



VILLA I TATTI

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It is the *fiesta* of San Giovanni, the academic year is nearly over, and I am sitting on the Berenson bench in the garden as the long summer twilight deepens. Having been through the cycle twice, I am beginning to see that the I Tatti year, like the rustic calendars of old, has labors specific to the months: the September *vendemmia*, the October tasting of the new wine (2003 will be a fine vintage, already at 14 degrees), the November travels, this time to sunny Mexico and rainy New York and Cambridge, the December festivities, the January snowfall (optional, but it did happen this year), the anemones dappling the hillside in late February with bright spots of color, the pyrotechnics of the tulips in March and April, the wisteria walk exuding its perfumes in May, the roses in June and finally the golden fields of high summer, when the Mensola, for all its winter babble, finally turns dry.

The Fellows go through their own cycles as well. The initial nervousness, compounded by the fact that no one quite knows what the official language of I Tatti is supposed to be, turns to bilingual informality by Thanksgiving. By Christmas enough bonding has taken place to hold firm through the long slog of winter, when most of the real work gets done. The spring saw us on the road again, particularly to Venice, following a mini-colloquium here on Music and Liturgy in San Marco, organized by Iain Fenlon (VIT'76) and Fellow Andrew Hopkins. We were there for the first of May, when I had the sensation that the *vaporetti* were almost sinking under the crowds from nearby Slovenia, crossing the boundaries freely for the first time, as the expansion of Europe reunited Venice with some of her old *impero da mar*. Finally the cycle closes with San Giovanni and the farewell dinner for this year's class.

One of the duties of the director is to reach out so that people and scholarly

Letter from Florence



An unexpected snowfall dusted I Tatti in January.

institutions who are engaged in similar kinds of research feel welcome at I Tatti. In November we went to Mexico for I Tatti's first meeting as a member of the Association of Research Institutes in Art History, which was organized with verve and elegance by the Instituto de Investigaciones Estéticas at the University of Mexico. At the same time Clara Bargellini, the distinguished professor of 16th- and 17th-century colonial art from the Universidad Nacional Autónoma de México, was preparing to come to I Tatti for a month. We had the fellows of the Kunst-historisches Institut in Florence to lunch in the autumn, and joined forces with "the Kunst" in the spring on an expedition to see medieval fresco cycles in the Senese, thanks to the planning of Senior Research Associate Eve Borsook and Francesca Dell'Acqua. In the course of the year I also tried to keep the channels of communication open to the Istituto Datini in Prato, the Unione delle Accademie Straniere in Rome, the Courtauld Institute in London, the Florence program of Syracuse University, the Scuola Normale Superiore in Pisa and the University of Pisa by lecturing

at each of these places. It was especially satisfying to make contact, at the end of the summer, with two new art history institutes in Paris, the Deutsches Forum für Kunstgeschichte and the Institut Nationale de l'Histoire de l'Art.

In the spring we joined forces with the Victoria and Albert Museum, in particular with the Project for the Study of the Domestic Interior sponsored by the Arts and Humanities Research Board, for a symposium entitled, *A Casa: People Spaces and Objects in the Domestic Interior in the Italian Renaissance*. Senior Research Associate Allen Grieco organized it from our side, working closely with Marta Ajmar and her colleagues at the V&A, and closer to home with Brenda Preyer (VIT'80) and Richard Goldthwaite (VIT'74). Half of the thirty papers were delivered in London in May and half at I Tatti in June. In both places there was the very special electricity in the air that comes from dialogue between experts in a wide variety of fields, all intent on exploring new territory together. As I looked over the participants in the final round table in the Gilmore Limonaia, I saw archeologists and musicologists talking with art historians and with scholars of food history, of women and the family, of furniture and the decorative arts, and of popular religion — in a nutshell, experts on bed, bath and the Beyond. It was a delight to discover the energies for Italian Renaissance research that this project of our British colleagues has unleashed.

Every January the Advisory Committee, before sitting down to the task of choosing the new I Tatti Fellows, inevitably devotes some time to a discussion of the boundaries of the Renaissance. The exchanges can be lively. Ranged on one side are the Quattrocento and (primo) Cinquecento

Continued on back page.



VILLA I TATTI COMMUNITY 2003-2004

Fellows

MAURIZIO ARFAIOLI, *Andrew W. Mellon Fellow*, Università di Pisa, History. "The Italian 'Nation' in the Army of Flanders 1567-1602."

MOLLY BOURNE, *Robert Lehman Fellow*, Syracuse University in Florence, Art History. "At Home with the Gonzaga: A Critical Analysis of the Stivini Inventory (1540-42) and the Domestic Interior in Renaissance Mantua."

SHANE BUTLER, *Ahmanson Fellow*, University of Pennsylvania, Literature. "Latin Poetry about the Plague, from Lucretius to Fracastoro."

CLIZIA CARMINATI, *Melville J. Kahn Fellow*, Literature. "Nuovi ritrovamenti sulla cultura letteraria del primo Seicento."

SILVIA EVANGELISTI, *Jean-François Malle Fellow*, University of Birmingham, History. "Illegitimate Daughters in Convents in Early Modern Florence."

GUIDO GUERZONI, *Deborah Loeb Brice Fellow*, Università Bocconi, Milano, History. "A Comparison of the Este and Gonzaga di Novellara Courts in the 16th Century."

GÁBOR HAJNÓCZI, (1st sem) *Andrew W. Mellon Research Fellow*, Pázmány Péter Catholic University, Art History. "Hungarian Edition of Leon Battista Alberti's *De re aedificatoria*."

JAMES HARPER, *Rush H. Kress Fellow*, University of Oregon, Art History.

"Postnepotism: Art Strategies and the Survival of the Cardinal Nephew (1621-1676)."

ANDREW HOPKINS, *Committee to Rescue Italian Art Fellow*, Art History. "Architecture and Ceremony in San Marco, Venice."

SAMANTHA KELLY, *Francesco De Dombrowski Fellow*, Rutgers University, History. "Making Neapolitanità: Civic Identity and Communal Memory in 14th-Century Naples."

LUIGI LAZZERINI, *Francesco De Dombrowski Fellow*, History. "*Tempore Hyemali* (In the Wintertime): Civic and Ritual Violence in Medieval and Modern Pisa."

STUART LINGO, *Hanna Kiel Fellow*, Michigan State University, Art History. "Federico Barocco and the Alluring Icon. Retrospection and Modernity in Late Renaissance Painting."

PEDRO MEMELSDORFF, *Hanna Kiel Fellow*, Escola Superior de Musica de Catalunya, Musicology. "Scribal Mentalities and Early Use of Music Manuscripts: Faenza 117."

ROBERTA MOROSINI, *Florence Gould Fellow*, Wake Forest University, Literature. "What about the *Franceschi Romanzi*? From France to Italy - from Italy to France."

WŁODZIMIERZ OLSZANIEC (1st sem) *Andrew W. Mellon Research Fellow*, Warsaw University, Literature. "Guarino Guarini's

Harvard Professor Patrice Higonet spent a month at I Tatti last spring.



Commentary on *Rhetorica ad Herennium* - a Study of the Work."

STEFANIA PASTORE, *Lila Wallace-Reader's Digest Fellow*, History. "Tra mecenatismo anti-romano e dissidenza religiosa: il 'Rinascimento italiano' di Diego Hurtado de Mendoza (1539-1552)."

BRONWEN WILSON, *Hanna Kiel Fellow*, McGill University, Art History. "Sincerity and Suspicion: Concerning the Art of the Human Face in Italy, c. 1550-1620."

Visiting Professors

DON HARRÁN (2nd sem), *Robert Lehman Visiting Professor*, Hebrew University of Jerusalem, Musicology. "Jews in the Music of the Italian Renaissance."

KRISTEN LIPPINCOTT (2nd sem), National Maritime Museum, Greenwich. "*Imagines Caeli*: Mapping the Heavens in the Renaissance."

M. MICHÈLE MULCHAHEY, University of St. Andrews, History. "Dominican Teaching in Dante's Florence. Remigio de' Girolami and the Schools of Santa Maria Novella."

ROBERT NELSON (1st sem), University of Chicago, Art History. "The Reception of Illustrated Greek Manuscripts in the Italian Renaissance."

BETTE TALVACCHIA, University of Connecticut, Art History. "Raphael."

Senior Research Associates

EVE BORSOOK, Villa I Tatti, Art History. "Medieval Mosaic Technology."

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. "Online Digital Edition of the Sources of the Archive of Santa Maria del Fiore in the Cupola Period."

MICHAEL ROCKE, Villa I Tatti, History. "Edition and Translation of Italian Texts related to Homoeroticism (14th-17th centuries)."



Joseph and Françoise Connors with many of the Fellows and Visiting Professors in Venice (see page 17).

THE SCHOLARS' COURT PROJECT

The Scholars' Court Project, which encompasses two new buildings and the renovation of a third at I Tatti, has had a slow start. Each one of us involved, whether in drawing up the plans, submitting endless paperwork for permits, meeting with architects, engineers, and officials, or thinking about funding, has wondered at one time or another whether the project would ever get off the ground. Many hurdles have been cleared. Various permits have been issued. Drawings have been changed. Costs have risen. And while it is true that I have not yet bought the silver shovel for our long-awaited ground-breaking ceremony, I have started looking round for one. The powers-that-be in Fiesole have been, and continue to be, difficult, but we are making progress and our architect, Charles Brickbauer, is steaming ahead with the final drawings. The Soprintendenza ai Monumenti has given us their approval. We are waiting for what I hope is one final permission from Fiesole. You can be assured that I will let you know the minute we set a date for a ground-breaking ceremony.

In the meantime, the conversion of the Gioffredi House into beautiful studies and a section housing the Oriental and Islamic Library was completed while Walter Kaiser was

director. Fellows are currently occupying the new studies there, though these will become available for Visiting Professors and Research Associates later. The compact shelving area below the Gabriele Geier Granaio has recently been



Two sketches of the Deborah Loeb Brice Loggiato by Steve Ziger.



renovated, as has the *tinaia* area below the Gioffredi House. New compact shelving has been installed as Michael Locke mentions in his report on the Library. We hope to demolish the garages before too long and start construction for the new, two-story building which will house 15 studies and a conference room / concert hall. This building will be called the Deborah Loeb Brice Loggiato in honor of the Chairman of the I Tatti Council, who is one of I Tatti's most generous benefactors.

We have started fundraising for the project again and have raised some \$5 million towards a total cost of \$8.3 million. Generous gifts have already come in from the Ahmanson Foundation, Victor Atkins, Mary Weitzel Gibbons, the Florence Gould Foun-

dation, Virgilia and Walter Klein, Frederick S. Koontz, the Arthur Loeb Foundation, Mandy and Edna Moross, the Joseph Pellegrino Family Foundation, Bill and Julie Thompson, Paul and Harriet Weissman, and an anonymous donor. Council member Melvin Seiden has offered \$25,000 for a challenge towards a study in memory of former Council member Jean-François Malle. And Council Chairman Debby Brice has offered us an additional challenge: for every \$100,000 raised towards the project, she will give us a further \$50,000 towards a total of \$500,000. Perhaps the Fellows might like to club together? A flier outlining the project as a whole will be sent to you separately. I very much hope you will read it carefully and help us to set I Tatti on a solid path for the future.

✿ Joseph Connors
Director

The Master Plan.



Scholar's Court architect Charles Brickbauer with Nelda Ferace.

Email: library@itatti.it
 Catalogue: <http://www.iris.firenze.it>

Library Expansion & Re-Organization

Regular readers of this column will know that the library's collections have been expanding rapidly, with recent acquisition levels far outstripping those of the Harvard Center's first several decades. This year is no exception, with nearly 3,600 paper-based items accessioned. Since 2000, nearly 19,000 volumes have been added, plus thousands of other items such as offprints, CD recordings, and microforms. This sustained growth has noticeably improved the quality of I Tatti's library, by providing comprehensive coverage of current publications on Renaissance Italy and related fields, by filling long-standing gaps, and by augmenting periodical holdings. Inevitably, it has also strained the capacity of the shelves in this space-challenged library to contain the relentless influx of books and journals. In recent years we have engaged in a seemingly incessant battle to free up a few meters of shelf space here and there by shifting books around. Items no longer central to the research focus of I Tatti were moved to peripheral limited access areas. Within the main library complex, which houses the core and most heavily-used parts of the collection, numerous sections were relocated to use

remaining space most efficiently. By this year, however, we had exhausted our options in existing areas, and shelves everywhere were packed. It was clear that the library urgently needed new room for expansion.

