



# VILLA I TATTI

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VOLUME 27



AUTUMN 2007

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## Letter from Florence



San Giovanni finds me once again sitting on the Berenson bench in the garden, wondering how the year has managed to speed by so fast. It seems just yesterday that we were fêting the arrival of the new Fellows with a concert in the Big Library by four lovely young harpsichordists from Moscow. In late September the Fellows went on a trip to the Mantegna exhibitions in Padua, Verona and Mantua. It was still bright autumn weather when we awarded the ITatti Mongan Prize to Paola Barocchi, the dean of Vasari studies and master of the sources, digitized and printed, of Renaissance art. She reminisced movingly about a walk in the garden sixty years earlier with the sage of I Tatti and his ironical but encouraging advice. But then time sped up dizzyingly, rushing faster and faster through Thanksgiving and Christmas, through three visits to America and one to Slovenia and two to Hungary, when suddenly I found myself on a beautiful spring morning welcoming James Ackerman back to I Tatti for a short stay, and hearing about his visit to B.B., not quite sixty years ago, to ask for advice on his thesis. ("Now that you're in Italy, work on something that you can see.")

Visiting Professors enlivened the year and got us out into the wider world. On an unforgettable October Monday the Uffizi was opened just for us and Henk van Os took us to the Siena rooms to reflect on the historiography of Sienese art over the half-century (nearly) that he had been working on it, exchanging ideas with curator Alessandro Cecchi and with Machtelt Israëls (VIT'05). Henk later teamed up with Eve Borsook (VIT'82-'08)



and Doris Carl (VIT'95) to combine erudition and pleasure on a day-long visit to the fresco cycles of San Gimignano. Nicholas Eckstein, nearing completion of his own work on the Cappella Brancacci, brought the Fellows to the Carmine for a memorable visit, putting art back into the context of neighborhood. Deborah Howard crossed the Atlantic to address the I Tatti family in New York on the Metropolitan Museum exhibition, *Venice and the Islamic World*. But she also allowed us to sit in on the acoustical experiments that she conducted in Venice, when the choir of St. John's College Cambridge came to sing in a dozen churches, in every conceivable position, from choir to *barca* to space under the cupola. Never will I be able to visit those churches again without thinking of those sublime moments of sound. In April Guido Beltramini, Director of the Centro Palladio in Vicenza, offered a fascinating visit to villas of Renaissance humanists in the Veneto.

Dale Kent was Visiting Professor in the fall and returned in March

to deliver the Berenson Lectures. The book based on them, *Friendship, Trust and Fidelity in Renaissance Florence*, will be published by Harvard University Press in 2008. It will be a worthy sequel to Edward Muir's (VIT'73) Berenson Lectures of 2006, *The Culture Wars of the Late Renaissance: Skeptics, Libertines, and Opera*, which appeared earlier this year.

In the spring our Visiting Professors included John Law, still Scottish after years in Wales, who enriched the community with his vast knowledge of Renaissance history and of that burgeoning field, the Renaissance in the nineteenth century; Daniel Javitch, who added literary depth and lectured on Ariosto's delicate interweaving of classical literature and the world of romance; and James Hankins and Virginia Brown, who were genial hosts in the Casa Morrill. In April Jim organized a conference jointly with the Istituto Nazionale di Studi sul Rinascimento celebrating the publication of the final volume of Marsilio Ficino's *Platonic Theology* for the *I Tatti Renaissance Library*. It was an occasion to offer tribute to Michael Allen, the genial Shakespearian who saw this Everest of a translation through all five volumes.

The spring saw a grand pile-up on the foggy *autostrada* of conferences, as we took up opportunities that were too good to be missed. In May, working with Beatrice Paolozzi Strozzi of the Bargello, and Alessandro Nova and Gerhard Wolf of the Kunsthistorisches Institut, I Tatti joined in on a three-day conference on Desiderio da Settignano, the Vermeer of Renaissance sculpture, to accompany

*Continued on back page.*



**VIRGINIA BROWN** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, Pontifical Institute of Mediaeval Studies, Literature. "Impact of Antiquity on the Middle Ages and Renaissance."

**NICHOLAS ECKSTEIN** (1<sup>st</sup> sem), *Robert Lehman Visiting Professor*, University of Sydney, History. "The Cultural History of the Brancacci Chapel: Confraternities and Communities in 16<sup>th</sup>-Century Florence."

**JAMES HANKINS** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, Harvard University, History. "Repertorium Brunianum: A Guide to the Writings of Leonardo Bruni, vol. 2."

**DEBORAH HOWARD** (2<sup>nd</sup> sem), *Robert Lehman Visiting Professor*, University of Cambridge, Art History. "Architecture and Music in Renaissance Venice" and "State Building Projects in Late 16<sup>th</sup> Century Venice."

**DANIEL JAVITCH** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, New York University, Literature. "A Collection of Essays on Ariosto's *Orlando Furioso*."

**DALE V. KENT** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of California, Riverside, History. "Friendship, Love and Fidelity in Renaissance Florence."

**JOHN E. LAW** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of Wales, Swansea, History. "The Urban Lordship – the *signorie* – of Early Renaissance Italy."

**HENK VAN OS** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of Amsterdam, Art History. "Reflections on 50 Years of Art History of Sieneese Painting."

## Research Associate

**INGRID BAUMGÄRTNER** (2<sup>nd</sup> sem), Universität Kassel, History. "Cartography and Travel Reports in the Late Middle Ages."

## 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 (14<sup>th</sup>-17<sup>th</sup> centuries)."

## Fellows

**GÁBOR ÁLMÁSI** (2<sup>nd</sup> sem), *Andrew W. Mellon Research Fellow*, Hapsburg Historical Institute, Literature. "The Humanist and his Dog: the Social and Anthropological Aspects of Scholarly Dog-Keeping in the Italian Renaissance."

**JOSKO BELAMARIC** (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Croatian Ministry of Culture, Art History. "The Protagonist, the Project and the Iconographic Programme of the Chapel of the Blessed John in Trogir."

**GIORGIO CARAVALÉ**, *Lila Wallace - Reader's Digest Fellow*, Università di Roma "La Sapienza," Musicology. "Dal Rinascimento fiorentino all'irenismo europeo: Francesco Pucci e la 'terza via' italiana alla Riforma."

**FEDERICA CICCOLELLA**, *Francesco De Dombrowski Fellow*, Texas A & M University, Literature. "Greek Grammars, Schoolbooks, and Elementary Readings in the Italian Renaissance."

**MICHAEL COLE**, *Robert Lehman Fellow*, University of Pennsylvania, Art History. "The Art and Architecture of Giambologna and his Circle."

**IPPOLITA DI MAJO**, *Hanna Kiel Fellow*, Villa I Tatti, Art History. "Il mecenatismo di Alfonso d'Avalos (1509-1546)."

**ERIC DURSTELER**, *Committee to Rescue Italian Art Fellow*, Brigham Young University, History. "The Experience of Renegade Women as a Window into Gender and Religious Identity in the Early Modern Mediterranean."

**MORTEN HANSEN**, *Hanna Kiel Fellow*, University of Copenhagen, Art History. "The Imitation of Michelangelo in Sixteenth-Century Italy."

