti's Academic Advisory Committee. Her publications include *Doctors and Medicine in Renaissance Florence* (Princeton University Press, 1985) and *Wonders and the Order of Nature, 1150-1750* (Zone Books, 1998), co-authored with Lorraine Daston, which won the Pfizer Prize for the best book published in the history of science. She is currently working on a study of autopsy, dissection, and caesarian section in late medieval and Renaissance Italy, entitled *Visible Women: Gender, Generation, and the Origins of Human Dissection*.



Jerzy Miziolek (VIT'95) with former head librarian Anna Terni.

Lectures & Programs

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



A chronological listing follows of informal talks and public lectures held at I Tatti during the 2001/2002 academic year. Institutional affiliation is not given for members of I Tatti’s 2001/2002 academic community.

CATHERINE GOGUEL, “La donna che fila colla conocchia, tra santità e stregoneria. Un’iconografia femminile.”

JOSEPH CONNORS (Columbia University), “Vanished Libraries of the Baroque.”

ROBERTO LEPORATTI and JONATHAN NELSON, an informal talk about their research on mid-16th-century love poetry and on the body types of Michelangelo’s female figures.

PAUL BAROLSKY (VIT’81, ’87, ’91, ’95, University of Virginia), “Michelangelo and the Creation of Adam.”

SUZANNE CUSICK, “The Name of the Mother and the Call of the Son: the Voices of Female Creativity in Francesca Caccini’s Sacred Songs.”

NEIL RUDENSTINE (President Emeritus, Harvard University) “I Tatti Past and Present: More than Gem-Like” in celebration of the fortieth anniversary of the Harvard University Center for Italian Renaissance Studies.



Walter Kaiser and Lehman Visiting Professor Catherine Goguel.

On February 7, Villa I Tatti participated in the international study day *Rime e suoni per corde spagnole: fonti per la chitarra barocca a Firenze*, held by the Biblioteca Riccardiana for the opening of their exhibition of rare manuscripts and printed books relating to the Baroque guitar or “chitarra spagnola”: an instrument which was highly popular at the Medici court in the early 17th century for accompanying dance and solo song. Research Associate Arnaldo Morelli (VIT ’95, ’97-’02) represented Villa I Tatti at the opening session, which welcomed scholars from Italy, Spain, the United States, and Australia, and contributed a paper on *La chitarra barocca tra prassi e iconografia* to the afternoon round table. I Tatti was co-sponsor of the concluding concert, *L’altra monodia*, in which a repertoire of works relating to this Florentine corpus of manuscripts was performed by members of the prestigious early music ensemble, *La Cappella della Pietà de’ Turchini* of Naples: tenor Giuseppe de Vittorio and Federico Maricola playing lute, theorbo, and Spanish guitar.



Mellon Fellow Christian Moevs checking things out in I Tatti’s tinaia.

Please note I Tatti’s new web address:

www.itatti.it

General e-mail messages can be addressed to info@itatti.it

Most staff members can be reached via e-mail by using their first initial and last name (no space between) followed by @itatti.it. e.g. Michael Rocke can be reached at mrocke@itatti.it.

Former Appointees are free to read and post notices on I Tatti’s web bulletin board (to be found at the bottom of the home page). You will need a password which can be requested from info@itatti.it.

Former Fellows Update

Two former Fellows have recently been honored with a festschrift:

ANTONIO ROTONDÒ (VIT’68), professor of history at the University of Florence was presented with *La formazione storica della alterità: Studi di storia della tolleranza nell’età moderna offerti a Antonio Rotondò*, promossi da Henry Méchoulan et al. (Firenze: Leo S. Olschki, 2001).



In July 1999, on the occasion of her retirement from the department of History at the University of Paris, friends and colleagues of ODILE REDON (VIT’91, ’94) congregated in Cennina, near Siena, for a convivial weekend seminar devoted to saints, cuisine, and Siena. The result was *Scrivere il Medioevo: lo spazio, la santità, il cibo. Un libro dedicato ad Odile Redon*, edited by Bruno Laurioux & Laurence Moulinier-Brogi (Roma: Viella, 2001).

VANISHED LIBRARIES OF THE BAROQUE

The I Tatti community had an opportunity to welcome its incoming director, JOSEPH CONNORS of the Department of Art History and Archaeology at Columbia University, when he delivered a lecture here on February 28th. Appropriate to both site and setting, Connors talked about Roman baroque libraries. As Walter Kaiser promised in his warm introduction of his successor, we were treated to a learned and lively picture of baroque libraries in Rome, and one which encompassed not just their physical characteristics but the intellectual and social circumstances that helped fashion them. Born of late medieval and Renaissance monastic libraries, nurtured by an increasing interest in the great libraries of antiquity and the revolutionary technology of printing, and weaned, finally, on a desire for display, the baroque library was large and open and housed vast numbers of books in very sumptuous settings.

In Rome princely libraries, now mostly dispersed, set the tone for the baroque library. Their learning, patronage and politics mixed rather freely in a setting of rich and precious materials and elaborate displays of painting, sculpture and architecture. These princely precincts were imitated and greatly amplified by the institutional libraries of *Seicento* Rome, some of which – the Vallicella and Casanatense for instance – survive.

Professor Connors' verbal pictures of the baroque library were compelling, but he also treated us to something quite unexpected – the “lost” Della Rovere library from Urbania now preserved in a Manhattan townhouse. Discovered by the fortuitous combination of chance and expertise, this early baroque library offers a vivid sense of those that followed it.

☞ Lawrence Jenkins
CRIA Fellow

GENDER IN THE GRANAIO REDUX

Research projects supported this year by I Tatti included several that focused on women, gender, and sexuality: Suzanne Cusick's on Francesca Caccini; Bruce Edelstein's on Eleonora di Toledo; Katherine Gill's on women's religious communities, Carolyn James's and Deanna Shemek's, both on Isabella d'Este; Caroline Murphy's on Felice Orsini della Rovere; and Jonathan Nelson's on Michelangelo's female nudes. In early

To these informal encounters over wine and light snacks, we sometimes brought specific research problems of terminology or method. One day, for example, we discussed the sexuality of the *castrati*. On other occasions we addressed problems common to our work in different disciplines: legitimacy and bastardy as these categories related to women across social classes; or the constant challenge of *finding* the women in documentation focused on paternity.

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Fellows Deanna Shemek and Bruce Edelstein talking with Lehman Visiting Professor Paul Hills.

fall, this group decided to meet regularly, reviving from several previous years the gatherings known as Gender in the Granaio (GiG). We were regularly joined by Michael Rocke and Visiting Professor Christiane Klapisch-Zuber (2nd semester); while many other Fellows dropped in from time to time to add to our conversations.