After much consultation and planning among the staff and with various specialists, we decided to remodel two good-sized rooms that were once used for the villa's wine production, on the ground floor underneath the former Gioffredi house, and to install space-saving compact shelving there. Close but not contiguous to the older compact shelving area in the Granaio, the new space in effect extends that area and could eventually be connected to it directly. Construction work began in early 2004. The floors were reinforced to support the load of shelves and books, and an attractive terracotta tile covering was laid; a carefully planned climate control system was installed to maintain proper temperature and humidity levels; the rooms were rewired and light fixtures, a security system, fire controls, and telephone and computer network connections were put in; the whole area was repainted and fitted out with a high-security door. In May the handsome new compact shelving system was installed. All was finally ready for the big move of some 70,000 volumes and a major reorganization of the collection. Early in June a firm specializing in moving libraries and archives got down to work. Several teams of competent movers completed the sizable task, remarkably, in just nine days and with minimal disruption to work and study in the Library, much of which remained open throughout the move.

The new area adds roughly 750 linear meters of shelf space to the Library, providing room for eight to ten years of growth for many subject sections and permitting us to give a more rational arrangement to parts of the collection. The new rooms, a



Gian Mario Cao (VIT'03), Mauro Mussolin (VIT'03), and Bruce Edelstein (VIT'02) return often to I Tatti.

limited access area, contain rare books and the archive, sales catalogues, journals no longer received, and a large section of seldom consulted works outside the Center's principal focus. Bound volumes of most currently received periodicals were moved to the older Granaio compact shelving systems, now fully accessible to appointees and readers alike, with a small group still located on the top floor of the Geier Memorial Library. The Geier now houses all monographs in philosophy and religion, history, history of law, education, science and medicine, and related fields. Enough space has also been created to relieve pressure on the other major sections still in their previous locations in older parts of the Library, notably music, literature, and art history.

While we librarians are pleased to have a bit of breathing room, we have no illusions that our space challenges have been resolved. The very nature of a dynamic library is to voraciously devour shelf space, and more moves will be needed in the not too distant future. The last phase of the Scholar's Court project, which will be entirely dedicated to the Library but is at least several years into the future, will provide extensive new stacks capacity as well as other improvements. But as the Library, happily, continues to grow, new solutions will surely have to be found.



(Photo by Bronwen Wilson.)

Valerio Pacini, Fiorella Gioffredi Superbi, Donatella Pieracci, and Manuela Michelloni of the Library Staff.

Other News

Extended Library hours are now in effect for current and former Appointees. The Library is open from 8 a.m. to 12 midnight, every day, including August.

An upgraded version of the IRIS consortium's system software, Aleph 14.1, went online in the summer of 2003. As many of you will have seen, this visually attractive new version differs significantly from its predecessor, offering greater flexibility and enhanced search options. In addition, detailed holdings for items in the catalogue now display in the online public catalogue. From anywhere on the Internet one can now identify, for example, whether the latest issue of a journal has arrived, or exactly which volumes of a journal, serial publication, or multi-volume work the Berenson Library possesses, a useful aid to organizing one's research time. The consortium is scheduled to upgrade to the latest version of Aleph, 16.02, in October or November of 2004.

This year the Library began subscribing to 25 new journals, bringing the total currently received to 528. We have made a special effort to expand our holdings in Italian regional history journals.

Sadly, I have to report the passing of one of the Library's major benefactors, ISAAC BERMAN. Mr. Berman founded two funds in the Library, the Ily-Y-Ana Berman Book Fund and the Giori Fund, both in memory of his beloved wife. With his generosity, we are able to buy 80-100 books a year. Mr. Berman, who died on 14 August at age 96, had a long and productive life, a large and loving family, a lively curiosity and a vast range of interests.

IRIS News & Activities

In early May the IRIS consortium celebrated the tenth anniversary of its founding by hosting a two-day symposium, entitled *Dall'arcipelago al continente: Reti di biblioteche e materiali speciali verso un approdo possibile*, held in the Salone Magliabechiano of the Biblioteca degli Uffizi. The themes covered included a

comparison of the experience of our own consortium with that of other library networks and shared databases, an exploration of the concrete possibilities of sharing data between Aleph-based systems in Italy and the *Servizio Bibliografico Nazionale* and other partners, and the expansion of services that we can offer to both local and remote users through the creation of on-line archives of photographs, electronic resources, and archival materials. The conference ended with a delightful string quartet concert and a *simpatico* buffet on the top-floor loggia of Palazzo Strozzi. Among the international group of speakers from various libraries, consortiums, and related organizations, Dale Flecker, the Associate Director for Planning and Systems of Harvard University Library, gave a presentation on "Special Collections and Digital Libraries: Is There a Role for Cooperation?" We had the added pleasure of having Dale and his wife Jaylyn Olivo as guests for several days at I Tatti's Villino.

IRIS has recently become a participating member of the Virtual Catalogue for Art History (or VKK, with its original German initials), an electronic gateway to the catalogues and bibliographic records of currently fourteen major European art history libraries or consortiums with combined holdings of over two million records. The VKK, in existence since 1999, is a powerful search engine that conducts simultaneous searches in targeted catalogues and provides direct links to identified records, making it an extremely useful tool for bibliographical research in art history. In June, representatives of participating institutions held the first meeting of the expanded international organization at the Kunsthistorisches Institut in Florence to discuss the structure, governance, and long-range goals of VKK. The group nominated a small steering committee, including myself, which will meet in Paris in September to develop these issues further and draft appropriate proposals. Make sure to visit the VKK catalogue at http://www.ubka.uni-karlsruhe.de/kvk/vkk/vk_kunst_engl.html.

✻ Michael Rocke
Nicky Mariano Librarian



Shane Butler & David Rutherford.

Frederick Burkhardt Fellowships

Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars, named for the President Emeritus of the American Council of Learned Societies, are again being offered by the ACLS, thanks to generous funding from The Andrew W. Mellon Foundation and the Rockefeller Foundation. These fellowships support long-term, unusually ambitious projects in the humanities and related social sciences and are intended to support a year of residence at any one of the residential research centers participating in the program, including Villa I Tatti. Such an environment, beyond providing free time, encourages exchanges across disciplinary lines that can be especially helpful to deepening and expanding the significance of projects in the humanities and related social sciences. Applicants for the Burkhardt Fellowship who are interested in using it at the Harvard Center in Florence should apply simultaneously both to the ACLS and to the regular I Tatti fellowship competition. For further information, please visit the ACLS website at <http://www.acls.org>.



Visiting
Professor
Robert
Nelson in
the tinaia
for the
svinatura.

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.

- 6
- JAYNIE ANDERSON (VIT'01). *Tiepolo's Cleopatra*. Melbourne: Macmillan, 2003.
 - STEFANO UGO BALDASSARRI (VIT'01). *Umanesimo e traduzione da Petrarca a Manetti*. Cassino: Univ. di Cassino, 2003.
 - JAMES R. BANKER (VIT'93). *The Culture of San Sepolcro During the Youth of Piero della Francesca*. Ann Arbor: Univ. of Michigan Press, 2003.
 - FRANCESCO BAUSI (VIT'94) ed. Giovanni Pico della Mirandola, *Discorso sulla dignità dell'uomo*. Parma: Guanda; Milano: Fondazione Pietro Bembo, 2003.
 - FRANCESCO BAUSI (VIT'94) ed. Angelo Poliziano, *Due poemetti latini: Elegia a Bartolomeo Fonzio; Epicedio di Albiera degli Albizi*. Roma: Salerno, 2003.
 - LINA BOLZONI (VIT'92-'03). *The Web of Images: Vernacular Preaching from its Origins to Saint Bernardino of Siena*. Aldershot, England; Burlington, VT: Ashgate, 2003.
 - LORENZ BÖNINGER (VIT'95) ed. *La Regula bilingue della Scuola dei calzolari tedeschi a Venezia del 1383*. Venezia: Comitato per la pubblicazione delle fonti relative alla storia di Venezia, 2002.
 - MIKLOS BOSKOVITS (VIT'73), et al. *Italian Paintings of the Fifteenth Century*. Washington, DC: National Gallery of Art; New York: Dist. by Oxford Univ. Press, 2003.
 - SHANE BUTTLER (VIT'04). *The Hand of Cicero*. New York: Routledge, 2002.
 - GEORGIA CLARKE (VIT'00). *Roman House - Renaissance Palaces: Inventing Antiquity in Fifteenth Century Italy*. Cambridge: Cambridge Univ. Press 2003.
 - JANET COX-REARICK (VIT'61-'63,'76,'91). *Splendors of the Renaissance: Princely Attire in Italy*. Codisotto di Luzzara: King Studio, 2004.
 - SABINE EICHE (VIT'83). *Il Barco di Casteldurante all'epoca dell'ultimo duca di Urbino*. Urbino: Quattroventi, 2003.
 - VALERIA FINUCCI (VIT'95). *The Manly Masquerade: Masculinity, Paternity, and Castration in the Italian Renaissance*. Durham: Duke Univ. Press, 2003.
 - RICCARDO FUBINI (VIT'65-'73). *Storiografia dell'umanesimo in Italia da Leonardo Bruni ad Annio da Viterbo*. Roma: Edizioni di Storia e Letteratura, 2003.
 - JAMES HANKINS (VIT'89,'93). *Humanism and Platonism in the Italian Renaissance*. Rome: Edizioni di storia e letteratura, 2003.
 - JAMES G. HARPER (VIT'04). *Verso: The Flip Side of Master Drawings*. Cambridge, MA: Harvard Univ. Art Museums, 2001.
 - ANDREW HOPKINS (VIT'04) ed. Giuseppe Viola Zanini, *Della architettura di Giosèffe Viola Zanini, con la mappa di Padova del 1599*. Vicenza: Centro Internazionale di Studi di Architettura Andrea Palladio, 2001.
 - CAROLYN JAMES (VIT'02) ed. Margherita Datini, *Per la tua Margherita: lettere di una donna del '300 al marito mercante. Margherita Datini a Francesco di Marco 1384-1401*. Prato: Archivio di Stato, 2003.
 - LUIGI LAZZERINI (VIT'04). *Nessuno è innocente: le tre morti di Pietro Pagolo Boscoli*. Firenze: L.S. Olschki, 2002.
 - NAOMI MILLER (VIT'85). *Mapping the City: The Language and Culture of Cartography in the Renaissance*. London: Continuum, 2002.
 - JERZY MIZIOLEK (VIT'95). *Mity, legendy, exempla: wloskie malarstwo swieckie epoki Renesansu ze zbiorów Karola Lanckoronskiego = Miti, leggende, exempla: la pittura profana del Rinascimento italiano della collezione Lanckoronski*. Warszawa: Uniwersytet Warszawski, Instytut Archeologii, 2003.
 - ROBERTA MOROSINI (VIT'04). *Per difetto reintegrare: una lettura del Filocolo di Giovanni Boccaccio*. Ravenna: Longo, 2004.
 - STEFANIA PASTORE (VIT'04). *Il Vangelo e la spada: l'Inquisizione di Castiglia e i suoi critici (1460-1598)*. Roma: Edizioni di storia e letteratura, 2003.
 - LORENZO POLIZZOTTO (VIT'92). *Children of the Promise: The Confraternity of the Purification and the Socialization of Youths in Florence 1427-1785*. Oxford: Oxford Univ. Press, 2004.
 - ELIOT W. ROWLANDS (VIT'86). *Masaccio: Saint Andrew and the Pisa Altarpiece*. Los Angeles: J. Paul Getty Museum, 2003.
 - DEANNA SHEMEK (VIT'02). *Dame erranti: Donne e trasgressione sociale nell'Italia del Rinascimento*. Mantova: Tre Lune Edizioni, 2003.
 - RICCARDO SPINELLI (VIT'94). *Giovan Battista Foggini: "Architetto Primario della Casa Serenissima" dei Medici (1652-1725)*. Firenze: Cassa di Risparmio di Firenze, 2003.
 - RICCARDO SPINELLI (VIT'94) ed. *Il Gran Principe Ferdinando de' Medici e Anton Domenico Gabbiani: mecenatismo e committenza artistica ad un pittore fiorentino della fine del Seicento*. Firenze: Noèdizioni, 2003.
 - MARY VACCARO (VIT'99). *Parmigianino: The Paintings*. Turin: U. Allemandi for Parmalat, 2002.
 - RONI WEINSTEIN (VIT'01). *Marriage Rituals Italian Style: A Historical Anthropological Perspective on Early Modern Italian Jews*. Leiden; Boston: Brill, 2004.