**WENDY HELLER**, *Frederick Burkhardt Residential Fellow*, Princeton University, Musicology. "Baroque Dramatic Music and the Uses of Antiquity."

**ESTELLE LINGO**, *Rush H. Kress Fellow*, University of Washington at Seattle, Art History. "Sculptural Form and Reform: Francesco Mochi and the Edge of Tradition."

**ANDREA MOZZATO**, *Lila Wallace - Reader's Digest Fellow*, Istituto Veneto di Scienze, Lettere ed Arti, History. "Storia della ditta di Agostino Altucci, speciale e mercante tra Venezia, Firenze ed Arezzo nella seconda metà del XV secolo. Aspetti sociali ed economici."

**MONIQUE O'CONNELL**, *Melville J. Kahn Fellow*, Wake Forest University, History. "Venice's Maritime Empire: Conflict and Negotiation in the Renaissance."

**VALENTINA PROSPERI**, *Andrew W. Mellon Fellow*, Università di Sassari, Literature. "The War of Troy from Antiquity to the Renaissance."

**HELENA SERAZIN** (2<sup>nd</sup> sem), *I Tatti Research Fellow*, France Stele Institute of Art History, Slovenia, Art History. "The Circle of Baldassare Peruzzi between Italy and Central-East Europe: The Diffusion of the Inventions in Late Renaissance Military Architecture."

**SAMO STEFANAC** (2<sup>nd</sup> sem), *I Tatti Research Fellow*, University of Ljubljana, Art History. "A Monograph on Niccolò di Giovanni Fiorentino, Architect and Sculptor."

**ELEONORA STOPPINO**, *Ahmanson Fellow*, University of Illinois, Literature. "The Travelers' Library: Early Modern Exploration and Italian Popular Epic."

**T. BARTON THURBER**, (1<sup>st</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Hood Museum of Art, Dartmouth College, Art History. "Art, Architecture and Religious Conflict in Counter-Reformation Bologna."

**ELENA VALERI**, *Jean-François Malle Fellow*, Università di Roma "La Sapienza," History. "Storia civile e storia ecclesiastica: la rappresentazione dell'Italia nella storiografia del Rinascimento."

**MAUDE VANHAELLEN**, *Deborah Loeb Brice Fellow*, University of Warwick, Literature. "Mysticism and Reason in Quattrocento Florence: Ficino's and Pico's doctrines of philosophical *Raptus*."

**MATTHEW VESTER**, *Florence J. Gould Fellow*, West Virginia University, History. "The Geography of Political Culture in the Early Modern Alps."

**GIOVANNI ZANOVELLO**, *Francesco De Dombrowski Fellow*, Università di Padova, Musicology. "Investigation of Music, Ritual, and Politics at Santissima Annunziata."

## Readers in Renaissance Studies

**DAVID KIM** (1<sup>st</sup> sem), Harvard University, Art History.

**EVAN A. MACCARTHY** (2<sup>nd</sup> sem), Harvard University, Musicology.

# THE SCHOLARS' COURT PROJECT

Architect Charles Brickbauer working with Ziger/Snead ALLP of Baltimore will be at I Tatti in September for pre-construction meetings with the Italian consultants and the builder, in advance of the actual construction of the Deborah Loeb Brice Loggiato which should begin before the end of the calendar year. On the basis of Brickbauer's completed construction drawings, bills of quantities have been prepared and translated into Italian according to local specifications. Some firms have already received a copy and others will soon. Brickbauer, in the course of the same trip, will also be approving samples of building materials.



Hence, in preparation for construction, site work continues apace. The last edition of the Newsletter told of the demolition of the old garage and tractor shed on the parking lot and the tearing down of the dilapidated greenhouse and garden buildings in the historic gardens just below where the southern end of the Loggiato will be. Since then much of the

wiring which brings power to the whole institution from the Villa's power transforming station adjacent to the building site has been permanently rerouted so that all systems (HVAC, security, computer, light, power) have continued to operate without interruption. This required extensive excavation in the fields, in the gardens, into the bowels of the Villa to the power distribution center. All this was done with the attention, care and skill of the many companies that have long worked for I Tatti. Simultaneously the same painstaking work was done for the water supply lines, drainage systems, septic systems and gas lines. Only a very minimal part of this intricate work is temporary.



In the late spring the authorities finally granted permission for the creation of a temporary road to the building site which was essential for going ahead with foundation and construction work. Heavy trucks, excavators, micropole machines, cement mixers and large pieces of equipment could not have accessed the building site through gate 22 on Via di Vincigliata. Presently there is a temporary gate to the building site. It is hoped that with time the authorities will see that a landscaped version of this gate and road can be allowed to remain as otherwise there will be serious parking problems, and access to I Tatti's fields to the north will be impossible.

The building site has presented various problems of stability because it is on unconsolidated landfill built up over the last hundred years. But our able collaborators are finding ways to solve these problems. Currently, 12- to 15-meter-long micropoles are being drilled deep into the ground around the perimeter of where the Loggiato will be constructed. More micropoles will go under the southern wall of the Loggiato that separates the Scholars' Court area from the historic gardens. These two areas will be joined by an elegant staircase designed by Charles Brickbauer which will relieve the library of the traffic and noise generated by visitors and workmen. Most of the authorities have approved this plan. We await the last permit from the city of Fiesole.

The city of Florence, after nine months, in July granted permission to open temporary parking in a field below I Tatti. This is necessary because parking inside gate 22 is now very limited while use of the center continues uninterrupted.

Rumors (hopefully not idle) from those who stay close to the building site say that once construction of the building itself begins, it will take 18 months to reach completion. So save a tentative date for June 2009?

✦ Nelda Ferace  
Assistant Director for  
Special Projects





Several projects engaged the library this year that will have a major impact on its future development and on the accessibility of its collections. First, we are very pleased to announce that the library's bibliographic holdings and all of its operations are being integrated completely into the Harvard University Library system. As the library of the Harvard Center, the Biblioteca Berenson has always been formally affiliated with the University's Library. Since 1993 it has also been part of the Florentine IRIS consortium and has operated in the context of its union catalogue. Physical distance first, and slow Internet connections later, made full integration in the University Library system inconceivable before now. Today's high-speed data transmission lines and other technological advances have finally made it possible for the Berenson Library to realize its "natural" institutional assimilation into the Harvard University Library. Made up of nearly ninety libraries, Harvard's is the largest academic library in the world. Its extraordinary collections include nearly 16 million books, 8 million photographs, millions of manuscript pages, recordings, maps, ephemera, and a rapidly expanding number of digital resources.

In preparation throughout the spring, the process of integration will be complete by summer's end. Already all of our acquisitions, cataloguing, and financial operations are being carried out in the University's integrated library

system, which has many features that will facilitate and enrich the work of the library staff and will have many pay-offs for library users as well. By late August all the records of the Berenson Library's bibliographic holdings will be visible online in Harvard's HOLLIS catalogue. The library will remain an active partner in the IRIS consortium, and regular exports of data from the Harvard system will keep its holdings up-to-date also in IRIS's online catalogue. HOLLIS will henceforth be the library's default catalogue, however. This will offer numerous advantages to researchers, above all to current ITatti appointees and other on-site users who have unlimited access to Harvard's exceptional range of electronic resources, while all will benefit from the University Library's commitment to developing and implementing new technologies for discovery and access.