We returned repeatedly to the problem of how to represent women as subjects emerging from documents, given the frequent use of mediating figures like secretaries. Often we shared information on women's managerial roles – in the courts, in families, in their own careers, or within religious communities – and weighed our evidence that these roles have not yet been described adequately by historians. We considered how our own research on active women proprietors and administrators could be integrated in more accurate histories of women's work. As I write these words, the GiG group has spawned projects for several collaborations in the near and distant future, including conference sessions, joint grant proposals, and seminars. It seems that GiG has a promising afterlife!



*Mellon Research Fellow
Peter Lautner.*

☞ Deanna Shemek
Hanna Kiel Fellow

When he decided to leave his estate to Harvard upon his death, “Bernard Berenson wanted I Tatti to become an international community of scholars, using his splendid library, enjoying his paintings and his gardens, with unencumbered leisure to read and to write and to look, and to share talk and ideas,” as Walter Kaiser noted during the Harvard Center’s 40th anniversary celebrations in mid-June 2002. “That was, *grosso modo*, Berenson’s idea of what I Tatti should become. It is, moreover, pretty much what it *has* become. Of course, we all know the ways in which Harvard wisely modified that original idea, reducing fellowships to only one year, but expanding them to encompass every aspect of the Italian Renaissance, not just Fine Arts. Essentially, however, Harvard and my distinguished predecessors miraculously turned Berenson’s dream into a reality. By the time I got here, there wasn’t much more to accomplish: the shape of this place had already been defined and established, and all one had to do was maintain it as best one could.”

Far from just maintaining the *status quo*, Walter Kaiser has, in his 14-year tenure as Director, built extensively upon the excellent work of his predecessors. One might say that from the plans drawn up by Bernard Berenson, Kenneth B. Murdock, between 1961 and 1964, laid solid foundations for the Center based on Harvard traditions; Myron P. Gilmore built a substantial first story from 1964 to 1973, integrating I Tatti into the Florentine cultural and academic context; Craig Hugh Smyth added the second story between 1973 and 1985 by furthering these relationships with the city, by instigating I Tatti’s publications program, and by building a notable constituency of supporters who helped to turn I Tatti’s finances round; and Louise George Clubb broadened access to the institute and library between 1985 and 1988. A building, however, needs a roof in order to keep out the rain and to help it stand strong against the north wind. Over the last 14 years, Walter Kaiser has added that roof, tile by tile – consolidating finances, expanding the publications series, renovating the buildings and gardens, and modernizing the library among so much else. Joseph Connors, who now begins his directorship, takes over a sound construction with plenty of potential for the future.

Over the last 40 years many other people, of course, have had a positive impact on this extraordinary place. As Neil Rudenstine remarked, “And the fact that I Tatti has continued to flourish ever since Berenson’s death – now more than 40 years ago – has clearly been due to the devotion, attentiveness, and absolute understanding of the spiritual purposes of this Center on the part of I Tatti’s astonishing staff, Fellows, friends, Harvard colleagues, members of the Florentine community, and others.”

A new booklet was recently published to mark the Harvard Center’s 40th anniversary. In addition to descriptions of I Tatti’s history, fellowship program, the library, collections, gardens and grounds, and an excellent essay on the Center’s first 40 years by



Council members Bill Hood and Debby Brice.



Waiting for the concert, Suzy Butters, Anna Terni, Victoria Kirkham, and Humfrey Butters.



Unwinding the 9 m. scroll listing all the donors to the Walter Kaiser Fund for the Biblioteca Berenson.



Walter Kaiser, John Brown,



Soprano Janet Youngdahl and former Fellow Victor Coelho perform in the church of San Martino a Mensola.



The Funk O



Nicky Mariano Librarian Michael Roche flanked by David and Julie Tobey.



Debby Brice, Joe Connors, and Angelica Z. Rudenstine at the 40th anniversary lecture.



Susan Feagin, and Jim Cuno.



Harvard President Emeritus Neil L. Rudenstine.



ff street band.



Guests filling the Myron and Sheila Gilmore Limonaia for the 40th anniversary celebrations.

John Najemy (VIT'70,'71,'75,'99), the booklet lists most of the people who have helped to shape this remarkable structure. As well as the aforementioned directors, there have been five acting directors who have served for a semester or two each; 65 senior scholars have chosen the almost 500 scholars who have held an I Tatti Fellowship; there have been some 90 Visiting Professors, Scholars and Research Associates; 65 patrons have served on the I Tatti Council and International Council; and 70 generous benefactors lead the names of the hundreds and hundreds of other donors. Not listed in the booklet are the 150 or so members of staff who have worked here at one time or another, for shorter or longer periods, in the house, in the library, on the farm, at the kitchen stoves, in the gardens, behind the computers, at the reception desk, in the USA, at the catalogue – wherever mortar was needed to cement the bricks together. Some of them were originally employed by Bernard Berenson. A few still working today were here when Eric Cochrane, Janet Cox-Rearick, John Freccero, David Herlihy, Roger Rearick, and Curtiss Shell arrived for the 1961/1962 academic year. Fiorella Superbi, Anna Terni, and Liliana Ciullini have continued to work from the first through the 40th fellowship year. Nelda Ferace misses that distinction by just one year. Susan Arcamone, Kathy Bosi, Amanda George, and Giorgio Superbi have each worked at the Center for over 25 years and several more members of staff are fast approaching that milestone.

This past June, scores of these people descended on I Tatti to help celebrate the construction of this extraordinary edifice over the last four decades. On 13 June, Harvard University's President Emeritus, Neil L. Rudenstine, spoke eloquently of Berenson's dream for the Harvard Center and the life at I Tatti that led up to

Harvard's tenure. Council Chairman Deborah Loeb Brice presented Walter Kaiser with the fund for the library established in his honor (see page 3), and a funky jazz band enlivened the ensuing garden party. The following day Victor Coelho (VIT'98) and soprano Janet Youngdahl gave a heavenly concert of Elizabethan lute songs in the beautiful church of San Martino a Mensola, followed by a gala dinner in the Myron and Sheila Gilmore Limonaia. The celebrations coincided with Walter Kaiser's retirement. The occasion was used not only to *festeggiare* four decades of Renaissance scholarship, but to send him off in style, and to warmly welcome Joseph and Françoise Connors. It also marked, of course, the start of the Harvard Center's fifth decade.

A selection of photographs from the 40th anniversary celebrations can be found on I Tatti's web site www.itatti.it. Click on **Calendar**, then on **Events**, and you will see **Photographs of I Tatti Events** at the top of the page. Click on this and you will be asked for a password, which is **40vit40**. (This is case sensitive.) Then just follow the directions.