Roberta Morosini.

News from the Berenson Fototeca,

a Archive & Collection b

The Berenson Fototeca serves the many scholars who consult it by conserving the photographs it holds and acquiring new ones to add to the collection. Recent acquisitions include an outstanding collection of images of Lotto's frescoes at Trescore, near Bergamo; images of all the illustrated manuscripts conserved at the Basilica of

from the others until they can be duplicated and ultimately destroyed.

Conservation of objects in the Berenson Collection continues. In particular, the two important pages of the al-Jazari manuscript (mentioned by Michael Rocke in last year's newsletter) have been restored by Natalie Ravel and mounted behind special protective glass. This glass, which protects against UV rays, has also been used to conserve the two splendid embroideries attributed to designs by Perugino, and two watercolors by René Piot, the 20th-century French artist who started the frescoes in the Big Library.

We are particularly grateful to Paul and Harriet Weissman who, through their Weissman International Internship Program, have made it possible for Harvard undergraduate Chris Platts to spend a very profitable summer updating and revising the bibliography on some of the late

medieval and Renaissance Italian paintings in the Berenson Collection, in particular, those attributed to Giotto.

Two undergraduates at Syracuse University's Florence program have also helped out in the Fototeca this year. We are grateful to Rachel Theobald and Jessica Gosling-Goldsmith for their meticulous attention to detail. And my thanks, once again, to Research Associate Eve Borsook, who has devoted her considerable skills to work on images from the Florentine school and to the re-organization of an interesting collection of postcards from the Berenson days.

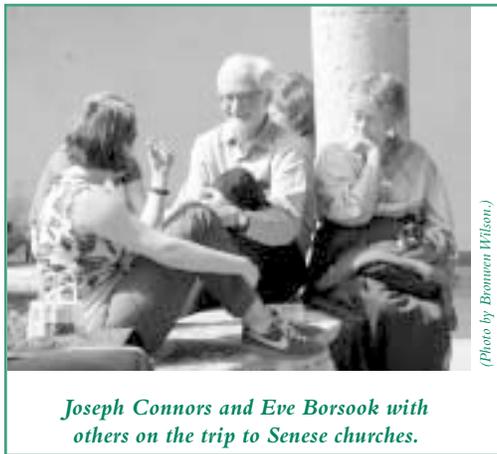
This year we started a project to microfilm the diaries of Mary Berenson. The Berenson Archive, which is consulted more each year, contains most

of her diaries between 1879 and 1937. The first group of diaries (between 1879 and 1923) can now be consulted on microfilm, and the diaries themselves will have a better chance of long-term conservation.

I take this opportunity to thank Mrs. Elizabeth Riddle, widow of Reverend Sturgis Lee Riddle, for her gift of 18 letters written by Bernard Berenson and Nicky Mariano between 1949 and 1959. Rev. Riddle was Minister of St. James Episcopal Church in Florence after WWII. The Riddles remained in touch with I Tatti for many years after they left Florence and moved to Paris.

Finally, and with great sadness, I note the untimely death of Camilla Mazzei who, with Fausto Calderai and Charlotte Ricasoli, had become part of the I Tatti community during the long and complicated inventory of the furniture and art objects in the Berenson Collection, as I have mentioned in these pages in previous years. We remember her for her luminous presence, elegance, professionalism and personal warmth.

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



Joseph Connors and Eve Borsook with others on the trip to Senese churches.

San Lorenzo, Florence; and, thanks once again to Treacy and Darcy Beyer, the second installment of images of Giotto's Assisi frescoes, which I mentioned in these pages last year. In addition, generous gifts of photographs have come from Ralph Lieberman (VIT '80, '81) on architecture and sculpture in the Veneto and Tuscany; from Josko Belaramic on the Orsini Chapel in the Trogir Cathedral, and from Gordon Barrass who, while living at the Villino this past semester with his wife, Visiting Professor Kristen Lippincott, took a number of beautiful shots of the house and surroundings. Conserving the images in the collection includes not just the photographs themselves, of course, but also the negatives (both color and black-and-white), glass plates, slides, and transparencies. Particular attention this year has been given to old nitrate negatives, which have been separated



Włodzimierz Olszaniec, Luigi Lazzerini, Guido Guerzoni, Susan Wilson Arcamone, Dario Arcamone and Katalin Hajnoczi.



NEWS
FROM THE
MORRILL MUSIC
LIBRARY

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This year, the complete microfiche edition of music prints from the historic State and City Library of Augsburg, established in 1537, was added to the Armen Carapetyan Microfilm Collection in the Music Library. Forty-one musical treatises, 80 anthologies of sacred and secular music and over 300 volumes of music by prominent Italian, German, and Dutch composers form a remarkable collection of music, dating from the earliest years of book printing to the Thirty Years War and reflecting the flourishing musical life of the city. Over half the prints were published in Italy (for the most part by the firm of Gardano), reflecting the intensive trade relations between Augsburg and Venice. Although the majority of prints date from the late 16th and early 17th centuries, there are also early items of great rarity, such as the *Melopoiae sive harmoniae tetracenticae* and the *Harmonie super odis Horatii Flacci* of Petrus Tritonius (a musical setting of the Odes of Horace), printed in Augsburg in 1507, or the three liturgical books by the Augsburg printer Erhard Ratdolt dating from 1491–1512. The collection’s particular relevance for our library lies in its large number of works by Italian composers such as Agostino Agazzari, Andrea & Giovanni Gabrieli, Giovanni Giacomo Gastoldi, Marc Antonio Ingegneri, Orlando di

Lasso, Luca Marenzio, Benedetto Pallavicino, Giovanni Priuli, Alessandro Striggio, and Giaches de Wert, many of which are unique to the collection. Not least in interest are its substantial holdings of madrigal comedies and related forms by Adriano Banchieri and Orazio Vecchi, which remedy a notable *lacuna* in the microform resources of the Music Library.

Three facsimiles of important music manuscripts were purchased this year with funds donated by Melvin Seiden in honor of Elizabeth and Gordon Morrill. The first of these, *Cambrai, Bibliothèque municipale 11*, is a large choirbook copied at Cambrai cathedral in the early 1440’s for the use of its singers. It contains a central repertoire of early 15th-century mass movements by Dufay, Binchois, and Franchois, as well as anonymous works, some of English origin. Since we are dependent today on sources from northern Italy and southern German-speaking regions for most sacred music by composers working in Franco-Netherlandish regions in this period, Cambrai 11 is one of the rare extant music manuscripts representing musical traditions from the northern late medieval cathedrals.

The *Chansonnier of Hieronymus Lauweryn van Watervliet* (*British Library, Add. 35087*), a large octavo chansonnier from the beginning of the 16th century, is a major source of three-voice sacred and secular compositions from the middle Renaissance, containing French and Flemish songs, Italian pieces, and Latin motets. It was commissioned by Jérôme Lauweryn, a wealthy Flemish nobleman who served three regents of the Burgundian Netherlands: Maximilian of Austria, his son Philip the Handsome, and his daughter Marguerite of Austria. The manuscript’s wide-ranging repertoire demonstrates the prominence of Franco-Flemish composers active in the Burgundian Netherlands and the court of France at the end of the 15th and early 16th centuries, including works by Josquin, Mouton, Févin, Compère, Agricola, Appenzeller, and Priors.

The “Album de Marguerite d’Autriche,” *Brussels, Bibliothèque royale MS 228*, is one of two extant

chansonniers once owned by Margaret of Austria, Regent of the Netherlands for Charles V from 1507 until her death. Compiled for her in Flanders between 1516 and 1523, it contains music associated with Margaret’s court at Mechelen and those of her brother Philip the Handsome and his son Charles at Brussels. Splendid illuminations depict her portrait, arms, and decorations featuring daisies or ‘marguerites.’ Most of its compositions, predominantly by Pierre de la Rue, are either French chansons, or motet-chansons uniting French and Latin texts, many of the texts being written by or for Margaret herself. The emphasis on ‘regrets’ or lamentations in this manuscript reflects Margaret’s troubled life and early bereavements: the death of her husband Philipbert II of Savoy in 1504 and that of her brother barely two years later. As well as recording the musical taste of her court, this manuscript documents Margaret of Austria in many facets of her public and private life.

Professor Don Harrán of the Hebrew University, Jerusalem, who has recently completed his monumental edition of the *Opera omnia* of the Jewish composer Salamone Rossi (fl. 1587–1628) for the American Institute of Musicology, was Robert Lehman Visiting Professor at Villa I Tatti for the first semester of the year. While in residence Professor Harrán gave a paper on Davide Sacerdote (fl. 1575), the first Jewish composer known to have composed polyphony in Italy. Professor Harrán’s paper presented documentation of Sacerdote’s life from Casale Monferrato, where he is recorded as belonging to a family of bankers and pawnbrokers, and examined the style of his book of six-part madrigals published in 1575, which Harrán found to be an unusually serious and ambitious work for a first publication. Harrán proposed that although only the *quintus* part of Sacerdote’s madrigal book survives, its contents could be at least partially retrieved through performance as pseudo-monody by solo voice with lute accompaniment, offering a reconstruction of one of the madrigals in this form.

✿ Kathryn Bosi
Music Librarian



✿ GARDENS AND GROUNDS ✿

History, Literature, and Disasters in the Garden.

Gardens are best taken care of when the many different tasks to be accomplished during the year can be planned well in advance. Of course, natural phenomena and cataclysmic events have a tendency to shatter the best-laid plans. An encroaching problem is the slow but steady erosion caused by the stream that flows along the western side of the garden. Over the years, one of the Mensola's external bends has been eroding the banks and is now threatening to wash away the road built some years ago to allow heavy equipment to access the garden. The phenomenon of curve erosion has, of course, been recognized since the late 15th or early 16th century; Leonardo da Vinci may have been the first to realize that the speed of the flowing water is highest in precisely such a place.

Today, however, the simple problem of building a retaining wall on a stream turns out to be far more complicated than expected. It involves at least two city and regional offices issuing conflicting permits, as well as complicated rules and regulations concerning construction in a river bed. I foresee months of bureaucracy.

To stave off terminal frustration, I decided to read Boccaccio's *Ninfale Fiesolano* (not exactly his most popular work), both to distract myself from these convoluted problems and better to understand this capricious stream. In fact, I really hoped the poem would explain the Mensola's seasonal characteristics – quite dry in summer and surprisingly tumultuous in the rainy season. Well, it didn't. There, maybe, I was expecting too much of the Florentine bard, but his poem did explain where the stream got its name (poetic license permitting). Mensola, a nymph living in this part of the world, way before the Romans and even before Atlas built

the walls of Fiesole, was “turned into water” by the vindictive Diana, who caught her in midstream on the slopes somewhere above I Tatti and avenged an act of *lèse majesté* with a metamorphosis worthy of Ovid:

*“La sventurata era già a mezzo l'acque,
quand'ella I piè venir men si sentia,
e quivi, sì come a Diana piacque,
Mensola in acqua allor si convertia;
E sempre poi in quel fiume si giacque.
Il nome suo, ed ancor tuttavia
Per lei quel fiume è Mensola chiamato
Or v'ho del suo principio raccontato.”*



Tornado damage to the Giardino Pensile in the fall of 1988.

The mythical origin of this stream and the erosion caused by the Mensola – two very different disasters – triggered the memory of another problem that occurred in the garden a few years ago. In late December, when I had settled in for the rest of Christmas vacation and work on my book, high winds threatened to topple the stately cypress trees in the azalea garden. On Boxing Day I found myself there with a reluctant contractor (also dragged in from his holiday) to work out a system of rather unsightly but functional guy wires to secure the trees. The wires are still there

and are sometimes roundly condemned by those who do not know the whole story.