A second important project began this year to catalogue and, we hope, eventually to digitize a small but significant group of photographs held in the Fototeca, thanks to a grant from the Andrew W. Mellon Foundation. This represents the first initiative ever by the Biblioteca Berenson to inventory or catalogue the photographs in this unique collection. We envision it as the initial step in what should become a long-range endeavor to catalogue the entire photograph archive. You may read more about this undertaking in the description of it in these pages by Valentina Branchini, the excellent project manager we hired to plan, implement, and supervise the project. Valentina holds a doctorate in art history from the University of Bologna (2004), and for five years, before joining our staff, she worked as assistant curator of the Photograph Archive of the Fondazione Federico Zeri in



*Joseph & Françoise Connors flank Ippolita di Majo & Henk van Os.*

Bologna. The cataloguing team includes two other new members. Elisabetta Cunsolo also holds a doctorate in art history from the University of Bologna (2004), and has extensive experience as a photograph cataloguer at the Fondazione Zeri as well as at other museums in Bologna and Bergamo. Monica Steletti, who holds a Master's in Women's Studies from the Università Federico II in Naples (2001), is currently enrolled in the Library Science program at the Università di Pisa, and has years of experience in book cataloguing at Widener Library (Harvard) and at Casalini Libri in Florence. Her excellent knowledge of English and of international cataloguing practices and standards are indispensable for our project.

Finally, during the course of the year we began laying plans to renovate part of the library complex, the



*Giorgio Caravale, Michael Cole, Ippolita di Majo, Nora Stoppino & Elena Valeri.*



*Federica Ciccolella.*

two-story wing added in the 1950s adjacent to the older “monumental” nucleus of the library. Unfortunately, the delay in building the Loggiato has pushed the successive phase of the Scholars’ Court project – the new Fototeca/Library building – that much farther into the future, and consequently the lack of adequate shelving space has grown critical once again. I Tatti has engaged the Rome-based firm Garofalo Miura Architetti, which among other things is responsible for the recent handsome expansion and renovation of the library of the British School at Rome, to plan and carry out this project, which aims at maximizing shelf space and modernizing services throughout this wing of the library. We are still in a preliminary planning phase, but we expect work to begin probably by the end of the year and to last at least through next summer. The library will remain open during this period and we will make every effort to keep all books accessible. More details will be announced on the I Tatti web site as the project progresses.

With all of its positive features, this year the library and all of I Tatti also suffered a terrible, poignant tragedy with the untimely loss of our much-loved colleague Stefano Corsi. A man of many gifts, Stefano was a fundamental part of the library’s professional team as well as a good friend to all. Others will pay tribute to him elsewhere in these pages. I will limit myself to observing that he was highly esteemed, is intensely missed, and will always remain embedded in our hearts.

✦ Michael Rocke

Nicky Mariano Librarian of the  
Biblioteca Berenson



## Lila Acheson Wallace – Reader’s Digest

### ➤ ➤ Special Grants ◀ ◀

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

LILA ACHESON WALLACE – READER’S DIGEST PUBLICATION GRANTS provide 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 varii*. 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 are 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, 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 ensure 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.

#### 2006/2007 LILA ACHESON WALLACE – READER’S DIGEST GRANT RECIPIENTS:

**CAMMY BROTHERS** (VIT’02) towards the publication of *Michelangelo, Drawing, and the Invention of Architecture*.

**CHRISTOPHER S. CELENZA** (VIT’00) towards the translation of two studies by Salvatore Camporeale:

*Lorenzo Valla tra medioevo e rinascimento. Encomion s. Thomae, 1457 and Lorenzo Valla e “il De Falso credita donazione”;* *Retorica, libertà ed ecclesiologia nel ‘400*.

**SARA GALLETTI** (VIT’06) towards the publication of *Marie de Médicis et le Palais du Luxembourg, 1611-1641*.

**SARA MATTHEWS GRIECO** (VIT’94) towards the publication of *The Erotic Cultures of Renaissance Italy*.

**FABRIZIO NEVOLA** (VIT’05) towards the publication of *Architecture and Government in Renaissance Siena. Fashioning Urban Experience (1400-1555)*.

**LUKE SYSON** (VIT’06) towards the publication of *Renaissance Siena: Art for a City*.

**MICHAEL W. WYATT** (VIT’05) towards the publication of *Writing Relations, American Scholars in Italian Archives – Essays for Franca Nardelli and Armando Petrucci*.



*Valentina Prosperi.*

# 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. We are delighted that this list seems to grow each year, but as space is very limited, please forgive us if your volume is not listed or the title has been abbreviated.

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FRANCES ANDREWS (VIT'05). *The Other Friars: The Carmelite, Augustinian, Sack and Pied Friars in the Middle Ages*. Woodbridge: Boydell Press, 2006.

LAWRIN ARMSTRONG (VIT'00), Ivana Elbl, Martin M. Elbl eds. *Money, Markets and Trade in Late Medieval Europe: Essays in Honour of John H. A. Munro*. Leiden; Boston: Brill, 2007.

INGRID BAUMGÄRTNER (VIT'07,'08). *Martinus Garatus Laudensis: ein italienischer Rechtsgelehrter des 15. Jahrhunderts*. Köln; Wien: Böhlau, 1986.



Rosanna Gasparri & Cheti Benvenuti.

INGRID BAUMGÄRTNER (VIT'07,'08) ed. *Helmarshausen: Buchkultur und Goldschmiedekunst im Hochmittelalter*. Kassel: Euregioverlag, 2003.

GUIDO BELTRAMINI (VIT'08) & Marco Gaiani eds. *Una metodologia per l'acquisizione e la restituzione dei giacimenti documentali dell'architettura: i materiali per lo studio di Andrea Palladio*. Milano: Poli Design, 2003.

DORIS CARL (VIT'95). *Benedetto da Maiano: A Florentine Sculptor at the Threshold of the High Renaissance*. Turnhout: Brepols, 2006.

JAN CHLÍBEC (VIT'88,'97). *Italské renesanční sochařství v českých statních a soukromých sbírkách*. Praha: Academia, 2006.

Olivier Bonfait, PHILIPPE COSTAMAGNA (VIT'99), Monica Preti-Hamard eds. *Le goût pour la peinture italienne autour de 1800: prédécesseurs, modèles et concurrents du Cardinal Fesch: actes du colloque, Ajaccio, 1 - 4 mars 2005*. Ajaccio: Musée Fesch, 2006.

STEFANO DALL'AGLIO (VIT'06). *Savonarola in Francia: circolazione di un'eredità politico-religiosa nell'Europa del Cinquecento*. Torino: N. Aragno, 2006.

DARIO DEL PUPPO (VIT'98) & LORENZO FABBRI (VIT'98) eds. *Tommaso Rimbotti, 1565-1622. Rime*. Firenze: L. S. Olschki, 2005.