✿ Alexa Mason
Assistant Director for External Relations

JONATHAN NELSON AND ROBERTO LEPORATTI

On 21 March, in the Big Library, two current Fellows, JONATHAN NELSON and ROBERTO LEPORATTI, who did not know each other before their fellowship year, presented their work in progress on mid-16th-century love poetry and the body types of Michelangelo's female figures. They have been collaborating on an exhibition at the Galleria dell'Accademia in Florence, which runs from 24 June to 3 November 2002, entitled "*Venere e Amore: Michelangelo and the New Ideal of Beauty.*" This exciting project brings together the talents of many past and present Tattiani: in addition to Nelson and Leporatti, Philippe Costamagna (VIT'90), Janet Cox-Rearick (VIT'62,'63,'76,'91) and Leatrice Mendelsohn (VIT'86) have all contributed to the exhibition catalogue, while Janet Cox-Rearick and Catherine Goguel (VIT'02) both served on the research committee.

The exhibition examines works executed for, or related to, a decorative complex commissioned by a Florentine patrician, Bartolomeo Bettini, but completed only partially and never installed in its intended location, a room in the patron's palazzo. Bettini's project featured a painting of *Venus and Cupid*, executed by Pontormo based on a cartoon supplied by Michelangelo. This work, one of the treasures of the Accademia's permanent collection, has recently undergone important conservation work; the painting's return to the galleries inspired the organization of the exhibition.

According to Vasari, Pontormo's *Venus* was intended to be accompanied by images of Tuscan love poets for the lunettes of Bettini's hall, of which only three were completed by Bronzino. While these lunettes were previously thought to be lost, Philippe Costamagna recently discovered what is most likely Bronzino's original lunette depicting *Dante*. This work is displayed in the exhibition, reuniting it with the Michelangelo-Pontormo *Venus* for the first time since the Renaissance.

At the I Tatti talk, Roberto Leporatti presented part of his research on contemporary love poetry, focusing on the Greek poet Moscus's "Amore fugitive,"

translated into Latin in the 15th century by Poliziano and into Italian in the late 15th or early 16th century by Benivieni. Benivieni's works were published in 1519, continued to be republished throughout the 1520s, and may thus be considered virtually contemporary with Michelangelo's conception for the

of either artist's *oeuvre*. The painting also provides an excellent opportunity to consider the problem of Michelangelo's ideal female nude, which Nelson convincingly presented as being a clearly female body type, "improved" according to the artist's canon by the inclusion of selected male characteristics.



Lila Wallace-Reader's Digest Fellow Roberto Leporatti with Florence Gould Guest Scholar Géraldine Albers.

Venus and Cupid. His translation of Moscus's poem remained especially popular, as its subsequent employment by Benedetto Varchi for a Medici court masque attests. Benivieni's translation of Moscus contains important elements for understanding the iconography of Michelangelo's work and other mid-16th-century paintings of *Venus*, especially the novel presentation of Cupid as a deceitful adolescent rather than his traditional image as a playful infant.

Jonathan Nelson introduced some of the particular problems presented by Pontormo's painting, for example the distance between the modern concept of the work as a painting by Pontormo after a design by Michelangelo and that of the 16th century, when it was seen as a work by Michelangelo that was simply "colored" by Pontormo. Twentieth-century preoccupation with "originality" and "authorship" are likely responsible for this work's being largely ignored in the literature as somehow not characteristic

Michelangelo's collaboration with Pontormo may thus be seen as an attempt to produce the "best" Florentine response, or critique of, the Venetian nude. Also discussed were the work's enormous contemporary popularity, its complex iconography and some of the classical sources for this.

✦ Bruce L. Edelstein
Jean-François Malle Fellow



Research Associate Laura Corti with Sara Matthews Grieco (VIT'94).

THE NAME OF THE MOTHER AND THE CALL OF THE SON

SUZANNE CUSICK, the world's foremost scholar on the Florentine composer Francesca Caccini and 2001-02 Burkhardt Fellow at Villa I Tatti, offered a rare convergence of scholarship and performance with a day devoted to the sacred output of this most undervalued exponent of the early 17th-century *nuove musiche*. Cusick's presentation, "The Name of the Mother and the Call of the Son: Voices of Female Creativity in Francesca Caccini's Sacred Songs," explored how Caccini created rhetorical space for her singing and compositional activity (in spite of being a "mere woman") through the intervention of the Virgin Mary (in highlighting the name "Maria" with specific musical gestures) and of Christ, whose appeal to his people Caccini set for soprano voice – her own range – thereby appropriating the words of the Son into a female vocal space. Taken as a whole, Cusick argued, Caccini's collection of sacred songs can also be seen as a series of increasingly complex vocal exercises, potentially designed to train the vocal student (Caccini was also a renowned teacher) to acquire vocal power along with spiritual authority. Cusick compared Caccini's rhetorical strategy to the path of her contemporary Suor Maria Maddalena de'Pazzi, who likewise was able to draw on the authority of the Virgin and her Son – through visions – in order to circumvent the traditionally disempowered

gender role into which she was born. Like Suor Maria Maddalena, Cusick argued, Caccini was able to draw on a specifically Florentine model of female empowerment – one made possible by the strategies of their mutual patron, Duchess Regent Maria Maddalena d'Austria, who self-consciously created an atmosphere that allowed (select) women substantial financial and legal independence. A remarkably skilled vocalist, rhetorician, and composer, Francesca Caccini was successful in taking full advantage of the circumstances available to an enterprising woman in early 17th-century Florence.

Later that evening, a concert in the Florence Baptistery (co-sponsored by I Tatti and the Opera di S. Maria del Fiore) offered the first modern performance of several sacred songs by Caccini. Soprano Emily Van Evera's singing was exquisite, and she showed her virtuosity by taking full advantage of the irregular acoustics of the space. Accompanying Van Evera was a flexible ensemble: Paul O'Dette (lute) and Maxine Eilander (harp) played with wonderful skill and complemented Van Evera's voice perfectly, though their solo efforts were often lost in the large concert space; organist Alfonso Fedi was more successful in filling the Battistero with sound.

✿ Andrew Dell'Antonio
Andrew W. Mellon Fellow



*Former Fellows Leatrice Mendelsohn,
Philippe Costamagna, and Janet Cox-Rearick.*



*Hubert Damisch (VIT'95, '99) returning
to I Tatti for the dedication of the Osvaldo
Tangocci Olive Grove (see p. 19).*

✿ Former Fellows Update ✿

CAROLINE ELAM (VIT'82), formerly Editor of *The Burlington Magazine*, has taken up a new post as 2002/2003 Andrew W. Mellon



Professor at the Center for the Advanced Study in the Visual Arts at the National Gallery in Washington, D.C.



JANET COX-REARICK (VIT'62, '63, '76, '91), Distinguished Professor in the History of Art at the Graduate School and University Center, CUNY, was honored by the CAA's Committee on Women in the Arts in 2002 "for her dedication to scholarship and to the highest standards of teaching, her personal generosity to younger scholars, and her unfailing loyalty to her students."