Curious as it might seem, the danger of the trees falling onto the Villa is quite real. In November 1988, a gale force wind blew several large cypresses over into the hanging gardens (see photo), while yet another cypress destroyed part of the roof above the Pinsent terrace. The near repeat of such a disaster coming only 10 years later, seemed to be quite extraordinary. Then one day I was looking up something in Giovanni Rucellai's *Zibaldone*, a rather well-known *ricordanza*, and found an extraordinary description of a tornado that hit parts of Tuscany on August 22, 1456. A few days after the tornado had passed, Giovanni Rucellai rode out with friends to examine the damage. His fascination is palpable as he minutely describes how the storm had cut a swath of destruction 20 miles long, from San Casciano to Florence, but only two-thirds of a mile wide. The damage included uprooted trees, spoiled crops and devastated buildings, which he recounts in great detail. Then my eye fell on his

careful mapping of the path followed by the tornado. The last few miles saw it cross the Arno in the plain of Badia a Ripoli, after which it made its way uphill towards Settignano and Vincigliata, petering out shortly thereafter. This suggests that the tornado might have passed very close to the present-day garden, if not right through it, and might prove that the garden is actually more prone to such events than we might have thought, at least in the long run... Final proof for this hypothesis will be left to specialists in the field of historical meteorology.

✿ Allen Grieco
Senior Research Associate

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 public lectures held at I Tatti during the 2003/2004 academic year. Institutional affiliation is not given for members of I Tatti's 2003/2004 academic community.

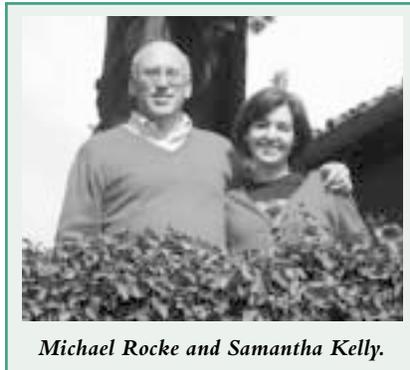
- CAROLINE ELAM (VIT'82, *National Gallery of Art*), upon receipt of the I Tatti Mongan Prize, "Remarks on Roger Fry and Benedict Nicolson."
- Early Music at I Tatti Concert – III: THE HARP CONSORT, "Luz y Norte Musical"
- LENE OSTERMARK-JOHANSEN (*University of Copenhagen*), "Walter Pater, Italian Renaissance Sculpture and the 'Paragone'."
- AGOSTINO PARAVICINI BAGLIANI (*Université de Lausanne*), "Bonifacio VIII e la sua visione di papato: immagini, simboli, metafore."
- Memorial Concert for Elizabeth and Gordon Morrill by NIGEL NORTH and MONIKA MAUCH.
- LUKE SYSON (*National Gallery of London*), "Leonardo da Vinci in Milan: Singular and Plural."
- LUCIA TONGIORGI TOMASI (*Università di Pisa*), "'Flora ovvero figure di fiori.' Note di iconografia e iconologia floreale tra Cinque e Seicento."



Joseph Connors and Christoff Frommel.

- CRISTOPH FROMMEL (*Bibliotheca Hertziana*), "La Villa Medici a Fiesole e Alberti."
- MELISSA M. BULLARD (VIT'81, *University of North Carolina at Chapel Hill*), "Away from Prying Eyes: Bindo Altoviti and Cellini's Bust Glimpsed Inside a Merchant's Studiolo."
- DON HARRÁN, "Another David, Another Song: Davide Sacerdote and the Beginnings of Art Music by Jewish Composers in the Early Modern Era."

- M. MICHÈLE MULCHAHEY, "Dominican Teaching in Dante's Florence. Remigio de' Girolami and the Schools of Santa Maria Novella."



Michael Rocke and Samantha Kelly.

- A study morning dedicated to "Music, Liturgy and Ritual at San Marco, Venice." GIULIO CATTIN (*Università di Padova*), "Lo sviluppo della liturgia di San Marco nel Cinquecento;" ANDREW HOPKINS, "The Rise of the Master of Ceremonies;" IAIN FENLON (VIT'76, *King's College, Cambridge*), "Changes in the Performance of Music;" MATTEO CASINI (VIT'96, *Università di Venezia*), "Feste dogali a San Marco nel Cinquecento."
- MAURIZIO BETTINI (VIT'86, *Università di Siena*), "Fra mythos e fabula: discorso autorevole e discorso screditato."
- KRISTEN LIPPINCOTT, "Between Text and Image: Incident and Accident in History of Astronomical Illustration."
- Early Music at I Tatti – IV: SOLISTI VOX 'ALTERA, "Chiaro segno Amor pose alle mie rime: Francesco Petrarca nella musica dal Rinascimento ad oggi."



Maurizio Bettini and Shane Butler.

- "A Casa: People, Spaces and Objects in the Renaissance Interior." Two-Part Symposium held at the Victoria & Albert Museum, London and at I Tatti.

- OWEN GINGERICH (*Harvard University*), "The Book Nobody Read: Pursuing the Revolutions of Nicolaus Copernicus."

In addition to these public lectures, the Fellows held a number of "shop talks" either over tea in the Big Library or, if the weather were fine, on the azalea terrace. These talks are designed to provide a forum for discussion of work in progress, rather than to present any polished work. During the autumn semester a reading group was organized among the Fellows and Visiting Professors with members of the community suggesting texts to be read and discussed in the salone.



Chris Platts at the "A Casa" conference.

FORMER FELLOWS UPDATE

Two former Fellows were prizewinners in Pisa on the same day last December. MARCO SANTAGATA (VIT'84) won the prestigious literary Premio Campiello 2003 for fiction for his book *Il maestro dei santi pallidi* (Parma: Guanda, 2003), and SALVATORE SETTIS (VIT'85) won the esteemed Premio Viareggio-Répacì 2003 for non-fiction for *Italia S.p.A. L'assalto al patrimonio culturale* (Einaudi, 2002) for which he was also the first recipient of the newly established prize in remembrance of the famous art historian Federico Zeri.

I TATTI MONGAN PRIZE

On a golden day in early September and in front of a large audience packing the Myron and Sheila Gilmore Limonaia, CAROLINE ELAM (VIT'81) became the fourth recipient of the I Tatti Mongan Prize. The prize, in honor of Agnes and Elizabeth Mongan, was founded by a gift from I Tatti Council member Melvin Seiden in 1986. It is given to a scholar of Italian Renaissance art, French art, drawings, and connoisseurship who carries into a new generation the qualities of imaginative scholarship, personal generosity, and devotion to the institutions of art history that were exemplified in their own generation by the Mongan sisters. Elam,



Nella cucina: Aureliana Angini, Beatrice Gori & Roberto Bruni.

who taught art history at Westfield College, University of London, before becoming Editor of the *Burlington Magazine* (1987-2002), and who for the last two years has been Andrew W. Mellon Professor at the Center for Advanced Studies for the Visual Arts at the National Gallery, Washington, D.C., has published extensively on Florentine architecture and town planning, as well as on individual artists and their work. In the words of I Tatti Director Joseph Connors, "She wrote 150 powerful editorials for the *Burlington*, taking strong stances not only on purely scholarly matters but on the larger questions of civic life, on matters ranging from the architectural projects of museums to export policies. She was a superb editor and encourager of other people's work. But she also became the conscience of the field. This was a period of true altruistic service to the field at large, at the expense of her own free time and her own scholarly projects, in the spirit of the Sisters Mongan."

In accepting the prize, Elam remarked on two of her predecessors at the *Burlington Magazine*: "Roger Fry the painter and art critic, who was closely involved in the Magazine's foundations



Caroline Elam.

and fortunes from before its first issue in 1903 to his death in 1934 (Editor from 1909-19), and Benedict Nicolson, the Magazine's greatest and longest serving Editor, who occupied the chair from 1947 to 1978. ... Both of them began by studying early Italian art, and both owed an enormous intellectual debt to Berenson, although they both moved away from his influence and found different voices."

The reception on the top terrace following the lecture was a perfect way for old friends to get together after the summer and start up new conversations that would carry on throughout the academic year.

Previous I Tatti Mongan Prize winners are Sydney J. Freedberg (1988), Craig Hugh Smyth (1992), & Sir Ernst Gombrich (1996).

FORMER FELLOWS UPDATE

JONATHAN NELSON (VIT'02), Assistant Professor of Art History at Syracuse University in Florence, has had a very busy year. Not only was the Botticelli and Filippino Lippi exhibition, of which he was co-curator, a grand success, but he had an important hand in three volumes to appear during the year: *Filippino Lippi e i contesti della pittura a Firenze e Roma (1488-1504)*, part II of Patrizia Zambrano - Jonathan Katz Nelson, *Filippino Lippi*, (Milan: Electa, 2004); *Botticelli and Filippino Lippi. Passion and Grace in Fifteenth-Century Florentine Painting; Botticelli e Filippino Lippi. L'inquietudine e la grazia nella pittura fiorentina del Quattrocento*, ed. Daniel Arasse, Pierluigi De Vecchi, Jonathan Katz Nelson, (exhibition catalogue, Palazzo Strozzi, Florence), (Milan: Skira, 2004); *Filippino Lippi e Pietro Perugino: La Deposizione della Santissima Annunziata e il suo restauro*, ed. Franca Falletti - Jonathan Katz Nelson. (Firenze: Sillabe, 2004). The coming year is going to start out well too, with his wedding to Silvia Catitti on 18 September.

La Notte d'Amore: Music for the Wedding of Cosimo II Medici & Maria Maddalena d'Austria, co-directed by Alan Curtis and VICTOR COELHO (VIT'98, '05), and performed by Il Complesso Barocco, has won the 2004 Prelude Classical Award in the category of Baroque Vocal: Ensemble. Coelho, University Professor and Professor of Music at the University of Calgary, also played lute on the recording. The award-winning CD (on the Stradivarius label) features music by Lorenzo Allegri, Giulio Caccini, Giovanni de Bardi and others, which they composed for a three-week-long event in 1608 that included theater, parades, jousts, equestrian ballets, mock naval battles and more and is the result of several years of intense research by Coelho. The Prelude awards are annually presented by the Dutch company of the same name to salute the highest quality classical CDs.

Lene Ostermark-Johansen, Professor of English at the University of Copenhagen and an internationally recognized scholar of writings on beauty, spoke October 23 on “Walter Pater, Italian Renaissance Sculpture, and the ‘Paragone’.” Introducing the talk, Professor Connors cited Bernard Berenson’s lifelong admiration for Pater: the Victorian aesthete’s works inspired the young Harvard student’s conversion to Episcopalianism, while penciled notes on the flyleaves of the Pater volumes at I Tatti document that Nicky Mariano was still reading the books aloud to Berenson in the last decades of his life.

Ostermark-Johansen organized her lecture around a close reading of Pater’s essay on Luca della Robbia, published in his 1873 volume, *The Renaissance*. After setting the essay within the context of the period’s taste for della Robbia’s polychrome glazed terracottas, she focused on Pater’s primary emphasis on the sculptor’s work in monochrome marble. Pater, she argued, had an aesthetic predilection for monochromy, and used della Robbia as a foil in his own extension of the Renaissance *paragone* debate. In Pater’s formulation, relief, which falls between painting and sculpture, allows sculpture to escape the limiting imitation of three-dimensional form, thus maintaining the artifice that is a qualifying feature of art. The speaker enriched this primary reading with a complex and erudite treatment of the word “relief,” which for Pater had a multivalence that also embraced ideas of ease and liberation. Finally, in a display of the agility of the comparativist, Ostermark-Johansen concluded by comparing Pater’s own prose to sculpture, invoking qualities of relief, *paragone*, and the *non-finito* in the paragraphs of his works.

The lecture was followed by refreshments in the Library, a deliciously apt way to demonstrate Pater’s observation (on della Robbia’s sculpture) that, “no work is less imitable: like Tuscan wine, it loses its savour when moved from its birthplace.”

✿ James G. Harper
Rush Kress Fellow



*Jutta Sperling, Isabelle Chabot,
and Marica Tacconi.*



Jamie Harper.