CAROLINE ELAM (VIT'82,'05) ed. Roger Eliot Fry, 1866-1934. *Mantegna*. Trad. di Rossella Rizzo. Milano: Abscondita, 2006.

CAROLINE ELAM (VIT'82,'05) ed. *Michelangelo e il disegno di architettura*. Venezia: Marsilio, 2006.

SILVIA EVANGELISTI (VIT'04). *Nuns: A History of Convent Life 1450-1700*. New York: Oxford UP, 2007.

ANDREA GÁLDY (VIT'06). *The Chimera from Arezzo and Renaissance Etruscology*. Oxford: Oxbow Books, 2006.

DAVID GENTILCORE (VIT'06). *Medical Charlatanism in Early Modern Italy*. Oxford; New York: Oxford UP, 2006.

CATHERINE MONBEIG GOGUEL (VIT'02) ed. *Textes réunis par Cordélia Hattori. L'artiste collectionneur de dessin*. Paris: Société du Salon du Dessin; Milan: 5 continents, 2006.

GUIDO GUERZONI (VIT'04). *Apollo e Vulcano: i mercati artistici in Italia (1400-1700)*. Venezia: Marsilio, 2006.

TOM HENRY (VIT'03) ed. *Amicizia e francescanesimo: Luca Signorelli, Umbertide e la pala di Santa Croce*. Città di Castello: Petrucci, 2006.

JANEZ HÖFLER (VIT'87) & Frank Büttner. *Bayern und Slowenien im Zeitalter des Barock: Architektur, Skulptur, Malerei: zweites slowenisch-bayerisches kunstgeschichtliches Kolloquium*. Regensburg: Schnell & Steiner, 2006.

STEFANO JOSSA (VIT'03). *L'Italia letteraria*. Bologna: Il Mulino, 2006.

DALE V. KENT (VIT'78,'83,'07). *Il committente e le arti: Cosimo de' Medici e il Rinascimento fiorentino*. Milano: Electa, 2005.

VICTORIA KIRKHAM (VIT'78,'89,'96). *Dante the Book Glutton, or, Food for Thought from Italian Poets*. Binghamton, NY: CEMERS, SUNY Binghamton, 2004.

ANTHONY MOLHO (VIT'69,'72), Diogo Ramada Curto & Niki Koniordos eds. *Finding Europe: Discourses on Margins, Communities, Images ca. 13th - ca. 18th Centuries*. New York; Oxford: Berghahn Books, 2007.



Paolo Gasparri.

PHILIPPE MOREL (VIT'92,'93,'99) ed. *L'art de la Renaissance entre science et magie*. Paris: Somogy, 2006.

EDWARD MUIR (VIT'73). *The Culture Wars of the Late Renaissance: Skeptics, Libertines, and Opera*. Cambridge, MA; London: Harvard UP, 2007.

JOHN M. NAJEMY (VIT'70,'71,'75,'99). *A*



# The Berenson Fototeca Catalogue

The pilot project for the Berenson Fototeca aims to catalogue a group of ca. 10,000 photographs of "homeless" Italian Renaissance paintings and drawings, according to Berenson's definition for works of art whose current location is unknown, consequent to their sale, loss, or theft. This is a small but significant section of the collection, which in some cases represents rare and precious documentation for works that have seldom or never been studied.

Cataloguing is being carried out in the OLIVIA system, developed at Harvard University for visual materials and widely used by Harvard repositories. Controlled vocabularies and international cataloguing standards are used, and the data are supplied from OLIVIA to VIA (Visual Information Access), the online union catalogue of visual resources in Harvard collections.

Different and related types of records are created in the OLIVIA database, one for the original artwork and one for each reproduction. The

work record, shared with other Harvard repositories so as to avoid unnecessary replications, provides numerous text fields for descriptive notes on the artwork. It is possible to specify information relevant to the Fototeca's materials, such as Berenson's attributions and the data included in the inscriptions on the back of the photographs or in related documents concerning the ownership and the collecting history of the work. To a single work record are linked one or more surrogate records, whose somewhat different structure better renders the historical and artefactual value of the photographs themselves. We hope in the near future, once funding is secured, to initiate a project to digitize these photographs. The surrogate records will then be completed with images of both recto and verso of the print, allowing public access to inscriptions on the back as well.

In preparation for the item-level catalogue, a general folder-level inventory of the entire collection has been started.



Valentina Branchini, Monica Steletti & Elisabetta Cunsolo.

This automated catalogue with multiple access points will help users in locating the photographs and doing systematic research. It will also be an essential tool for managing the photograph library, for monitoring its size and content, order, and state of conservation, and for recording both related documents and new acquisitions.

✦ Valentina Branchini  
Project Manager,  
Photograph Catalogue



## Books by Former Fellows Cont.

*History of Florence 1200-1575*. Malden, MA: Blackwell, 2006.

Bonita Cleri & GIOVANNA PERINI (VIT'88) eds. *Guide e viaggiatori tra Marche e Liguria dal Sei all'Ottocento: atti del convegno, Urbino, Palazzo Albani, 26-27 ottobre 2004*. Sant'Angelo in Vado: Grafica Vadese, 2006.

IVAYLA POPOVA (VIT'03). *Aeneas Sylvius Piccolomini (Pope Pius II) and the Balkans in the 15th Century: Historical Etudes*. V. Tärnovo: Faber, 2006.

ADRIANO PROSPERI (VIT'81) ed. *Salvezza delle anime, disciplina dei corpi: un seminario sulla storia del battesimo*. Pisa: Edizioni della Normale, 2006.

LIONELLO PUPPI (VIT'69) ed. *Un Mantegna da scoprire: la Madonna della tenerezza*. Milano: Skira, 2006.

MASSIMILIANO ROSSI (VIT'93,'98-'03). *Le fila del tempo: il sistema storico di Luigi Lanzi*. Firenze: L.S. Olschki, 2006.

FRANCESCO SBERLATI (VIT'96). *La ragione barocca: politica e letteratura*

*nell'Italia del Seicento*. Milano: Bruno Mondadori, 2006.

PAOLO SIMONCELLI (VIT'82). *Fuoriuscitismo repubblicano fiorentino, 1530-1554*. Milano: F. Angeli Storia, 2006.

CHRISTINE SMITH (VIT'90) & Joseph F. O'Connor. *Building the Kingdom: Giannozzo Manetti on the Material and Spiritual Edifice*. Tempe: ACMRS, 2006.

MARCO SPALLANZANI (VIT'82-'03). *Maioliche ispano-moresche a Firenze nel Rinascimento*. Firenze: SPES, 2006.

MARCO SPALLANZANI (VIT'82-'03). *Oriental Rugs in Renaissance Florence*. Florence: SPES, 2007.

SAMO ŠTEFANAC (VIT'07). *Kiparstvo Nikole Firentinca i njegovog kruga*. Split: Knjizevni krug, 2006.

LECH SZCZUCKI (VIT'78,'85). *Humanisci, heretycy, inkwizytorzy: studia z dziejów kultury XVI i XVII wieku*. Kraków: Polska Akademia Umiejętności, 2006.