BRUCE BOUCHER (VIT'85) has been appointed the Eloise Martin Curator of European Decorative Arts and Sculpture and Ancient Art at the Art Institute of Chicago.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

GIOVANNI CANTINI died on 25 October 2001 at 80 years of age. He and his wife Giulia lived for many years in the Corbignano farmhouse to which they first came in 1965 when he was taken on as a farmer under the old *mezzadria* system. In 1973, when this sharecropping system was abolished, he became I Tatti's night watchman, patrolling the halls first alone and in later years with his dog, Lusanna, until his retirement in 1994. Even after moving into the city to a home of their own, both Giovanni and Giulia Cantini maintained strong ties to the I Tatti community.

ALFREDO PESCI, who came to work at I Tatti in 1959, died on 12 May 2002. He too was taken on as a farmer under the old system of *mezzadria* until 1973 when the farmers were employed with regular work contracts. He had originally been given the Molino I farm, a small piece of land stretching from the church of San Martino to the Mugnaio (Mulino di Sotto) as well as a house at Ponte a Mensola for his family. When the smallholdings were dissolved and the farmers became regular employees, Pesci was put in charge of the vegetable garden, which he continued to cultivate until his retirement in 1980. He remained a part of the I Tatti community nonetheless. His smiling face and good humor were very much in evidence at the Christmas party each year, and he would always lend a hand at the *vendemmia* each autumn.

HANS HEINRICH THYSSEN-BORNEMISZA died of a heart attack on 27 April 2002 in Spain at the age of 81. In the words of the then Director Craig Hugh Smyth on the occasion of the establishment of the Hanna Kiel Fellowship in 1977, Baron Hans Heinrich Thyssen-Bornemisza was "a great and famous collector of art. He is still refining and adding to his collection with great skill. Baron Thyssen has something very much in common with the tradition of this house and with a number of the Fellows who have been here: [he has] a real joy in works of art and an intimate connoisseur's knowledge of them. Also, he has a concern for the preservation of works of art going far beyond his own collection, making it possible, through admirable and anonymous generosity, to conserve major parts of the world's artistic heritage...." Baron Thyssen was an honorary member of the I Tatti Council from 1980 to 1993.

DONALD J. SUTHERLAND (Harvard MBA'58), I Tatti Council member, died on 10 August 2002 after a long illness. Donald Sutherland was the managing partner of Quincy Partners, a management and investment firm based in Glen Head, NY. He was an alumnus of Phillips Academy, Andover, where he and Walter Kaiser were classmates. He and Walter met up again when Donald and his wife Denise first came to I Tatti on a Harvard Alumni

weekend in May 1989. In 1990 they returned to stay at the villa La Papiniana on the I Tatti property and Donald joined the I Tatti Council in 1991. In addition to numerous other gifts to I Tatti, he and Denise established the Denise Jackson and Donald J. Sutherland Book Fund in 1991. In 1999 Donald added substantially to this fund, the income from which was then designated for I Tatti's current periodical subscriptions. Donald will be greatly missed for his generosity of spirit, helpful advice, warm personality and true friendship.

NICOLAI RUBINSTEIN, who died on 19 August 2002, was born in Berlin in 1911. He began his education and his life-long love of Florentine history there, but received his *laurea* in 1935 from the University of Florence, before moving to England in 1939, where he settled into a long teaching career at Westfield College, University of London. He and his wife Ruth were frequent visitors to the Harvard Center since its inception and were close personal friends of all I Tatti's directors. Rubinstein served on I Tatti's Academic Advisory Board, the committee which chooses I Tatti Fellows, for 13 years from 1978, and many of his former students have been Fellows here. Until last year, he was general editor of the Lorenzo de' Medici Letters, a project begun in the 1950s under the auspices of the Istituto Nazionale di Studi sul Rinascimento in collaboration with I Tatti, the Renaissance Society of America, and the Warburg Institute, his second London home after Westfield. He himself edited volumes III and IV of the Letters in addition to compiling a checklist of the extant letters with Pier Giorgio Ricci in 1964. Rubinstein published numerous articles on the political, social, constitutional, and diplomatic history of Medicean Florence, and two books: *The Government of Florence Under the Medici* (Oxford: Clarendon Press, 1966) and *The Palazzo Vecchio, 1298-1532. Government, Architecture and Imagery in the Civic Palace of the Florentine Republic* (Oxford: Clarendon Press, 1995). A multi-volume set of his essays is forthcoming. Among other prizes, Rubinstein was awarded the Premio Internazionale Galileo Galilei in 1985, and made an Honorary Citizen of Florence in 1992. Sadly, RUTH RUBINSTEIN, a scholar in her own right, died of cancer just ten days later, on 29 August 2002. In addition to a number of articles, Ruth Rubinstein published, jointly with Phyllis Pray Bober, *Renaissance Artists and Antique Sculpture: A Handbook of Sources* (London: Miller; Oxford: Oxford Univ. Press, 1986), and, with Emanuele Casamassima, edited the catalogue *Antiquarian Drawings from Dosio's Roman Workshop: Biblioteca Nazionale Centrale di Firenze* (Firenze: Giunta Regionale Toscana; Milano: Editrice Bibliografica, 1993). We mourn their passing, which closes a rich chapter in Renaissance studies.

MICHELANGELO'S CREATION OF ADAM

Former fellow and three-time Visiting Professor at I Tatti, PAUL BAROLSKY (VIT '81, '87, '91, '95) gave a lecture on Michelangelo's *Creation of Adam* that was both stimulating and provocative. Acknowledging that he was moving away from the more playful territory that he traditionally has occupied, Barolsky turned to a recontextualisation of the image within the framework of the Sistine Chapel, and to the matter of Michelangelo as theologian. Michelangelo's poetic imagination, Barolsky reminded the audience, gave visual form to the aesthetics of theology, and served to render a Creation scene replete with details never before utilized in previous versions. For example, while God is habitually depicted standing or seated next to Adam, Michelangelo creates Him as a fully articulated body in flight, the first of its kind. Barolsky elaborated on this

aerodynamic theme by describing how Michelangelo uses the concept of flying



Paul and Ruth Barolsky
with Ronnie Laskin (VIT '66, '67).

divinity to magnify God's magnificence, and further exploits the role of wind within the image. Not only does divine wind, implied by the swell of the drapes behind the figure of God, propel Him across the picture plane, but it also signals

the identity of the *creator spiritus*, as God is on the point of blowing life into Adam. Critical to Barolsky's argument is the need to recognize that the wind of life has yet to reach Adam, he is still a work in progress. This *Creation of Adam*, he proposed, would be better titled *God Creating Adam*. At this point, he turned to the issue of Michelangelo as creator. It is Michelangelo's divine hands which will complete Adam, and he who will ultimately allow his creature the breath of life. Adam is thus touched by the hand of two gods, one, Barolsky concluded, "the sublime, subliminal icon of the modern artist."