*Christine
Sperling
and
Philip
Mattox.*



*Janet
Smith
and
Brenda
Preyer.*



*Stefania
Pastore, Gian
Mario Cao,
and Clizia
Carminati.*



J. Kent Lydecker and Joseph Connors.

SPEAKERS AT I TATTI, 11 & 12 JUNE 2004

- CECILIA CRISTELLON (*Istituto Universitario Europeo di Firenze*), “Spazi, oggetti, riti: il matrimonio di area veneziana (1420-1545).”
- MARTA AJMAR (*Victoria & Albert Museum*), “*Grata accoglienza: Domestic Sociability in Sixteenth-Century Italy.*”
- JERZY MIZIOLEK (VIT’95, *Uniwersytet Warszawski*), “Cassoni nuziali in Toscana e altrove: funzione celebrative e collocazione domestica.”
- SANDRA CAVALLO (*Royal Holloway, University of London*), “The House of the Artisan.”

- PHILIP MATTOX (*Susquehanna University*), “Domestic Sacral Space in the Florentine Renaissance Palace.”
- MARGARET MORSE (*University of Maryland, College Park*), “Creating Sacred Space: The Religious Visual Culture of the *Casa* in Renaissance Venice.”
- FLORA DENNIS (*AHRB Centre for the Study of the Domestic Interior, London*), “Music at Home: Domestic Music-Making in 15th- and 16th-century Italy.”
- IAIN FENLON (VIT’76, *King’s College, Cambridge*), “Music within (and without) the Venetian House.”

A complete program of both parts of the symposium (London, 7 and 8 May)

Domestic

In connection with the exhibition provisionally titled “The Domestic Interior in Italy, 1400-1600,” which will open at the Victoria & Albert Museum in October 2006, the V&A and I Tatti organized a two-part symposium “*A Casa. People, Spaces and Objects in the Renaissance Interior*,” held in London on 7-8 May, and on 10-11 June at I Tatti. In the exhibition, which will focus on Northern and Central Italian urban residences, the organizers want to evoke meaningful interactions of rooms, furnishings, objects, and decoration, with the inhabitants of houses, and the purpose of the symposium was to involve scholars from many disciplines in the quest. Thus there were talks about the architecture, interior arrangements, use, and contents of houses – from patricians’ palaces to the homes of artisans. Many speakers discussed everyday life and also rituals that took place in

Interiors

houses – dining and entertainment, work, study, marriage, baptism, religious devotion, music – and objects connected with them. Other talks started with objects themselves, relating them to specific spaces in the houses and to people. Several themes were stressed: geographical diversity; conditions in houses both of the elite and of middle classes; the importance of objects of non-Italian manufacture that stimulated innovations in style and fashions; the pervasive manifestation of religious concerns; gender and its relationship to domestic space; the role of art in the house; relationships to reality of both visual and verbal representations. Challenging questions from the audience led to lively discussions, especially regarding the many possibilities of interpretation for all the material presented in the talks.



✿ Brenda Preyer (VIT'80)
University of Texas at Austin

Bronwen Wilson.



Françoise Connors, Luigi Lazzerini,
and Valerio Pacini.

- ELIZABETH CLELAND (*Metropolitan Museum of Art*), "Panni and pannetti d'arazzo: Tapestries in the Italian Domestic Interior, Fashion, Function and Display."
- HUGO BLAKE (*Royal Holloway, University of London*), "Everyday Objects Associated with the House: An Archaeological Perspective."
- JEREMY WARREN (*The Wallace Collection, London*), "Function and Form in the Renaissance Bronze."
- KATJA KWASTEK (*University of Munich*), "Paintings as Sources for the Study of Italian Renaissance Life."



Anne Dunlop, Jonathan Nelson,
and Stuart Lingo.



Patricia Fortini
Brown,
Jeremy Warren,
and Richard
Goldthwaite.



Guido
Guerzoni.



Deanna
Shemek
and
Elizabeth
Pilliod.

- ANNE DUNLOP (*Yale University*), "Datini's Décor: Frescoes, Space and Gender in Private Homes around 1400."
- MONIKA SCHMITTER (VIT'01, *University of Massachusetts at Amherst*), "La fronte e l'abitazione: Composite Identity in the Casa Odoni."
- JONATHAN NELSON (VIT'02, *Syracuse University in Florence*), "New Perspectives on 'Old Masters': The Placement of Art in Florentine Homes."

Luke Syson on Leonardo in Milan

Leonardo da Vinci, perhaps more than any other Renaissance painter, stands out as an idiosyncratic individual, whose style prompted emulators, but who worked alone. Connoisseurs, attentive to the authentic hand of the master, typically sort out the "originals" from followers and forgers. However, it was Leonardo's collaboration with other painters for the court of Ludovico Moro in Milan that Luke Syson brought forward in his visually stunning and convincing presentation in February 2004. Syson, curator of Italian Painting at the National Gallery in London, showed how close visual analysis could be turned instead to concerns with patronage and what might be called a court style.

The London *Virgin of the Rocks*, recently dismissed from Leonardo's oeuvre, served as a departure point from which to argue that distinctions, such as "brilliance or second-rate copies," are irrelevant in the context of Ludovico's Milan. Instead, Syson showed how the Leonardesque style became a reflection of the Duke's court. A vast range of paintings, including the musical angels that once accompanied the *Virgin of the Rocks*, numerous portraits, and the *Pala Sforzesca*, were reassessed by Syson who drew on formal and historical analysis, comparisons with drawings, and infrared and x-ray photography. Ambrogio Preda was confirmed as the author of the *Angel Carrying a Lute*, abandoning his own style here for Leonardo's. Several portraits conventionally given to Preda, on the other hand, such as the National Gallery portrait, perhaps Ludovico's courtier Francesco Archinto, were reattributed to the Master of the Pala Sforzesca. Taken together, the works illustrate how different artists, who were not pupils of Leonardo, but who sometimes cohabited with him, worked anonymously to propagate a visual vocabulary that would be ascribed to the patron.

Connoisseurship, by "taking account ... of ... cultural and social forces," as Syson put it, demonstrates that authorship matters, for how a work of art is conceived, is a crucial part of the historical picture.

✿ Bronwen Wilson
Hanna Kiel Fellow

Boniface VIII and his Papal Vision

Did Pope Boniface VIII (1294–1303) inaugurate a new use of symbolic portraiture to advance a new vision of the papacy? Professor Agostino Paravicini Bagliani came to I Tatti in December to explain why he believes the answer to that question should be an emphatic “Yes.” Boniface VIII is well known for having left behind numerous

statues, painted portraits, and bas-reliefs of himself overtly displaying all the regalia of papal power. Older interpretations tended to see such an interest in self-representation as a self-aggrandizing one; and if the images had a message, it was an insistence upon the legitimacy of Benedetto Caetani’s pontificate, to counter the whispers that he had engineered the abdication of his predecessor, Celestine V, and his own subsequent election. Paravicini Bagliani’s argument, which he has explored now through three books, is that Boniface VIII’s use of images was a much more complex and creative exercise than this.

Boniface’s purpose was to insist, not upon his personal legitimacy as pope, but upon the papacy’s legitimate and universal authority, upon each pontiff’s rôle as the successor of Peter, and the identity of the pope’s body with papal power. Just as these claims were articulated in canon law with the publication of Boniface’s *Liber sextus* in 1298, so, too, they were made material

in the statues Boniface erected. He was the first to sanction images in which a reigning pope was actually seen holding the keys of St. Peter, something that had been reserved for Peter’s own iconography; he was the first to commission a portrait bust that could only be read as an echo of Roman imperial portraiture; and Boniface himself devised the new triple tiara to express visually the pope’s dominion in the world. Thus, Paravicini Bagliani concluded, it was a very subtle game that Boniface VIII played, in which self-representation affirmed the papacy’s power even as it perpetuated his own memory.

Most members of the audience left that evening having made a promise to themselves to visit the monumental statue of Boniface VIII today in the Museo dell’Opera del Duomo here in Florence that is perhaps the best surviving example of this steely pope’s visual program.

✿ M. Michèle Mulchahey
Visiting Professor



Kristen Lippincott and Michèle Mulchahey having a good time.

Teaching at the Schools of Santa Maria Novella

Taking Dante’s enticing allusion from the *Convivio* to the period in which he ‘frequented the schools of the religious’ as well as the ‘disputations of the philosophers’ in Florence as her starting point, Visiting Professor Michèle Mulchahey delivered a fascinating lecture on 15 April on Dominican teaching in Florence at the turn of the 14th century. In particular, she focussed on the series of lectures given by Fra Remigio di ser Chiaro de’Girolami, a Dominican friar trained by Thomas Aquinas in Paris, who had taught for many years at the *studium* in Santa Maria

Novella and who, quite possibly, counted Dante amongst his students. During her time at I Tatti, Mulchahey has devoted long hours to reading Fra Remigio’s ‘*sermones prologales*’ (uniquely preserved in the Biblioteca Nazionale Centrale), which have been heavily annotated, corrected, and cross-referenced by the Frate himself. Thanks to additional discovery of the complete text of one of Remigio’s full lecture cycles on the *Song of Songs* in the Laurenziana, Mulchahey has been able to establish that the collection of texts in the BNC are actually a series of introductions to the lectures with which Remigio opened the academic years at Santa Maria Novella and introduced his upcoming courses on the Bible, on the *Sentences* of Peter Lombard and on Aristotelian moral philosophy. Thus, they provide a template for the sort of year-on-year teaching of a renowned

Dominican lecturer and offer the first direct evidence of what actually went on inside the ‘schools of the religious’ during the time of Dante. In addressing the question of whether or not Dante himself may have attended Fra Remigio’s lectures, Mulchahey offered three vignettes that highlighted the extent to which his teachings may have influenced contemporary Florentine thinking. Most intriguing for the art historians in the room was her discovery of how certain passages of text – only available in Remigio’s collection of ‘*sermones prologales*’ – reappear in the altarpieces of Fra Angelico. For those eager to know more, Mulchahey’s larger study of Fra Remigio is currently in press with Brill in Leiden and she promises to produce a short article on her Fra Angelico findings in the near future.

✿ Kristen Lippincott
Visiting Professor

Early Music at I Tatti



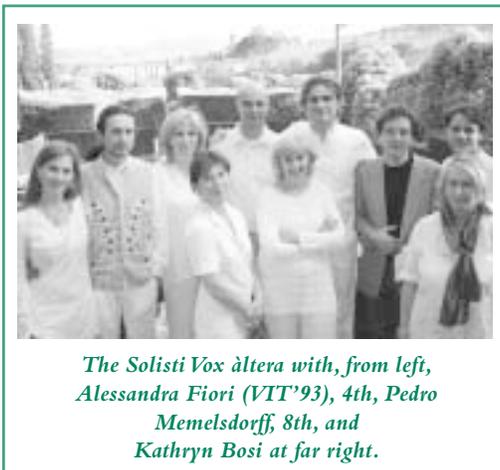
This year's season opened in the Myron and Sheila Gilmore Limonaia on 2 October with the third concert in the series *Early Music at I Tatti*, performed by the well-known ensemble the *Harp Consort* lead by Andrew Lawrence-King. Formed around the accompanying instruments of the *basso continuo* (harp, theorbo, viola da gamba, lirone, guitar), the *Harp Consort* brings together an international team of musicians who excel at improvisation within the distinct styles of baroque, Renaissance and medieval music. With soprano Clara Sanabras and dancer Steve Player, the *Consort* performed for I Tatti *Luz y Norte Musical*, a repertoire of 17th-century dance music from Spain and South America from a dance book compiled by the Spanish aristocrat Lucas Ruiz de Ribayaz y Foncea. Ribayaz's collection, which he described in 1677 as "A Lantern and Guiding Star, by which one may walk through the music of the Spanish guitar and harp," records the standard repertoire of a 17th-century Spanish dance band, but is also an important source of information on rhythmic interpretation and improvisatory practices in Spanish music of



The Harp Consort.

the time. The *Harp Consort's* exuberant stage spectacle of song and dance ranged from improvisations on instrumental works by Ribayaz, Cabanilles, Machado and Murcia to the *chinfonia* of *La púrpura de la rosa*, the first New World opera, performed in Lima in 1701.

Unexpectedly, this concert has become part of the urban myths and legends relating to early music



The Solisti Vox altera with, from left, Alessandra Fiori (VIT'93), 4th, Pedro Memelsdorff, 8th, and Kathryn Bosi at far right.

performance through what is now known as the Episode of the Flying Spanish Heel. While engaged in a vigorous contest of improvisatory skill with percussionist Michael Metzler in the performance of Murcia's *Canarios*, dancer Steve Player lost a heel which became a dangerous projectile, striking instruments and audience alike. Fortunately the damage incurred was not severe and the ensemble was able to conclude a concert memorable for both its engaging and little-heard repertoire and the outstanding musicality of its performers.