Patrizia Meli & SERGIO TOGNETTI (VIT'01) with an essay by LORENZO FABBRI (VIT'98). *Il principe e il mercante nella Toscana del Quattrocento: il Magnifico signore di Piombino, Jacopo III Appiani e le aziende Maschiani di Pisa*. Firenze: L.S. Olschki, 2006.

ELENA VALERI (VIT'07). *"Italia dilacerata": Girolamo Borgia nella cultura storica del Rinascimento*. Milano: F. Angeli Storia, 2007.

TIMOTHY WILSON (VIT'84) & Elisa Paola Sani. *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*. Città di Castello: Petrucci, 2006.

SERGIO ZATTI (VIT'88). *The Quest for Epic: From Ariosto to Tasso*. Toronto: Univ. of Toronto Press, 2006.

DIANE FINIELLO ZERVAS (VIT'78,'79). *Andrea Orcagna: il tabernacolo di Orsanmichele*. Modena: Franco Cosimo Panini, 2006.

# News from the Berenson Fototeca, Archive & Collection

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We are delighted to be dipping our toes in the digital pond, so to speak, with the project to catalogue the “homeless” photographs, described by Valentina Branchini on page 7. We anticipate this will be the start of a far larger project to catalogue and to digitize the collection here, although we have no illusions as to the time and resources we will need to complete it. In the meantime, we have no intention of abandoning the “old” format and continue to acquire photographs through gifts and purchases. Thanks to Treacy and Darcy Beyer, we have been able to purchase hundreds of photographs of renowned fresco cycles by Fra Angelico at San Marco, Masolino at Castiglione Olona, and Giotto at Padua. In addition, important gifts of photographs have come from art historian Sabine Eiche (VIT’83) and conservator Andrea Rothe, who has given a first group of his invaluable collection of photographs of works of art treated by him.

A major project to inventory and correctly house in a climate-controlled environment our entire collection of glass plates was completed this year. The original Berensonian nucleus of some 430 items has over the years been enriched by material from the conservators Giannino Marchig and Leonetto Tintori (VIT’76-’84) and from the art historians Giorgio Castelfranco, Giuseppe Marchini, and Ludovico Borgo (VIT’65). The collection now contains

some 2,400 black and white glass plates and slides, color glass transparencies, glass slides, and autochromes Lumière, of different sizes ranging from 6x7 cm to 40x30 cm. Particularly interesting are the glass plates and autochromes Lumière which document views of I Tatti’s interior and garden in its early days. The Marchig collection chiefly provides a unique documentation of paintings at various stages of conservation in the years after World War II. Leonetto Tintori’s material is focused on Simone Martini’s frescoes in the Palazzo Pubblico in Siena. Giorgio Castelfranco was an art historian who was one of the first admirers of the famous painter Giorgio De Chirico. His collection of glass plates documents his interest in the art of the early 20<sup>th</sup> century. Giuseppe Marchini’s material reflects his wide range of research in Italian art. A large group of small glass negatives document Ludovico Borgo’s specific study of the drawings by Fra Bartolomeo and his circle, during his fellowship at I Tatti.

We take this opportunity to thank Alyson Gombas, Megan Walker, Lauren Murphy, and Laura Brown, interns from Syracuse University in Florence, who with great enthusiasm and interest have helped us in various projects. We also thank our other generous donors, in particular Eve Borsook (VIT’81-’07) for her time and expertise, and Fred Stein whose generosity has allowed us to tackle some conservation problems in both the Fototeca and the Berenson Collection.

As happens annually, Roberto Bellucci and Cecilia Frosinini of the Opificio delle Pietre Dure conservation laboratory carefully examined the state of conservation of the paintings in the Berenson Collection this year and discovered that the *Madonna and Child* attributed by Mr. Berenson to Jacopo Bellini was in urgent need of treatment. The painting has been restored at various times in its history and these restorations have contributed

to its current state of ill repair. What used to be Logan Pearsall Smith’s sitting room, under the eaves of the main part of the house, has become a temporary conservation laboratory. There, Roberto Bellucci has gently removed the old varnish and the traces of previous repairs and is painstakingly and with the lightest of touches stabilizing the picture. In addition, two Persian ceramics, a ewer and a vase fragment, have been restored by Fabio Burrini, together with a small Chinese bronze horse which has regained its original charming modeling.

In the Berenson Archive, Ilaria Della Monica has been working hard to inventory the papers of Laurance P. and Isabel S. Roberts, as mentioned in last year’s Newsletter. These papers were left in very good order and will soon be available for consultation. In the meantime, more material has been added to the collection of Frederick Hart’s papers and we have completed microfilming Mary Berenson’s diaries.

✦ Fiorella Superbi

Agnes Mongan Curator of the  
Fototeca Berenson, Curator of the  
Berenson Collection and Archive  
&

✦ Giovanni Pagliarulo

Andrew W. Mellon Librarian



Morten Hansen & Mande Vanhaelen.



Giovanni Pagliarulo & Fiorella Superbi.





## NEWS FROM THE MORRILL MUSIC LIBRARY

This year the Music Library initiated a three-year project of collaboration with the Department of Historical and Contemporary Performance of the P. I. Tchaikovsky Conservatory of Moscow. Four students from the department, directed by Alexei Lubimov, were invited by I Tatti to study for a week on historic keyboard instruments in Tuscany under the direction of Ella Sevskaia. These brilliant young musicians enjoyed the resources of the Accademia Bartolomeo Cristofori, which placed at their disposal three fortepianos, and the Museo degli Strumenti Musicali of the Galleria dell'Accademia, which made available their copy of a Cristofori fortepiano of 1726 built by Kerstin Schwarz and Tony Chinnery. The students concluded their week with a recital on I Tatti's harpsichord, built by Ugo Casiglia and based on the G. B. Giusti of 1693 in the Smithsonian Institute, which was generously donated to Villa I Tatti

*Moscow  
student Daria  
Borkovskaya  
plays  
Broadwood  
square piano  
no. 37179 at  
the Accademia  
Bartolomeo  
Cristofori.*



by Frederick Hammond (VIT'72). Our project aims at facilitating the studies of eminent musicians from the Moscow Conservatory who rarely have the opportunity of playing on historic

instruments in their own country. We are grateful to the Accademia Bartolomeo Cristofori, the Galleria dell'Accademia and Prof. Ella Sevskaia for their kind collaboration in this new undertaking.

Another successful collaboration involved Villa I Tatti, the Victoria and Albert Museum in London, and the Florentine-based early music ensemble *Trictilla*, directed by Giulia Nuti. For the occasion of the "At Home in Renaissance Italy" exhibition that opened in October 2006 at the V & A, the curators of the exhibition, Marta Ajmar-Wollheim and Flora Dennis (VIT'08), worked closely



*Peggy Haines, Helena Serazin  
& Samo Stefanac.*

with the musicians of *Trictilla* to recreate the sound environment for a house of that period and class. In producing a recording of music for the house of an Italian Renaissance gentleman, they chose music that came from the same years and the same cities as the works of art and everyday domestic objects in the Museum's displays. The music recorded was written for domestic use, rather than for church or court, and the choice of instruments was governed by those that would have been present and played in a Renaissance gentleman's household. An authentic ambience for the recording sessions was provided by the Florentine family Budini Gattai, who kindly made available their palazzo in piazza SS. Annunziata. The initial project, sponsored by I Tatti, has



*Evan MacCarthy & Josko Belamaric.*

now been extended: harpsichordist Giulia Nuti, with the musicians of *Trictilla*, and in collaboration with the Royal College of Music, London, will be providing music for the permanent collections of the Victoria and Albert Museum.