Paul Barolsky is Commonwealth Professor of Art History at the University of Virginia.

✿ Caroline P. Murphy
Melville J. Kahn Fellow

Former Fellows Update

RONALD WITT (VIT'69), Professor of History at Duke University, continues to work on Italian humanism. He won the RSA's Phyllis Goodhart Gordon Book Prize, the American Philosophical Association's Jacques Barzun Prize in Cultural History and the Helen and Howard R. Marraro Prize of the AHA for his book *In the Footsteps of the Ancients. The Origins of Humanism from Lovato to Bruni* (Leiden; Boston; Köln: Brill, 2000). A collection of his articles has recently been published with the title *Italian Humanism and Medieval Rhetoric* (Aldershot: Variorum, 2002). Witt, who is currently serving as President of the Renaissance Society of America, is finishing another book, *The Italian Difference: The Two Cultures of Medieval Italy 800-1250*, which traces the inter-relationship between the documentary and book culture of medieval Italy.

INGRID D. ROWLAND (VIT'94) became the Andrew W. Mellon Professor at the American Academy in Rome in September 2001. Her recent publications include *The Ecstatic Journey: Athanasius Kircher in Baroque Rome* (Chicago: Univ. of Chicago Library, 2000), *The Place of the Antique in Early Modern Europe* (Chicago: Smart Museum of Art, 2000), *The Correspondence of Agostino Chigi* (Studi e Testi 399, Vatican City: Biblioteca Apostolica Vaticana, 2001), and a *New York Times* book review of Boccaccio's *Famous Women*, edited and translated by Virginia Brown, the first volume in the new *I Tatti Renaissance Library* series. Rowland was the Erasmus of Rotterdam Society speaker at the Chicago 2001 Renaissance Society of America conference, where EDWARD MUIR (VIT'73) was the Bennett Lecturer.

SABINE EICHE (VIT'83), a senior research associate at CASVA, the National Gallery of Art, is based in Florence where she works part-time on the Center's architectural drawings project. She continues to research and publish in her two main areas of interest: the art and architecture of the dukes of Urbino, and Italian Renaissance and Baroque architectural drawings. In June 2001, Eiche was elected corresponding member of the 19th-century Accademia Raffaello of Urbino in recognition of her studies on the art and architecture of the former duchy of Urbino. Eiche was a member of the coordinating committee for the international congress *I Della Rovere nell'Italia delle corti* (Urbano: 1999); she was also a member of the editorial committee for the Acts of the congress, published in June 2002, to which she contributed a paper on the Barco of Casteldurante.

COUNCIL NOTES



We are deeply saddened to record the death of Council member and longtime friend DONALD J. SUTHERLAND. An "alumnus" of I Tatti, as he liked to call himself, he and his wife Denise were interested in the Italian Renaissance and in the work of the scholars who study the period, and enjoyed returning periodically to the Florentine "campus." (See page 16) The I Tatti Council will sorely miss his wonderful friendship and generosity.

The I Tatti Council is delighted to welcome new member NEIL L. RUDENSTINE, Harvard University President Emeritus, who, throughout his years at Harvard and before that at the Andrew W. Mellon Foundation, has given I Tatti his unflagging support. A scholar of the Renaissance, Neil Rudenstine has returned to the Mellon Foundation where he chairs the Advisory Board of ArtSTOR. The central purpose of ArtSTOR is to use the capacities of modern information technology to enhance scholarship, teaching and learning in art history, as well as in other fields of knowledge that draw significantly upon visual images. Conceived by the Andrew W. Mellon Foundation, this initiative will enable the aggregation, storage, distribution, and educational use of art-related digital resources. ArtSTOR will make available on-line images and relevant scholarship information, drawn from sources around the world, to faculty members, curators, conservators, librarians, students, and others associated with not-for-profit educational institutions.

In October, Council members met at the Knickerbocker Club in New York City for a reception hosted by WALTER KAISER, in honor of his successor, JOSEPH CONNORS, who takes up his position as the sixth Director of the Harvard University Center for Italian Renaissance Studies in July 2002. Many members attended the cocktail party to meet Joe and Françoise Connors and to welcome them to the I Tatti family. Connors, who was Director of the American Academy in Rome for four years in the 1980s, will be on leave of absence from the Department of Art History and Archeology at Columbia University.

The annual I Tatti Council meeting took place in New York City in April. This was Walter Kaiser's last meeting as Director of I Tatti. DEBORAH LOEB BRICE, Council Chairman, opened the meeting with a tribute to Walter that expressed everyone's sentiments concerning his departure, and gave a warm welcome to Joe and Françoise Connors. A delectable and lively lunch followed, during which much of I Tatti's history was recalled; many Council members expressed their thanks to Walter for giving I Tatti so very much, and D. RONALD DANIEL saluted him on behalf



Graziella Macchetta, from I Tatti's Cambridge office, with Council member Gabriele Geier.

of the Harvard Corporation. Various toasts were made to honor members past and present. In thanking them, Walter Kaiser noted how the wise counsel and unparalleled generosity of this remarkable I Tatti Council has helped the Harvard Center become a center of excellence in Renaissance scholarship.

Earlier that morning, Council members met at the Metropolitan Museum of Art for a guided tour of the first major exhibition of Renaissance tapestries in the United States in 25 years. Amazing in their details, the tapestries, made after drawings or cartoons by such painters as Raphael, are the resulting union of Italian artistry with the craftsmanship of the weavers, mostly men, in the tapestry workshops of the Netherlands. These enormous, resplendent, and costly weavings of silk and gold thread, symbols of the political power of Renaissance kings and princes, are surprisingly alive, and were often done in cycles. The Metropolitan exhibition featured 41 of the greatest surviving tapestries produced between 1460 and 1560, which, as exhibition curator Thomas Campbell related, necessitated entering the museum by the main entrance in the wee hours, owing to the size of the works.

the villa i tatti council

(as of Sept 2002)

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Jean A. Bonna
Susan Braddock
Anne Coffin
D. Ronald Daniel
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Robert F. Erburu
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Walter Kaiser
Virgilia Pancoast Klein

Maurice Lazarus
Troland S. Link
Timothy D. Llewellyn
Barnabas McHenry
Benedetta Origo
Joseph P. Pellegrino
Marilyn Perry
Elizabeth Peters
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Frank E. Richardson
Susan Mainwaring Roberts
Neil L. Rudenstine
Melvin R. Seiden
Sydney S. Shuman
Craig Hugh Smyth
Daniel Steiner
William F. Thompson
Rosemary F. Weaver
Edwin L. Weisl, Jr.
Joseph Connors, Director
*Honorary

Graziella Macchetta
Development Associate



For most “tattiani” the garden looms foremost in their memories, when thinking about the outdoor space here, even though the farms that surround it absorb at least as much time and labor. In part this is due to the fact that the gardens are distinctly more romantic to think about – and to walk through – than the farms. The latter do, however, produce the olive oil and wine that appear on the table each day and for many Fellows the *vendemmia* is the first collective experience of the year, a tradition that is now threatened by new labor laws. This year, rather than write about the garden and the various improvements it has undergone in the past twelve months, I want to say something about the farms where both the wine and the olive sectors are undergoing relatively major changes.