The final concert of the season, in May 2004, was planned as a celebration of Petrarch in music for the 700th centenary of his birth. Presenting musical settings of Petrarch by the great composers of the late Renaissance together with settings by a contemporary composer seemed an appropriate idea for the occasion. Thus we asked the *Solisti Vox altera*, a group of young Italian vocalists who specialise in both early and contemporary music, to perform a repertoire in which madrigals on

Petrarchan texts by Giaches de Wert, Luca Marenzio, and Claudio Monteverdi from the late 16th and early 17th centuries would alternate with settings of Petrarch by Gavin Bryars, one of Britain's most distinctive and original composers. From here it was a short step to think that we might commission for the occasion a new Petrarch setting from Bryars for the

Solisti Vox altera, whose performance of Bryars' motet *Glorious hill* had first stimulated our interest in his music. We are grateful to Gavin Bryars for having accepted the commission, and to *Solisti Vox altera* lead by Massimiliano Pascucci for having accepted the challenge. The resulting *A qualunque animale alberga in terra*, an extended work for eight voices, concluded a stimulating and unusual concert in which the juxtaposition of Renaissance masterpieces with new music placed considerable demands on singers and public alike. Actor Antonio Fazzini's sensitive readings of the texts were invaluable, while Gavin Bryars's compositions, all performed for the first time in Italy, excited considerable interest and were warmly received. Prolonged applause from a full house welcomed the encore *Marconi's madrigal*, commissioned from Bryars by the Canadian Broadcasting Corporation to commemorate Marconi's invention of the radio. Our own commission *A qualunque animale alberga in terra* instead honors the memory of Gordon and Elizabeth Morrill, who with generosity and foresight established the Music Library at Villa I Tatti.

✿ Kathryn Bosi
Music Librarian



Andrew Lawrence-King tuning his harp.

Peeking into Bindo Altoviti's *Studiolo*

Former Fellow MELISSA BULLARD (VIT'81), Professor of History at the University of North Carolina, Chapel Hill, offered the I Tatti community a privileged look at the collecting habits of a Renaissance banker with her lecture entitled "Away from Prying Eyes': Bindo Altoviti and Cellini's Bust Glimpsed Inside a Merchant's *Studiolo*." Bullard is author of numerous books and articles on the political finance and patronage of the Strozzi and Medici families of bankers, and editor of two volumes of the critical edition of Lorenzo de' Medici's letters. Thanks to her recent collaboration on the exquisite focus exhibition "Raphael, Cellini and a Renaissance Banker: the Patronage of Bindo Altoviti," held at the Isabella Stewart Gardner Museum in Boston before moving to a second venue at Florence's Museo del Bargello in March 2004, she has built upon her deep historical knowledge

of these patrician families to explore the private collection of Bindo Altoviti, the wealthy and powerful Florentine who lived in Rome as papal banker and whose likeness was memorably crafted in bronze by Benvenuto Cellini and in paint by Raphael, the two handsome portraits that form the centerpiece of the exhibition.

Although Palazzo Altoviti, located across the Tiber from Castel Sant'Angelo, was torn down in the 19th century, the *studiolo* that Bindo kept there is recorded in early descriptions, letters and a palace inventory. Here, Cellini's bust was complemented by vases, marble sculptures, medals, cameos, and important family papers in an ensemble that reflected the growing period fashion for *collezionismo*. Following the work of economist Richard Goldthwaite (VIT'74), Bullard places Bindo's *studiolo* in the context of a 16th-century trend for patrician families to, in her words, "secrete" their accumulated wealth

behind closed doors in special studies that were private and largely male preserves.

This fascinating and richly-illustrated lecture was followed by an animated question-and-answer session that left Bullard's audience with a deeper understanding of who Bindo Altoviti was and a warm appreciation for her intellectual breadth and generosity.

✿ Molly Bourne

Robert Lehman Fellow



Melissa Bullard preparing for her talk in the Geier Library.

Concert in Memory of Elizabeth & Gordon Morrill

The January concert, organized with great learning and taste by Kathryn Bosi, was a great success. Notwithstanding the six hours of uninterrupted snowfall, which transformed the soft hills around I Tatti into an inaccessible Siberian tundra, a good public assembled in the church of San Martino a Mensola to remember the generous benefactors of music at I Tatti, Elizabeth and Gordon Morrill.

The evening, which was the debut performance of the duo Monica Mauch (soprano) and Nigel North (lute and theorbo), was designed in two parts, the first dedicated to early Seicento Florentine monody, the second to the art of the Italian "cantata" in Dresden in the years around 1730. The choice of program was very focused. After the well-known *Dolcissimo sospiro* taken from *Le Nuove Musiche* of Giulio Caccini (1551-1618), the first part displayed three of the main types of song used by the Florentine composers of "recitar cantando." A group of strophic songs (*Un dì soletto* by Jacopo Peri and the unbeatable *Torna il sereno zefiro* by Sigismondo d'India), was followed by two fantastic songs in the "stile rappresentativo" (*Cruda Amarilli* and *Solitario augellino*, again by Peri and Sigismondo), and, lastly, there were two songs on ground bass: *Piangono al pianger mio* (Galliard by Sigismondo), and *Così mi disprezzate* (Passacaglia by Girolamo Frescobaldi).

The flexible and expressive technique of Monika Mauch was truly breathtaking: solid control of a large range, the greatest

care with dynamics, agogics, and ornamentation, and above all – a rare quality – a highly theatrical economy in the choice and order of pieces. This was supported by the no-less-extraordinary talents of Nigel North, internationally celebrated *basso continuo* of great eloquence and subtlety. Mixed between the vocal pieces in the first part, there were also some magnificent solo pieces on the theorbo: a *Toccata arpeggiata* by Girolamo Kapsberger (with the softest of tone and an almost raga-like magnetism), and three extremely brilliant pieces by Alessandro Piccinini, all superbly executed: a *Ciaccona*, a *Toccata* and the elegant *Partite sopra La Folia*.

After a brief interval, the concert concluded with three intense works for solo lute by Silvius Leopold Weiss (freely assembled by North), and a fiery cantata by Johann Adolf Hasse (*Pastorelle che piangete*), two of the most eminent and exacting composers of the court of Dresden. Hasse, one might add, was the particular favorite of Elizabeth Morrill; she painstakingly located and copied arias from his operas in libraries all over Europe, which she then recorded with Gordon Morrill in their studio in Costa San Giorgio.

Mauch and North, of whom we shall be hearing much more in the future, beautifully interpreted this wonderful repertory.

✿ Pedro Memelsdorff
Hanna Kiel Fellow

Music, Liturgy and Ritual in Venice and Florence

During the last week of April 2004, the I Tatti community was offered a remarkable experience: a half-day conference on *Music, Liturgy and Ritual at San Marco, Venice* at the Villa followed by a two-day trip to Venice to tour important sacred sites. Both the conference and the tour exemplified what is best in the interdisciplinary ideal of Renaissance Studies pursued by I Tatti. The events were organized by a current Fellow – architectural historian Andrew Hopkins – and a former Fellow, music historian Iain Fenlon (VIT’76) of Cambridge University. The conference presented some of the most recent scholarship on ritual at San Marco and in Renaissance Venice from an impressive variety of critical perspectives: art and architectural history, music history, liturgical and theological history, and political history. Giulio Cattin, the eminent historian of the distinctive liturgies of San Marco, opened the proceedings by tracing the formation of this tradition and its developments in the Cinquecento. Andrew Hopkins followed with an incisive analysis of the rise of the Master of Ceremonies. This position, created at San Marco only in 1514, rapidly became one of critical importance, and the Master of Ceremonies had considerable influence on developments in ritual and spectacle at San Marco during most of the early modern period. After a brief coffee break in the garden – full of blooming tulips at this season – Iain Fenlon took the podium to present fascinating evidence gleaned from pilgrimage diaries that helps to reconstruct the forgotten performance traditions at San Marco between the early Quattrocento and the arrival of Adrian Willaert as *Maestro di Cappella* in the mid-Cinquecento. Finally, Matteo Casini (VIT’96) discussed his important work on the doge’s role in ritual at San Marco during the Cinquecento and offered a number of suggestions for further research.

After a buffet lunch, most of the current Fellows headed for Venice and an extraordinary after-hours opening of

the Basilica di San Marco. Discussion in the church was particularly stimulating in the wake of the conference, and simply to see the spaces, the medieval pulpits and galleries, the mosaics, and the Pala d’Oro in the evening light and without crowds of tourists proved an unforgettable experience. I Tatti hosted a fine seafood dinner for the group after the visit to San Marco. The following morning, we began at the venerable nunnery of San Zaccaria, a critical ritual site in the medieval and Renaissance city. The convent here was particularly noted during the Renaissance for its aristocratic – and according to one of Iain Fenlon’s Dutch pilgrims, quite alluring – nuns! The Carabinieri who have now replaced the nuns seem more sedate than the convent’s original occupants, but they proved no less hospitable, and opened the ordinarily inaccessible convent spaces for our group. Proceeding to San Giorgio Maggiore, we again found a remarkable convent – including Longhena’s impressive Seicento library – opened for us. Some members of the group even took a stroll in the former monastic gardens that still cover most of the island and give an impression of the large green spaces so visible in Renaissance views of Venice, but largely vanished or closed to the public today. One of the real highlights of the day came in a tour of Palladio’s church of the Redentore, undertaken after fortification with a delicious lunch of seafood risotto and tiramisù. Despite Andrew Hopkins’ best efforts, the Capuchins at the Redentore had been unresponsive to faxes and telephone calls requesting permission to tour the convent. But, in one of those fortuitous moments that we all know from travel in Italy, a friar who happened to be in the church

greeted us warmly and took us on a remarkable tour of the convent, garden, and earlier church. The atmosphere was so serene – and the friars’ salad and artichoke patch so splendid – that when a few members lingered at the exit to talk further with our guide, it was briefly rumored that they were contemplating “leaving the world!” The day – and the remarkable series of events – ended fittingly with a tour of Longhena’s great Seicento church of La Salute, the subject of Andrew Hopkins’ first book. Those who attended the conference and the trip to Venice will long remember the fascinating discussions, the warm collegiality, and the intense interdisciplinary sharing that opened our eyes afresh as we examined some of the most important and splendid monuments of La Serenissima.

✱ Stuart Lingo
Hanna Kiel Fellow

Other trips taken by the Fellows during the year included one to Vicenza for the exhibition dedicated to the late Renaissance architect Vincenzo Scamozzi, another to Siena for the Duccio exhibition, and a third to the Sienese countryside to view some of the smaller churches and their medieval fresco cycles.



The speakers: Giulio Cattin, Iain Fenlon, Matteo Casini, and Andrew Hopkins.



Visitors to I Tatti

With Susan Arcamone taking sometimes as many as four groups of visitors through the Berenson Collection each week, and Fiorella Superbi and Giovanni Pagliarullo guiding a number of special tours, the collection of early Italian paintings and Oriental sculpture has been visited by over 900 people this past year. Special visitors have included members of the Harvard Club of Italy; the Young Presidents' Organization; trustees of the Florence Gould Foundation, the Isabella Stewart Gardner Museum, and Kent State University; students from the Florence programs of Syracuse University, Johns Hopkins University, and New York University; fellows from the Kunsthistorisches Institut, the Fondazione Longhi, and the Dutch Institute in Florence. Fiorella Superbi, Curator of the Berenson Collection, and Susan Arcamone, docent, have been taking visitors through the collection for 40 years or so and yet they still both manage to find something fresh to point out to the visitor each time. Giovanni Pagliarullo, Photograph Librarian in the Berenson Fototeca, knows the collection just as well as his colleagues. It's worth taking a tour from one or other of them every now and again. You will learn something new every time.

Since it is an active research center and not a museum, Villa I Tatti is not open to the general public. It is, how-



Silvia Evangelisti.