We are grateful to Evan MacCarthy, who came from the Harvard Music Department in January to be one of this year's Readers in Renaissance Studies at Villa I Tatti, for his expert assistance with the identification and classification of a group of photographs of music manuscripts in the Carapetyan Collection which had not yet been catalogued.

✦ Kathryn Bosi  
F. Gordon and  
Elizabeth Morrill Music  
Librarian



*Wendy Heller & Nora Stoppino.*



# 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.

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In addition to the public lectures and conferences listed below and on the following pages, many of this year's Fellows chose to present their work in progress at in-house workshops. **MAUDE VANHAELEN** opened the series with "Theurgy, Demonology, and Ficino's Translations in the years 1486-89." **ANDREA MOZZATO**'s topic was 'Tra integrazione e monopolio. Vicende commerciali di uno straniero a Venezia, Agostino Altucci, speciale toscano "all'insegna della Croce" (1464-1475).' **ELEONORA STOPPINO** and **MICHAEL COLE** offered a double shoptalk on "Iconology and the Narrative Sequence: Two Case Studies," as did **MONIQUE O'CONNELL** and **ERIC DURSTELER** who gave separate papers on the theme of "Venice's Multicultural Renaissance: Reflections on Public and Private in the Maritime Empire." **FEDERICA CICCIOLELLA** spoke about "The Making of Renaissance Greek Schoolbooks" while **MORTEN HANSEN**'s topic was "In Michelangelo's Mirror: Daniele da Volterra from the 1540s." **IPPOLITA DI MAJO** and **ELENA VALERI** joined forces to discuss "Dalle corti all'impero: storiografia e committenza a Napoli nel Cinquecento;" **GÁBOR ÁLMÁSI** gave an introduction to "Renaissance Scholarly Dog-Keeping and its Social Context;" and **GIORGIO CARAVALE** explored the topic of "Diventare eretico nella Firenze del '500. Francesco Pucci e la sua formazione." Musicologists **WENDY HELLER** and **GIOVANNI ZANOVELLO** respectively discussed "Animating Arcadia: Ovid through Opera's Mirror in Seicento Venice" and "Musica, rituale e politica alla Santissima Annunziata tra il XV e il XVI secolo: novità e continuità." **ESTELLE LINGO** discussed her work on the sculptor Francesco Mochi and **MATTHEW VESTER** covered "Cultura politica valdostana, 1550-1600."

***A chronological listing follows of public lectures, concerts, and conferences held at I Tatti during the 2006/2007 academic year. Institutional affiliation is not given for members of I Tatti's 2006/2007 academic community.***

Recital by students from Moscow Conservatory tutored by **ELLA SEVSKAYA**

Workshop: *Marriage in Europe* – organized by **SILVANA SEIDEL-MENCHI** (VIT'75-'94-'03)

Early Music at I Tatti Concert – IX: Ricercar Consort: *Antonio Bertali, 'valoroso nel violino'*

**RUDOLF PREIMESBERGER** (Freie Universität, Berlin): *Qualche riflessione sulla "Cattura di Cristo" di Caravaggio*

**HUGO VAN DER VELDEN** (Harvard University): *Pictor Hubertus: Hubert van Eyck and the Ghent Altarpiece*

**MARIA ANTONIETTA VISCEGLIA** (Università di Roma, La Sapienza): *Liturgia e politica. Il Corpus Domini a Roma in età moderna*

**DALE KENT**: The Berenson Lectures: *Friendship, Love and Trust in Renaissance Florence. 1) Framing Friendship; 2) Making Friends; 3) "Test your friend a hundred times before you trust him"*

**FRANCESCA FIORANI** (University of Virginia): *Leonardo's Shadows*

Conference on *Ficino*, organized by **JAMES HANKINS**, **MICHAEL ALLEN** and **MICHELE CILIBERTO**

Conference on *Desiderio da Settignano*, organized with the Kunsthistorisches Institut and the Bargello Museum

**DANIEL JAVITCH**: *The Fusion of Classical Poetry and Chivalric Romance in Ariosto's Orlando Furioso*

Early Music at I Tatti Concert – X: La Reverdie: *Viaggio in Italia*

*Italy and Hungary: Humanism and Art in the Early Renaissance*, conference organized by **PÉTER FARBAKY** (VIT'02, Budapest History Museum), **ILDIKÓ FEHÉR** (VIT'06, Budapest Academy of Fine Arts), and **LOUIS WALDMAN** (VIT'06, University of Texas at Austin)

**DEBORAH HOWARD**: *Architectural Politics in Renaissance Venice*



*Stephen Gersh, John Monfasani, Michael Allen & Brian Copenhaver at the Ficino conference.*

## FORMER FELLOWS UPDATE

**SARA GALLETTI** and **JANIE COLE** (both VIT'06) received a prestigious Getty Foundation Collaborative Research grant, being administered by Harvard University, for their two-year project: "Artistic Patronage, Cultural Brokerage and Self-Fashioning in Early Modern Europe: the Arts at the Court of Maria de' Medici." This project was born out of their shared interests in 17<sup>th</sup>-century arts patronage, especially of Maria de' Medici during her years as queen and regent to the throne of France (1600-1631). By drawing on extensive new archival research, their forthcoming book will encompass a wide variety of the French court's artistic interests ranging from architecture and urbanism to music, theatrical spectacle, court festival, and the fine arts.

# Paola Barocchi and the I Tatti Mongan Prize



On 10<sup>th</sup> October 2006 the I Tatti Mongan Prize was awarded at a packed ceremony in the Myron and Sheila Gilmore Limonaia to PAOLA BAROCCHI, Emeritus Professor of Art History at the Scuola Normale di Pisa. The prize was founded in 1986 by Melvin R. Seiden “to honor a scholar who carries into a new generation the qualities of imaginative scholarship, personal generosity and altruistic devotion to the institutions of art history that were exemplified in their own generation by Agnes and Elizabeth Mongan.” Agnes Mongan (1905-96), a great curator and connoisseur of drawings, became the Director of the Fogg Museum of Art (1969-71). Her younger sister Elizabeth (1910-2002) was the first curator of the Lessing J. Rosenwald collection of prints and taught at Smith College from 1969 to 1975.