Over the past two years much time and effort have gone into restructuring the olive groves. After finally obtaining permission from the authorities, we were able to remove old and dead olive trees in lower-lying areas of the property and plant new trees in better plots. Above the church of San Martino, miles of trenches were dug six feet deep to ensure proper drainage in an area where the waterproof layer of clay is uncomfortably close to the surface. The trenches were then filled, not with the stones and bundles of branches called for by the medieval agricultural treatises but rather with hollow bricks covered with porous cloth that lets the water through but prevents soil particles from slowly clogging up the drainage system. The next step was to replace the earth and plant hundreds of handpicked, three-year-old trees

from Pescia, the best olive tree-producing center in Tuscany. A generous donation from Terri and Hubert Damisch (VIT’95, ’99), which was matched by

a new state-of-the-art vineyard, which now produces all our grapes and wine. The cellar and its equipment, however, were still very much behind the technical revolution that has overcome winemaking in Tuscany and elsewhere in recent decades. With the arrival of the new head farmer, ANDREA LAINI (see Newsbriefs), who had been in charge of operations for a wine producer in the Chianti and is versed in the latest developments, it suddenly became possible to bring our own operations up to date. As a consequence we have invested in new stainless steel vats, *barriques* (oak casks traditionally used in the Bordeaux area but now a worldwide phenomenon), and a variety of other equipment. Two significant additions have been a proper pump to transfer the wine from one vat to another without incorporating too much air (as the old circular pumps did) and, above all, a new cooling system to keep the temperature of the fermenting grapes at an acceptable level. This rather cumbersome but efficient machine prevents the temperature from rising above 30°C, a common occurrence in most years, above

which the more delicate aromas of the grapes are destroyed. As a result, the 2001 vintage has shown a very distinct improvement over the past and will be bottled in a year’s time for proper aging.

✿ Allen J. Grieco

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



Replacing a full-grown camellia in the giardino pensile is quite a job.



Walter Kaiser, paid for much of this new olive grove. In March, the grove was dedicated to OSVALDO TANGOCCI (founder of Osvaldo’s restaurant at Ponte a Mensola, caretaker at the Papiniana, and driver of the I Tatti minibus who died in March 1999) whose name is remembered in a discreet plaque set into the wall along via di San Martino a Mensola just opposite the church itself.

The wine sector at I Tatti has seen even more important changes. These began five years ago with the planting of

LILA WALLACE-READER'S DIGEST SPECIAL GRANTS

Villa I Tatti grants of up to \$8,000 per person, for a total of not more than \$40,000 per year, are available from the Lila Wallace – Reader's 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 \$16,000 per project, for a total of not more than \$40,000 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 15 September each year. In the case of applications relating to the special costs of publication (publication subvention, cost of illustrations, etc.), in addition to giving the length and scope of the project the description should explain what financial difference a subvention will make. 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 in October. Preference will be given to applicants who have not previously received such an award.

2001/2002 Lila Wallace – Reader's Digest Publications Subsidies Recipients:

LAWRIN ARMSTRONG (VIT'00), towards *Usury and Public Debt in Early Renaissance Florence. Lorenzo Ridolfi on the "Monte Comune."*

MARCELLO FANTONI (VIT'99), towards *Gli abiti del principe. Arte e potere nell'Italia del Cinque-Seicento.*

VALERIA FINUCCI (VIT'95), towards a critical English translation of the 16th-century Italian prose romance by Giulia Bigolina, *Urania.*

MARCO PELLEGRINI (VIT'98) towards *Ascanio Maria Sforza. La parabola politica di un cardinale-principe del rinascimento italiano.*

PIOTR SALWA (VIT'84) towards *Tuscan Renaissance "novellieri" and their Ideological and Political Commitment.*

SERGIO TOGNETTI (VIT'01) towards *Un'industria di lusso al servizio del grande commercio. Il mercato dei drappi serici e della seta nella Firenze del Quattrocento.*

RONI WEINSTEIN (VIT'01) towards *Marriage Rituals in Jewish-Italian Communities during the Early Modern Period. An Anthropological Perspective.*

2001/2002 Lila Wallace – Reader's Digest Special Project Grants Recipients:

ALESSANDRO ARCANGELI (VIT'99) towards *Recreation in the Renaissance.*

JAMES HANKINS (VIT'89,'93) towards *Humanism and Platonism in the Italian Renaissance.*

MARCO SPALLANZANI (VIT'82-'03) towards *Maioliche ispano-moresche a Firenze nel Rinascimento.*

Former Fellows Update

SALVATORE CAMPOREALE (VIT'77-'03) is one of I Tatti's longest serving Research Associates. For many years he has taught a graduate seminar at the Johns Hopkins University during the spring term. In March 2002, Johns Hopkins celebrated his 17th year of teaching with a conference in his honor. Last year, in addition to travelling to Baltimore, he spent the fall semester as a Carey Senior Faculty Fellow at the Erasmus Institute at the University of Notre Dame. In addition, he was appointed the 2002 Silvermann Professor at the Cohn Institute for the History of Philosophy and Science at the University of



Tel-Aviv, a ten-week visiting professorship which he held later in the spring. Among many other publications on Renaissance humanism, Camporeale has recently published *Lorenzo Valla. Umanesimo, riforma e controriforma, studi e testi* (Roma: Edizioni di storia e letteratura, 2002).



DALE V. KENT (VIT'78,'83), Professor of History at the University of California, Riverside, was presented with the Charles Rufus Morey Book Award in 2002 for her book *Cosimo de' Medici and the Florentine Renaissance. The Patron's Oeuvre* (New Haven; London: Yale University Press, 2000), a study of the artistic patronage of Cosimo and his sons, viewed in the context of Florentine civic, religious, and popular culture. The award, named in honor of one of the founding members of the CAA, is presented for an especially distinguished book in the history of art. Kent, who has recently held two residential fellowships (at the Institute for Advanced Study in Princeton and at the Newberry Library in Chicago), is currently working on the companion volume entitled *Fathers and Friends: Patronage and Patriarchy in Early Medicean Florence*, which deals with the extension of personal patronage into the political sphere.