Gábor Hajnóczy.



ever, possible for scholars, students, Harvard alumni, and other persons with ties to Harvard or with a special interest in the Renaissance to arrange a visit upon request. I Tatti can accommodate no more than eight visitors at a time. It is not possible to accommodate large groups or tours organized by commercial tour operators. In order not to interrupt the scholars working there, tours do not normally include the library; visitors are, however, allowed to take a tour of the Villa and its collections and to visit the gardens. Tours are by appointment only.

Walter Cliff, John Young, Katousha & Daniel Davison, Ursula Cliff, & Mary Young, trustees of the Florence Gould Foundation, visited I Tatti at tulip time.



☞ The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, design, and layout; WordTech Corporation, printing and distribution. Unless otherwise specified, photographs are by Susan Bates, Nelda Ferace, Gianni Trambusti, Gianni Martilli, and Alexa M. Mason.

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



Cambridge Reception

The Italian humanist and poet, Francesco Petrarch, would have turned 700 this past year had he survived that long. The fruit of his labors, happily, has done so. Houghton Library at Harvard University hosted a small exhibition featuring early books, first editions, and illustrations highlighting his life and work. With the collaboration of Peter Accardo, the curator of the exhibition, Amanda Smith and Graziella Macchetta from I Tatti's Cambridge office organized a small reception there for our Massachusetts friends last April. Two Harvard Professors, both members of I Tatti's Academic Advisory Committee, kindly helped out: James Hankins (VIT'89,'93) spoke briefly about Petrarch's importance to Renaissance studies, and Lino Pertile read a selection of Petrarch sonnets.

London Reception

Over a 30-year period at the turn of the 19th century, the British architect, Sir John Soane, converted three adjoining houses in Lincoln's Inn Field, London, into his home and private museum. Some ten years later, Soane negotiated an Act of Parliament to settle and preserve the house and collection for the benefit of "amateurs and students" in architecture, painting, and sculpture. The Sir John Soane Museum today houses his extraordinary and eclectic collection of drawings, paintings, and other works of art and was the setting for a delightful, candlelit reception for many of I Tatti's friends and family in early December. Thanks to Council Chairman Deborah Loeb Brice, who hosted the event, more than 60 of I Tatti's UK Fellows and friends gathered to examine the collection, learn a little about Sir John Soane from Margaret Richardson, the curator of the collection, and about his Piranesi drawings from John Wilton-Ely, Emeritus Professor at the University of Hull, and generally catch up on each other's news in exceedingly congenial surroundings.



COUNCIL NOTES



We record with profound sadness the death of longtime Council member and friend MAURICE LAZARUS (see page 22), who died in May. Mogie's generous and staunch support of I Tatti, "an outstanding Center of Renaissance scholarship" to use his words, needed no convincing. With his wife Nell, he often visited Villa I Tatti. We will always be grateful to him for his immense generosity and will keenly miss his trusted friendship, sense of humor, and the courage that marked his life.

In May, we were delighted that JAMES R. CHERRY, JR. accepted Chairman DEBORAH LOEB BRICE's invitation to join the I Tatti Council. An Associate General Counsel at Altria Corporation, Jim Cherry is a graduate from Harvard College and holds a law degree from New York University. We welcome him to the Council and will also be welcoming him and his wife, Sylvie Dubouillon Cherry, to I Tatti when they make their first visit this fall.

In April, DEBORAH LOEB BRICE chaired the annual I Tatti Council meeting at the Harvard Club in New York City. Director JOSEPH CONNORS introduced Charles Brickbauer, the architect for the Scholars' Court project, who showed the Council the new plans and explained the project in some detail. Joseph Connors also spoke of the various lectures and concerts that took place at



Nelda Ferace, Susan Bates, Rosa Molinaro, and Graziella Macchetta ready to tackle anything!

THE 2004 VILLA I TATTI COUNCIL

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Joseph Connors, *Director*

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I Tatti, as well as the trips to interesting places the Fellows took during the year.

Following the Council meeting, members were invited to join a special tour of *Byzantium: Faith and Power (1261-1557)* at the Metropolitan Museum of Art with Helen Evans, curator of the exhibition. This major international exhibition explored the mark Byzantine culture made on the Islamic world and the Latin West, Italy in particular, including the influence of the Christian East on the development of the Renaissance. Highlights of the exhibition included two *Sakkoi*, garments worn on feast days by patriarchs and a few high-ranking archbishops, which represented the pinnacle of the art of embroidery in Byzantium.

We are always delighted to welcome Council members back to I Tatti. FRED KOONTZ and WALTER KAISER both visited at different times during the year. Julie and BILL THOMPSON, who spent a week near Lucca with their family to celebrate their 50th wedding anniversary, came back for a delightful evening at I Tatti in the summer. MARY WEITZEL GIBBONS, a regular visitor, spends every September in Florence with her husband, John Landor. Taking full advantage of the Biblioteca Berenson



Julie and Bill Thompson in the Juliana Thompson Reference Room at I Tatti.

and other scholarly resources in the city, Dr. Gibbons pursues her own research into the Italian Renaissance. Last year, she also lectured at the British Institute in Florence on "Christine de Pizan: Italian Poet at the French Court." Dr. Gibbons is the author of *Giambologna: Narrator of the Catholic Reformation* (Berkeley: Univ. of California Press, 1995).

* Graziella Macchetta
Development Associate





Maurizio Arfaioi.

FORMER FELLOWS UPDATE

KATHARINE PARK (VIT'01), Samuel Zemurray Jr. and Doris Zemurray Stone Radcliffe Professor of the History of Science and of the Studies of Women, Gender, and Sexuality, will be Acting Director of Villa I Tatti for the second semester of the 2004/2005 academic year, during which period Joseph Connors will be teaching a seminar on "The Face of Baroque Rome" at Harvard. Park, who is also Deputy Chairman of the I Tatti Academic Advisory Committee, the committee which chooses I Tatti Fellows, spent 2003-2004 as a Fellow at the Radcliffe Institute for Advanced Study. At Harvard, she teaches courses on the history of early European science and medicine and on the history of women, gender, and the body. She has just finished co-editing (with Lorraine Daston) volume 3 of The Cambridge History of Science, on science in early modern Europe, and she is completing a book, The Secrets of Women: Gender, Generation, and the Origins of Human Dissection, to be published by Zone Books in 2005.



Estelle and Stuart Lingo.

Lila Wallace – Reader’s Digest Special Grants

Former I Tatti Appointees are eligible to apply for two kinds of grants to promote their scholarship.

THE LILA WALLACE – READER’S DIGEST PUBLICATIONS GRANT provides subsidies for scholarly books on the Italian Renaissance. These can be a monograph by a single author or a pair of authors, or a collection of essays by autori vari. Books that grow directly out of research carried out at I Tatti are especially appropriate.

In addition, SPECIAL PROJECT GRANTS are occasionally available to former Appointees who wish to initiate, promote, or engage in an interdisciplinary project in Italian Renaissance studies such as a conference or workshop.

Recipients will be chosen by a committee of senior Renaissance Scholars, plus the Director acting as chairman. The applicant’s covering letter should include a brief project description, a budget, and a short list of publications since the I Tatti appointment. The application deadline is 1 October each year.

For Publications Grants, the book must already be accepted by a publisher, who should write a letter describing the planned publication and giving precise figures for the print run and cost. The publisher’s letter is quite important; cursory letters only a few lines long that merely affirm acceptance of a manuscript will not be considered. If a former Appointee has finished a manuscript but the relationship with the publisher is still tentative, then he or she should wait until there is a firm contract before applying.

Grants can also be made for translating books, though since funds are limited, direct publication subsidies will take priority.

Publications grants can assume two forms. They can be made directly to the publisher in order to insure a higher quality of publication or a lower list price. The publisher should explain exactly how this would happen in the letter. Grants can also be made to an individual to reimburse expenses for photographs and reproduction rights. It is also possible to split a grant, earmarking some for the publisher and the rest for reimbursement of personal expenses.

Applications for the publication of first books or collected essays may find \$4,000 to \$5,000 a good target figure, but for major, expensive books that are the fruit of long years of research the subsidy can go as high as \$8,000. Since repeated grants will be very rare, Appointees should wait until they are publishing a substantial book to apply.

2003/2004 LILA WALLACE – READER’S DIGEST GRANT RECIPIENTS:

- ANNA MARIA BUSSE BERGER (VIT'93) towards the publication of Medieval Music and the Art of Memory.
- DORIS CARL (VIT'95) towards the publication of Der Bildhauer Benedetto de Maiano.
- ANTHONY CUMMINGS (VIT'90) towards the publication of The Maecenas and the Madrigalist: Patrons, Patronage, and the Origins of the Italian Madrigal.
- JOHN E. LAW (VIT'95) towards the publication of The Victorian and Edwardian Response to the Italian Renaissance.
- AMANDA LILLIE (VIT'88,'89) towards the publication of Fifteenth-Century Florentine Villas.
- MAURO MUSSOLIN (VIT'03) towards the publication of La Tribuna delle Reliquie di Michelangelo. Culto e architettura nella chiesa di San Lorenzo di Firenze.
- OLGA PUJMANOVA (VIT'94,'95,'02) towards the publication of Italian Painting of the 14th to 16th Centuries in the Collections of the National Gallery in Prague and the Collections in the Czech Republic.
- MARCO VILLORESI (VIT'00) towards the publication of Una stagione per l'arme e per l'amore: Studi sulla letteratura cavalleresca del Rinascimento.



Publications A COMPLETE LIST OF ALL ITATTI PUBLICATIONS CAN BE FOUND ON OUR WEB SITE AT WWW.ITATTI.IT

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.

RECENT TITLES:

I Tatti Renaissance Library:

ITRL 10. *Cyriac of Ancona: Later Travels*, ed. and trans. by Edward W. Bodnar with Clive Foss, 2003.

ITRL 11. *Francesco Petrarca: Invectives*, ed. and trans. by David Marsh, 2003.

ITRL 12. *Pius II Commentaries*, vol. I, books I-II, ed. by Margaret Meserve and Marcello Simonetta, 2003.

ITRL 13. *Marsilio Ficino: Platonic Theology*, vol. 4, books XII-XIV, trans. by Michael J. B. Allen, ed. by James Hankins, 2004.

ITRL 14. *Angelo Poliziano: Silvae*, ed. and trans. by Charles Fantazzi, 2004.

ITRL 15. *Maffeo Vegio: Short Epics*, ed. and trans. by Michael C.J. Putnam with James Hankins, 2004.

JOINT VENTURES:

Studia Humanitatis: Essays in Honor of Salvatore Camporeale, Special Supplement to *Modern Language Notes*, Italian Issue, Volume 119.1, edited by Walter Stephens. Baltimore: Johns Hopkins Univ. Press, 2004.

Per Nicolai Rubinstein, Three memorial speeches delivered by Riccardo Fubini (VIT'65-'73), F. W. Kent (VIT'78,'83,'87,'96,'97), and Michael Mallett (VIT'75) at a ceremony organized by the Archivio di Stato di Firenze, The Harvard University Center for Italian Renaissance Studies: Villa I Tatti, Istituto Nazionale di Studi sul Rinascimento and the Scuola Normale Superiore di Pisa on 28 April 2003, edited by F. W. Kent of Monash University, supplement to *I Tatti Studies: Essays in the Renaissance*, Vol. 10. Florence: Leo S. Olschki.

FORTHCOMING TITLES:

L'arme e gli amori: Ariosto, Tasso, Guarini in Late Renaissance Florence. Acts of an international conference, Villa I Tatti, 27-29 June 2001, edited by Massimiliano Rossi and Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.

The Brancacci Chapel: A Symposium on Form, Function and Setting. Acts of a conference, Villa I Tatti, 6 June 2003, edited by Nicholas Eckstein. Florence: Leo S. Olschki.

I Tatti Studies, Essays in the Renaissance, Vol. 10. Florence: Leo S. Olschki.



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

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In early April, over one hundred current and former Fellows met in New York for the annual meeting of the Renaissance Society of America, the professional society which corresponds most closely to I Tatti's range of fields. I Tatti sponsored six sessions this year, in addition to a special one in memory of SALVATORE CAMPOREALE (VIT'77-03). Details of these sessions, including titles, speakers, and abstracts, can be found on our website (www.itatti.it) under the Calendar button. For the first time, I Tatti also hosted a reception at the meeting. Despite the somewhat gloomy room, it was a real pleasure to get together with so many members of the I Tatti family again. We plan to sponsor other sessions at future meetings, particularly encouraging current Fellows to propose topics.