Before presenting the traditional bouquet of roses, the Mongans’ favourite flower, Joseph Connors gave an outline of Paola Barocchi’s career, first at the University of Lecce then at the Scuola Normale at Pisa, where she gave an intellectually rigorous and

inspiring training to generations of now-celebrated art historians. Her list of publications is awe-inspiring, beginning with monographs on artists such as Rosso and Vasari, and continuing through



Paola Barocchi accepts the I Tatti Mongan Prize.

epic volumes of art-historical texts with exhaustive historical commentary, invaluable editions of primary documents such as Michelangelo’s correspondence, and major studies of the history of collecting and the history of museums. She was one of the first art historians to realise the full potential of the computer (a seminal meeting on *memorizzazione* took place at I Tatti in the 1970s), and has master-minded the publication on the Internet of freely available, user-friendly, word-searchable texts which are transforming our understanding of sources such as Vasari’s *Lives*. Since retirement from Pisa she continues this work with the organisation called ‘Memofonte,’ directed from her house in Florence, which is also the seat of the publishing house S.P.E.S. which has for many decades produced important series of art-historical texts and catalogues.

In her speech of acceptance, Paola Barocchi recalled her first visit at the age of twenty to I Tatti, a kind of scholarly paradise two years after the war, when Italian libraries were starved of funds to buy books and the German Institute remained closed. Walking in

the garden, when Berenson asked what her plans were and she replied that she hoped to study art history, BB warned her, “Lei troverà molti pantaloni che ostacoleranno la sua strada.” She took this as a challenge, and derived quiet satisfaction from sending her first book, on Rosso Fiorentino, to the I Tatti library. (What she did not point out was that this book was published, astonishingly, when she was only twenty-three years old, a young woman of great beauty as the photograph on the dust-jacket reveals.)

When considering whether she should accept the I Tatti Mongan Prize, Professor Barocchi continued, she was swayed by its emphasis on contribution to the life of institutions. When she had first known it, I Tatti had been a solipsistic place, a kind of court revolving around a central monarchical figure, whereas now it was outward looking and was of importance to the whole world. On a more personal note, she spoke movingly of the freedom of retirement, a freedom as complete as the freedom of youth, but transformed by the loss of so many loved ones: “La libertà in vecchiaia è una cosa conquistata, una seconda libertà che ha bisogno di reinvenzione.” But her audience remained in no doubt that what she called freedom was, as ever, a life of service to others.

✦ Caroline Elam (VIT’81,’05)

*Previous I Tatti Mongan Prize winners are Sydney J. Freedberg (1988), Craig Hugh Smyth (1992), Sir Ernst Gombrich (1996), Caroline Elam (2003).*

## FORMER FELLOWS UPDATE

JAN ZIOLKOWSKI (VIT’93,’98), Arthur Kingsley Porter Professor of Medieval Latin at Harvard University, has recently been appointed Director of Dumbarton Oaks Research Library and Collection. His latest book, co-authored with Bridget K. Balint, *A Bouquet of Satire, Wisdom, and History: An Anthology of Latin Verse from Twelfth-Century France in Houghton Library* (Houghton Library Studies) is due to be published by Harvard UP in October 2007.



Gabor Almasi, Matthew Vester  
& Giorgio Caravale.



# Pictor Hubertus

A painter's tomb, the birth of a royal heir, and the interpretation of a puzzling chronogram were key elements in the talk "Pictor Hubertus: Hubert van Eyck and the Ghent Altarpiece," delivered at I Tatti on January 11<sup>th</sup> by HUGO VAN DER VELDEN, Professor of History of Art & Architecture at Harvard. Professor van der Velden drew upon his extensive archival research on the Ghent Altarpiece, the subject of his forthcoming monograph, to offer a new theory

about the origins of the celebrated altarpiece and the role of Hubert van Eyck, the mysterious brother of Jan van Eyck. The date May 6, 1432, supplied by the chronogram which appears in the inscription on the frame of the altarpiece in St. Bavo, coincides with the date of the baptism of the heir of the Duke of Burgundy in the same church. Professor van der Velden proposed that Hubert began the painting for a different project, an altarpiece commissioned by the alderman of Ghent for the town hall in 1424, a theory which would help to explain the work's unusual iconography. When Hubert died in 1426, the painting evidently remained unfinished, and van der Velden suggested that only several years later did Jodocus Vijd, the patron of the Ghent Altarpiece, commission Jan to complete the altarpiece and transform it into the work we know today. But it was unlikely the altarpiece was completed by 1432, when its intended chapel was not

yet completed; instead, Professor van der Velden proposed, this date may refer to the work's temporary display in St. Bavo, over the tomb of Hubert, on the occasion of the royal baptism.

Estelle Lingo  
Rush H. Kress Fellow



Hugo van der Velden.



Estelle & Stuart Lingo.



## Leonardo's Shadows

FRANCESCA FIORANI, Associate Professor of Art History at the University of Virginia, came to Florence last April to discuss the depiction of shadows in Leonardo's oeuvre. Her paper considered Leonardo's shadows in relation to the scientific knowledge, natural philosophy, and artistic practice of the Renaissance and his own writings on art.

No Renaissance artist was more obsessed with the depiction of shadows than Leonardo. From his early days as a painter, he characterized his works with *sfumato*, his pictorial means to represent relief in painting through modulations of light and shadow, and throughout his life filled his notebooks with drawings and notes on the topic. Leonardo studied and painted the shadows of modeling, the internal shadows of objects that suggest the three-dimensionality of things, but gave special attention to derivative shadows, as he called them, the shadows that place people and things in relation to each other, the atmosphere, the viewer and the cosmos. Among the many shadows of nature, his life-long concern was for the shadows generated outdoors by the interaction of sunlight with the light of the sky vault.

Leonardo's shadows are intertwined with colors. In his paintings and notes, shadows are always colored and, conversely, colors are always shadowed since, in his view, shadows and colors are both affected by the optical laws of reflection.



Francesca Fiorani.

# Early Music at I Tatti



The ninth concert of the series “Early Music at I Tatti” was held in October 2006 in the Myron and Sheila Gilmore Limonaia. The concert was centered around the figure of Antonio Bertali (1605–1669), defined in the concert title “Valoroso nel violino” (valiant in the violin), a characterization used by his contemporary G.A. Bertoli. A native of Verona, Bertali spent most of his life in the Habsburg court of Austria. The *Ricercar Consort* featured a selection from the musician’s instrumental compositions, enriched with music by Johann Heinrich



*Almost late for the concert!*  
*Giovanni Zanovello & Josko Belamaric.*

Schmelzer (1620–1680) and Alessandro Piccinini (1566–1638). During their performance, the members of the *Consort* also demonstrated their *valore*, for their performance was carried out with all the aplomb needed to approach this repertoire, tailored for musicians of uncommon talent to showcase their ability.



*Andrea Mozzato.*

This very flawless control and individual character allowed Pierlot and the others to focus on the “affects” expressed by the various pieces, masterfully projecting a marvelous variety of colors, feelings and effects even in the first part of the concert, in which the performing forces were more homogeneous. In the second part, the public had the chance to listen to Piccinini’s *Ciaccona* performed on a theorbo, followed by Bertali’s *Ciaccona* for violin. It was a great opportunity to compare two kinds of the virtuoso playing called for by the 17<sup>th</sup>-century compositions created on this very successful dance bass – the theorbo more introspective and controlled, the violin more showy and brilliant, but both featuring music and a performance of the highest level, which the public greeted with enthusiastic and prolonged applause.