Newsbriefs

I Tatti is delighted to announce that last winter we won first prize in a competition organized by New York University's Villa La Pietra. The competition judged the quality of olive oil produced by the small handful of olive-oil-producing American university institutes in the Florence area. The judges, Dott.ssa Nizzi-Griffi and an official taster of the newly formed national association of oil tasters, sampled each oil in a blind tasting. Like sommeliers and tea blenders, olive oil tasters have very fine palates. Much to the amazement of the assembled growers, the judges were able to distinguish that the olives in one batch of oil had been damaged by hail shortly before the harvest. Their ranking in order of excellence: Villa I Tatti, Villa La Pietra (NYU), Villa Le Balze (Georgetown University), Harding University in Florence, and the Cassa di Risparmio di Firenze, a local savings bank. This is the second year NYU has sponsored the competition. I Tatti was placed second last year.

Stepping down from the tractor, ANGIOLINO PAPI retired as head of the farm staff at the end of last December after 48 years. He has worked hard, in all weathers, in all seasons. Farming is not a 9-5 job. In winter he has driven the olive-laden tractor for miles to a *frantoio* to press the olive oil. These mills run 24 hours a day in season; one's appointment to crush the olives may well turn out to be in the middle of the night. Angiolino never grumbled. We



Angiolino Papi.

are deeply grateful to him for his dedication to the vines, olives, fields, and community of I Tatti.

Replacing Angiolino as head farmer is ANDREA LAINI, who came to I Tatti with experience in viticulture from the Fattoria la Castellina in Chianti. With Andrea's arrival in July 2001, I Tatti has taken another step in the direction of improving our table wine.

In the spring, SERGIO GALLEOTTI was promoted to Head of Security. Sergio has been with I Tatti since 1995. GIANNI NOCENTINI has been named Deputy Head of Security. MASSIMO SARACINI, who came to I Tatti in 1994, left the security staff in February. We wish him well in the future. To replace Massimo and another guard who will be retiring this autumn, three new guards have been hired: CARLO FEI, STEFANO PERNICE, and MASSIMILIANO GAVILLI. *Benvenuti tutti!*

I Tatti is grateful once again to PETER NELSON who returned this summer to work as an intern in the Library. We hope we can look forward to his return again next summer!

“First comes love, then comes marriage, then comes baby in a baby carriage.” We are happy to announce the marriage of I Tatti security guard PAOLO MARSILLI to Lucia Consigli in April. The couple crossed the world to spend their honeymoon in Australia. JILL BURKE (VIT'01) and David Rosenthal are delighted to announce the birth of their son Joe in October 2001. And RONI WEINSTEIN (VIT'01) and Dorit Lerer are the proud parents of a daughter, Yael, born in February 2002.



I Tatti's enthusiastic soccer team.

The annual five-a-side soccer match between the *interni* (I Tatti staff) and *esterni* (outside contractors) was fiercely contested again this year. I Tatti's team consisted of Paolo Marsilli (goal keeper), Lapo Nanini, Stefano Pernice, Andrea Laini, Emiliano Pernice, Marco Pompili, Alessandro Focosi, and Paolo Cresci. The cup, dedicated to the memory of Franco Montemurro, a young builder who died in 1994, was won this year by the *esterni* some of whom, it turns out, actually play soccer more than once a year. Enthusiastically coached by chief contractor Giorgio Piazzini, the team consisted of plumbers, cabinetmakers, and builders. Friends and family of both teams loudly rooted for their side while the Ponte a Mensola milkman held the unenviable post of umpire. As usual, the final score has been quietly forgotten.

Former Fellows Update

PIOTR URBANSKI (VIT'99) has recently been promoted Associate Professor of Early Polish and Latin Literature at the University of Szczecin. His recent publications include “Theologia Fabulosa: Commentationes Sarbievianae” (Szczecin: 2000) and he is currently working on an anthology of English translations of Latin poems by Maciej Kazimierz.

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ITRL 1. Giovanni Boccaccio. *Famous Women*, ed. & trans. by Virginia Brown. 2001.

ITRL 2. Marsilio Ficino. *Platonic Theology*, Vol. 1, Books I-IV, trans. by Michael J. B. Allen with John Warden & ed. by James Hankins with William Bowen. 2001.

ITRL 3. Leonardo Bruni. *History of the Florentine People*, Vol. 1, Books I-IV, ed. & trans. by James Hankins. 2001.

ITRL 4. Marsilio Ficino. *Platonic Theology*, Vol. 2, Books V-VIII, trans. by Michael J. B. Allen with John Warden & ed. by James Hankins with William Bowen. 2002.

ITRL 5. *Humanist Educational Treatises*, ed. & trans. by Craig W. Kallendorf. 2002.

ITRL 6. Polydore Vergil. *On Discovery*, ed. & trans. by Brian P. Copenhaver. 2002.



Walter Kaiser flanked by Claudio Bresci and Gian Luca Rossi of the garden staff, and Emiliano Pernice, Rosa Molinari and Alessandro Focosi of the house staff.

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 Titles:

I Tatti Studies: Essays in the Renaissance, Vol. 9, Florence: Leo S. Olschki, which contains the following articles:

- ALISON BROWN (VIT’86, ’91, ’98): “Lucretius and the Epicureans in the Social and Political Context of Renaissance Florence.”
- GIANCARLO FIORENZA, “Pandolfo Collenuccio’s *Specchio d’Esopo* and the Portrait of the Courtier.”
- MAUREEN MILLER (VIT’00), “The Medici Renovation of the Florentine Arcivescovado.”
- ALESSANDRA MALQUORI (VIT’00), “*La Tebaide* degli Uffizi: tradizioni letterarie e figurative per l’interpretazione di un tema iconografico.”
- LORENZ BÖNINGER (VIT’95): “Politics, Trade and Tolerance in Renaissance Florence: Lorenzo de’ Medici and the Besalù Brothers.”

The Italian Renaissance in the 20th Century. Acts of an international conference, Villa I Tatti, Florence, 9-11 June 1999, edited by Allen Grieco (VIT’89-’03), Michael Roche (VIT’91-’03), and Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.

L’Arme e gli amori: Ariosto, Tasso, Guarini in Late Renaissance Florence. Acts of an international conference, Villa I Tatti, Florence, 27 – 29 June 2001, edited by Massimiliano Rossi (VIT’93, ’98-’03), and Fiorella Superbi Gioffredi. Florence: Leo S. Olschki.

Former Fellows Update

PAL ACS (VIT’94), who is a Professor of Early Modern Hungarian Literature at the University of Budapest and at the University of Pécs, received a two-month fellowship at the Netherlands Institute for Advanced Study last year to continue his research on Erasmus. He is currently working on a book to be entitled, “Apocalypticism and Millenarism in Hungarian Renaissance Literature.”

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Malle Fellow Marilina Cirillo Falzarano with Alessandro Superbi. Peter Farbaky, Mellon Research Fellow, in the background.