MILICENT BENNETT, who first came to I Tatti as the 6-year-old child of Bruce and BONNIE BENNETT (VIT'87), returned to I Tatti last year in her own right in the dual capacity of part-time Library Assistant and research assistant to the Director. Bennett graduated *magna cum laude* from Harvard University ('02) with a degree in English and American Language and Literature. Her honors thesis, which won her a nomination for the University's Hoopes Prize for outstanding original work, studies American travelers in 19th-century Italy. She was a very welcome and productive member of the community during the year and we wish her well as she returns to the States for a future in the world of publishing.

In September 2003, ANNE STONE (VIT'01) and Jeff Nichols proudly announced the birth of Aaron and Gabriel. In December, MAIA GAHTAN (VIT'98) and LORENZO FABBRI (VIT'98) followed suit with the birth of their daughter Fedra. Last February, RONI WEINSTEIN (VIT'01) and his wife Dorit Lerer were happy to announce the birth of Anat, sister to Yael. In June 2004, I Tatti staff member GENNARO GIUSTINO became a father for the second time. Gennaro, Grazia and Kevin are delighted to welcome Kesia into the family.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

RADOVAN IVANCEVIC (VIT'86), professor of late Medieval and Renaissance arts at the University of Zagreb, died on 17 January 2004 just shy of his 73rd birthday. He came to I Tatti as a Fondo Amicizia Fellow for one month in 1986 to further his work on early Renaissance architecture and the relation between architecture and sculpture in the first half of the 15th century. He was particularly interested in defining the relation between the mixed Renaissance style in Dalmatia and the corresponding developments in Tuscany. He published extensively on Croatian art and architecture and was deeply disturbed by the destruction of much of his country's artistic heritage in the conflicts early in the 1990s.

MAURICE LAZARUS, I Tatti Council member, died on 4 May 2004 at the age of 88. Mogie Lazarus was a Harvard graduate of 1937, Harvard benefactor and Overseer, and a business executive who served on the boards of many civic and cultural organizations. In 1989 he and his second wife Nell stayed at the Villa Papiniana on the I Tatti property, and fell in love with the Harvard Center. He returned to Cambridge infused with an interest in the Renaissance and that autumn took a Harvard course on "Florence, 1250-1500" with James Hankins (VIT'89,'93). He joined the I Tatti Council in 1990. We were extremely fortunate to have had him as a friend of I Tatti and to have

benefited from his wonderful generosity and counsel. Among other things, Mogie Lazarus established "The Maurice and Nell Lazarus Fund for Renaissance Humanism and Literature," providing one of the richest additions to the Library here. He was always eager to learn, and to help others to learn. Mogie and Nell Lazarus also donated a bench at the Papiniana in memory of Osvaldo Tangocci who had been caretaker there when they were guests. It affords a beautiful view over I Tatti to Florence beyond and is a wonderful place to sit and think of them both.

W.R. REARICK (VIT'62,'63,'73), Professor Emeritus of Art History and Archaeology at the University of Maryland, was a long-time resident of Venice where he died on 31 July 2004 at the age of 73. Roger Rearick, who received his Ph.D. from Harvard University in 1969, came to I Tatti as a member of the first class of Harvard University Center Fellows in 1961/62 with a project on the paintings of Jacopo Bassano for whom he retained a life-long interest. He specialized in and published extensively on Venetian paintings and drawings from the 15th through the 17th centuries, especially on Veronese, Bassano, and Titian. He was working on a number of publications at the time of his death. His most recent book, *Il disegno veneziano del Cinquecento*, was published by Electa in 2001.

FORMER FELLOWS UPDATE

DANIELA LAMBERINI (VIT'86), associate professor of architectural restoration at the University of Florence, received a Millon Guest Scholar Grant from CASVA at the National Gallery of Art in Washington D.C. to work on a project about the Allied Restoration of Monuments in Tuscany during World War II. She spent last January and again the month of August in Washington D.C. using the resources of the National Archives as well as the Frederick Hartt papers at the Archives of the National Gallery. Her interests in architectural restoration have culminated most recently in *Teorie e storia del restauro architettonico*, (Firenze: Edizioni Polistampa, 2003).

VILLA I TATTI COMMUNITY 2004-2005

Fellows

- FRANCES ANDREWS, *Francesco De Dombrowski Fellow*, University of St. Andrews, History. "The Employment of the 'Religiosi' by Governments of early Renaissance Italy."
- VICTORIA AVERY, *Rush H. Kress Fellow*, Art History. "The Production of Bronze Objects in Renaissance Venice."
- FLAMINIA BARDATI, *Florence J. Gould Fellow*, Art History. "Italian Architectural Training of Domenico da Cortona and J. Pacherot (Siena, Florence, Naples) and Following Development in France (1495-1540)."
- GIOVANNA BENEDUSI, *Ahmanson Fellow*, University of South Florida, History. "The Last Wills of Women in Renaissance Tuscany."
- MONICA CALABRITTO, *Lila Wallace-Reader's Digest Fellow*, Hunter College, CUNY, Literature. "Representation and Perception of Madness in 16th-Century Italy."
- MAURIZIO CAMPANELLI, *Andrew W. Mellon Fellow*, Scuola Nazionale di Studi Medioevali, Roma, Literature. "Storia e fortuna della traduzione ficiniana del *Corpus Hermeticum*."
- MATTEO DUNI, *Jean-Francois Malle Fellow*, Syracuse University, Florence, History. "I giuristi scettici e la stregoneria nel rinascimento (1450-1600)."
- FEDERICA FAVINO, *Jean-Francois Malle Fellow*, History. "Le pratiche del sapere scientifico. Matematica, geometria e cultura a Roma nell'età di Galileo."
- SILVIA FIASCHI, *Francesco De Dombrowski Fellow*, Università di Pavia, Literature. "Tradurre dal greco nel'400: ricerche sulle versioni latine dell'umanista Francesco Filelfo."
- GIUSEPPE GERBINO, *Deborah Loeb Brice Fellow*, Columbia University, Musicology.

"Music and the Myth of Arcadia in Sixteenth-Century Italy."

- MACHTELT ISRAËLS, *Hanna Kiel Fellow*, Art History. "Sassetta and his Franciscan Patrons."
- CRAIG MARTIN, *Hanna Kiel Fellow*, University of Oklahoma, History. "Averroism in Renaissance Italy."
- FABRIZIO NEVOLA, *Deborah Loeb Brice Fellow*, University of Warwick, Art History. "Imagining the Renaissance City: Pius II Piccolomini's Patronage of Ephemeral and Real Architecture (1458-1464)."
- GUIDO REBECCHINI, *Committee to Rescue Italian Art Fellow*, Art History. "The Court and Patronage of Cardinal Ippolito de' Medici."
- MICHAEL WYATT, *Robert Lehman Fellow*, Literature. "Bernardo Dovizi da Bibbiena at the Margins of Medici Power."

Reader in Renaissance Studies

- PATRICK L. BAKER, Harvard University, History.

Visiting Professors

- VICTOR COELHO (1st sem), *Robert Lehman Visiting Professor*, University of Calgary,

Musicology. "Renaissance Instrumentalists and their Repertories, 1420-1600."

- CAROLINE ELAM (2nd sem), CASVA, National Gallery of Washington. "Florentine Architecture and Urbanism in the Quattrocento."
- ALINA PAYNE (2nd sem), *Harvard University Visiting Professor*, Harvard University, Art History. "Relationships between Architecture and the Figural Arts and the 'paragone' Discussions in the Florentine Academic Environment."
- PATRICIA RUBIN (1st sem), Courtauld Institute of Art, University of London, Art History. "What's in a Name? The Identification of Works of Art from the Renaissance."
- DAVID RUTHERFORD, Central Michigan University, History. "The Reception of Lactantius and the History of the Book."
- RONALD WITT (2nd sem), *Lehman Visiting Professor*, Duke University, History. "The Intellectual History of Western Europe 1450-1550."
- *The Senior Research Associates are the same as for 2003/2004.*

FORMER FELLOWS UPDATE

Three former Fellows have received Festschrifts recently:

LECH SZCZUCKI (VIT '78, '85), who is now professor emeritus of the history of modern philosophy, Institute of Philosophy and Sociology, Polish Academy of Sciences, received on the occasion of his 70th birthday (14 July 2003) the Festschrift (*Archiwum Historii Filozofii i Myśli Społeczne*, vol.47, 2002) with the dedication: *Egregio cum religiosae saeculorum XVI et XVII q.v. heterodoxiae tum saeculorum eorundem philosophiae scrutatori [...] collegae amici discipuli.*

FRANCESCO TATEO (VIT'66), Professor of Italian Literature at the University of Bari, was the honoree for *Confini dell'umanesimo letterario: studi in onore di Francesco Tateo*, edited by Mauro De Nichilo, Grazia Distaso, and Antonio Iurilli, which was published by Roma nel Rinascimento in 2003.

ZSUZSA URBACH (VIT'98) also turned 70 last year. To celebrate the occasion, a Festschrift was dedicated to her in the *Acta Historiae Artium*, Tomus 44, 2003. Dr. Urbach, who worked for many years at the Budapest Museum of Fine Arts, continues her research interests in 15th-16th century Netherlandish, German, Austrian, and Hungarian painting, with a passing glance to the Italian Renaissance.



purists, and on the other the proponents of a long Renaissance, who tend to regard the Middle Ages with indulgence and sometimes show suspicious philo-baroque tendencies. Sometimes there is even talk of a wide Renaissance, on which the sun never sets. The discussions are always inconclusive, probably rightly so, since the work of I Tatti Fellows, over long and productive lifetimes, has been known to range from Dante to Galileo and from Mexico to Rajasthan.

To confuse people who expect me to nudge I Tatti into the Siren Land of the 17th century, this year I applied considerable effort in the opposite direction, sailing (as Yeats would say) to Byzantium. One of the Visiting Professors was Robert Nelson from Chicago, who spent the fall putting the final touches on his book on the afterlife of Hagia Sophia and trawling the Laurenziana for Greek manuscripts from Renaissance collections. In April, the I Tatti Council was given a spirited tour of the magnificent late Byzantine show at the Metropolitan Museum by the curator, Helen Evans. Thus for three years in a row the Council has benefitted from the generosity of curators of Met exhibitions, with Carmen Bambach (VIT'97) guiding them through the

Leonardo drawings exhibition last year and Thomas Campbell through his magnificent show of Renaissance tapestries the year before.

Other Visiting Professors and shorter-term visitors added much to the community as well. Don Harrán from the University of Jerusalem told us about the origins of Jewish art music in the Renaissance; Bette Talvacchia got us all involved with her work on Raphael; Michèle Mulchahey led us through the intricacies of Dominican education, especially in the community at S. Maria Novella; and Kristen Lippincott introduced us to late antique and medieval views of the constellations, which had an energetic life of their own before the telescope spoiled much of the fun. Visiting Harvard Professor Patrice Higonnet urged us to enlarge our conception of the art city beyond Florence to Paris and the wider world.

The series, Early Music at I Tatti, counted two superb concerts in the Gilmore Limonaia, one by the Harp Consort in October and the other by the Solisti Vox 'Altera in May, in addition to a concert in memory of Gordon and Elizabeth Morrill by soprano Monika Mauch accompanied by lutenist Nigel

North, in the church of S. Martino a Mensola in January. All were planned with great sensitivity by Kathryn Bosi, who also commissioned a new setting of the Petrarch verses "A qualunque animale alberga in terra" by the contemporary British composer, Gavin Bryars, which was given its world premier at the spring concert. In addition, the year was opened with an intimate concert in the Big Library, with Ella Sevskeya playing on a new replica of a very old instrument, Bartolomeo Cristofori's oval spinet of 1690. And finally the series of shoptalks was closed by Pedro Memelsdorff demonstrating new readings from his medieval palimpsest on replicas of two early clavicymbalum. It was a highly musical year.

It is finally dark on this longest of days and I can no longer see the garden. The champion Florentine mosquitos are beginning to zero in on the Berenson bench. In the distance the fireworks for San Giovanni are just beginning, celebrating the patron of this beautiful city that Bernard Berenson loved so intensely for seventy years and I Tatti Fellows now for forty-three.

✿ Joseph Connors
Director



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