Published in the Villa I Tatti series:

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 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, 1982.
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. 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.
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.
16. *Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey, 2nd ed. Fiesole: Cadmo, 2000.
17. *Medieval Mosaics: Light, Color, Materials*, edited by Eve Borsook, F. Gioffredi Superbi and G. Pagliarulo. Cinisello Balsamo: Silvana Editoriale, 2000.
18. *Santa Maria del Fiore. The Cathedral and its Sculpture*. Acts of an international conference, Villa I Tatti, Florence, 5 – 7 June 1997, edited by Margaret Haines. Fiesole: Cadmo 2001.

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: Licosa-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.

ITATTI STUDIES: ESSAYS IN THE RENAISSANCE

Vol. 1. Florence: Villa I Tatti, 1985.

Vols. 2-8. Florence: Leo S. Olschki, 1987, 1989, 1992, 1994, 1995, 1998, 1999.

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The Editors
I Tatti Studies
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info@itatti.it

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Fellows

HERVÉ BRUNON, *Florence J. Gould Fellow*, Art History. "The Landscape of the Medici. Mastery of Territory and its Cultural Representation in 16th-Century Tuscany."

GIAN MARIO CAO, *Melville J. Kahn Fellow*, Università di Firenze, History. "Critical Edition of Gianfrancesco Pico's *Examen Vanitatis*."

ANTHONY COLANTUONO, *Robert Lehman Fellow*, University of Maryland, Art History. "A Study of Humanist Advisors as a Mechanism of Cultural Control."

ALESSANDRO DANELONI, *Jean-François Malle Fellow*, Literature. "L'umanista Bartolomeo Fonzio nella cultura Fiorentina laurenziana e postlaurenziana."

AMEDEO DE VINCENTIS, *Andrew W. Mellon Fellow*, Università degli Studi della Tuscia, Viterbo, History. "La rappresentazione attraverso la scrittura (documenti) della signoria del duca d'Atene in Firenze (1343) e, in seguito, la costruzione della memoria della signoria da parte dei fiorentini."

TOM HENRY, *Ahmanson Fellow*, Oxford Brookes University, Art History. "The Artistic Patronage of Florentine Captains in Tuscan Subject-Towns c.1415-1532."

KATHERINE JANSEN, *Hanna Kiel Fellow*, Catholic University of America, History. "A Study of Peacemaking in Late Medieval and Early Renaissance Italy."

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MAURO MUSSOLIN, *Rush H. Kress Fellow*, Art History. "San Bernardino all'Osservanza. Ritual, Architecture and Art in 15th-Century Siena."

ELENA PIERAZZO, *Hanna Kiel Fellow*, Literature. "A study of the autograph manuscript of Anton Francesco Doni."

YOLANDA PLUMLEY, *Committee to Rescue Italian Art Fellow*, University College Cork, Musicology. "The Transmission and Reception of French Lyrics and Songs in Italy c.1375-1425."

IVAYLA POPOVA (2nd sem), *Andrew W. Mellon Research Fellow*, Sofia University, History. "The 15th-century Italian Humanistic View of Byzantium and the Balkans."

CAROL EVERHART QUILLEN, *Francesco De Dombrowski Fellow*, Rice University, History. "Writing the Human in Early Modern Italy."

JUTTA SPERLING, *Francesco De Dombrowski Fellow*, Hampshire College, History. "Family Politics Before the Invention of Sexuality. A Comparative History of Marriage and the Dowry System in Italy and Portugal in the Middle Ages and the Early Modern Period."

JAN STEJSKAL, *Deborah Loeb Brice Fellow*, Charles University, Prague, History. "Czech Exile Activities in Italy (c.1400-1450)."

MARICA TACCONI, *Lila Wallace Reader's Digest Fellow*, Pennsylvania State University, Musicology. "The Service-Books of the Florentine Cathedral: Civic Identity and Ritual."

KAREL THEIN (2nd sem), *Andrew W. Mellon Research Fellow*, Charles University, Prague, Art History. "Exegesis of Ambrogio Lorenzetti's *Buon Governo* frescoes considered together with his *Allegory of Redemption*."

Visiting Professors

Bette Talvacchia, *University of Connecticut*, Robert Lehman Visiting Professor, Art History. "Monograph on the Art of Raphael."

Nicholas A. Eckstein (2nd sem), *University of Sydney*, History. "Completion of Book Manuscript on Brancacci Chapel."

The Research Associates are the same as for 2001/2002.



Dante Della Terza, who was Acting Director of I Tatti in 1978.

The I Tatti newsletter is published once a year. Alexa M. Mason, editor and writer; Harvard Printing & Publications Services, designer. Unless otherwise specified, photographs are by Nelda Ferace, Gianni Trambusti, Gianni Martilli, and Alexa M. Mason.

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

First Impressions

Continued from page 1

we devoured the wonderful two-volume biography of Berenson by Ernest Samuels, each of us racing through one volume in a week and then swapping. The memories of Fiorella and Liliana have brought his shade closer to reality, but living in the Villa deepens the sense of mystery about his personality rather than dispels it. A house that can seem both formal and formidable at first turns over time into a magic place, where wit and knowledge lie behind the placement of every picture and every piece of furniture. Unforgettable too is the commingling of East and West that takes place on top of the bookshelves, with their Greek statuettes and Chinese Buddhas. When one comes across books from the original core of the library, with the famous bookplate, *Ex Libris Bernardi et Mariae Berenson*, one

realizes that love of the classical world ran deep in their reading and so did a passion for politics, philosophy and literature.

On a chilly morning last week the staff gathered in the chapel while Don Carlo Bazzi, the learned parish priest from S. Martino a Mensola, celebrated mass on the anniversary of BB's death. The flat floor slabs for Bernard, born in Lithuania, and for Mary, born in Quaker Philadelphia, remind one forcefully of the shape and color these two powerful personalities gave to the house and the institute. As it happens, the anniversary is also the feast of St. Francis of Assisi, BB's favorite saint (though perhaps not the standard bearer of his favorite virtues). After lunch, Fellows and many of the staff moved to the Salone, where Don Carlo read Francis's *Il Cantico delle Creature*, in

front of the Sassetta altarpiece, which shows the air and earth, wind and water mentioned in the poem, and especially the resplendent sun shining out in all its glory.

As much as we love Italy and feel we know a good deal of it, first impressions are that life in this little Arcadia will be like nothing else we have ever experienced. But the task is also daunting. None of the pleasure of living here, I constantly remind myself, will mean anything unless these sensations, these books, these conversations, and these serenities are shared as generously as possible with Fellows, former Fellows, and Renaissance scholars of every stamp and origin. The founder, one feels, would be a stern taskmaster on that score.

✠ Joseph Connors
Director