The tenth concert, held in May 2007, was entitled “Viaggio in Italia” and proposed a musical journey through early-15<sup>th</sup>-century Italy, where the celebrated composer Guillaume Du Fay (1397–1474) lived at the beginning of his professional career. The program featured a choice of Du Fay’s best known motets to illustrate his status with Italian *Signori* such as Pandolfo Malatesta, Nicolò III d’Este and with the

papacy. The musicians of the ensemble *La Reverdie* sometimes chose to separate the motets by means of instrumental



*La Reverdie returns to I Tatti.*

dances, as is generally done, but (more unusually) also inserted readings recited by an actor posing as an “imaginary Du Fay.” In the performance – much enjoyed by the large public – *La Reverdie* featured an enchanting sound, linked to a skillfully deployed and rich palette of instrumental and vocal colors. Also characteristic was their keen sense of melody, evident in the instrumental pieces but also in the highly virtuosic motets.

✦ Giovanni Zanovello  
Francesco De Dombrowski Fellow



*Kathryn Bosi with the  
Ricercar Consort.*

## Some Reflections on the Capture of Christ by Caravaggio

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Rudolf Preimesberger, Professor Emeritus of Art History at the Freie Universität in Berlin, lectured in the Geier Library last November on the proposed importance of Aristotle's text, the fourth book of his *Poetics*, for the reception of the Caravaggio painting *The Capture of Christ*. This painting, commissioned by the Marchese Ciriaco Mattei for a wall of Palazzo Mattei di Paganica, includes a self portrait, first identified by Roberto Longhi, among the seven active and suffering figures of the painting. With this in mind, Preimesberger spoke about Aristotle's famous theoretical and anthropological explanation of *mimesis* and pointed out that at the end of the chapter, Aristotle formulates the fundamental difference between the two forms of aesthetic pleasure. In well-known words translated with commentary by Ludovico Castelvetro, Aristotle outlines two receptive levels, each of which is connected to a specific form of pleasure. The first produces a simple pleasure; the second instead a double pleasure, corresponding to the difference between a pleasure which is due to "the technique, or the colour, or some other cause" and the pleasure of "recognising that this is he."



Rudolf Preimesberger & Angela Dressen.

## Italy and Hungary: Art and

Hungary was the first land in Europe to embrace the artistic and literary culture of the Italian Renaissance, and the conference *Italy and Hungary: Art and Humanism in the Early Renaissance* (6-8 June 2007) offered a rare opportunity to survey recent scholarship on the close cultural connections between the two countries. "There could be no more appropriate place to hold the world's first symposium on interactions between Renaissance Italy and Hungary," said Péter Farbaký (VIT'02), Director of the Kiscelli Múzeum in Budapest, who conceived the symposium. For decades I Tatti has been a second home to many Hungarian scholars, beginning with the creation of the Fondazione Amicizia in 1987 and continuing today with the Mellon Research Fellowships. And, as Joseph Connors explained in opening the proceedings, the history of I Tatti itself is bound up with Hungary. The nearby church of San Martino a Mensola houses an altarpiece depicting the eleventh-century Hungarian prince, St. Emmerich, together with a portrait of the donor who bore the saint's Italianized name: Amerigo Zati. Such devotion to an obscure Hungarian saint on the part of the Zati family (whose name probab-



Conference participants  
Hungarian National  
© Chris Rees.



Eve Borsook explains the Chapel of the Cardinal of Portugal at S. Miniato, the model for the Bakócz Chapel at Esztergom.

László Jankovits (VIT'94) focused on the careers of Hungarian and Italian humanists, their journeys, and their relationships with their princely patrons and with one another. New research into the illuminated manuscripts commissioned for Matthias Corvinus was the subject of papers by Angela Dillon Bussi and Jonathan Alexander. A mutually illuminating group of studies by Mária Prokopp (VIT'82,'86) and Zsuzsanna Wierdl, Péter Farbaký and Árpád Mikó explored problems of artistic patronage centered around the Episcopate Palace in Esztergom and the Renaissance transformations of the Royal Palace in Budapest. The final session featured studies of the artists and agents who created sculpture for the Hungarian court (by Francesco Caglioti, Dániel Pócs, Alfredo Bellandi, Johannes Róth and Louis A. Waldman [VIT'06]). The conference concluded with an informal seminar in which participants were able to see works by some of those same artists first-hand.

The full program can



# Humanism in the Early Renaissance



at the Bargello, to leaf through the Corvinian manuscripts in the Laurenziana, and to visit other sites in Florence associated with Renaissance Hungary.

The following weekend, Péter Farbaky and symposium co-organizer Ildikó Fehér Gericsné (VIT'06) led a group of conference participants (as well as current and former I Tatti Fellows and Visiting Professors) on a three-day study tour of Renaissance sites in Hungary, accompanied by a distinguished group of specialists (June 14-16). They visited the Pest Parish Church with Manga Pattantyús, after which Gyöngi Török illustrated the stylistic diversity of Hungarian

Renaissance painting at the National Gallery of Hungary; Károly Magyar and Andras Végh led the group through the ruins of Matthias Corvinus's palace at Buda; finally, surrounded by Corvinian manuscripts at the National Library, Sándor Bene (VIT'06) gave a talk about the career of Antonio Bonfini, a humanist at the court of Matthias. In Esztergom, Erika Kiss spoke about the magnificent metalwork in the Cathedral Treasury, Dóra Sallay led a tour of the Renaissance masterpieces in

the Christian Museum, and the group had the opportunity to observe the ongoing restoration of the 14<sup>th</sup>- and 15<sup>th</sup>-century frescoes in the Archiepiscopal Palace. Gergely Buzás led the group through his reconstruction of Matthias's castle at Visegrád, underlining the

king's concurrent involvement in Gothic and Renaissance architecture. The visit concluded with a bus trip to southern Hungary, where the group had an opportunity to study the monumental Renaissance tabernacle in the Cathedral of Pécs, to visit the ongoing archaeological work at the castle of Siklós (with its leader, György Bartos), and to admire the early 15<sup>th</sup>-century Italian frescoes in the nearby Siklós Parish Church (accompanied by Zsombor Jékely). A concert of Renaissance music at the Kiscelli Múzeum performed by the vocal ensemble "Voces Equales" was among the many festive highlights of the trip, a journey that illustrated the depth and

complexity of Italo-Hungarian relations in the Renaissance and brought into focus the extraordinary vitality of contemporary scholarship in the field.

✦ Louis A. Waldman

Acting Assistant Director for Programs



*Péter Farbaky  
& Louis Waldman.*



*Ildikó Fehér  
& Gábor Almási.*



*Conference participants at I Tatti.*

on our web site at [www.itatti.it](http://www.itatti.it).

## Architectural Politics in Renaissance Venice

Over the past few decades Venetian historiography has highlighted architecture as one of the means of expression of the so-called "Myth of Venice." It has become an accepted tenet among architectural historians that the Republic sought to project its ideology to the public through the patronage of public buildings, and that architecture helped to define the polity of the ruling patriciate by framing its state ceremonial. Architectural historians have sought to identify political and religious affiliations in both executed and unexecuted designs. In her 21 June 2007 lecture, Visiting Professor DEBORAH HOWARD questioned the validity of this assumption through a close examination of decision-making procedures in the major public building projects of the 16<sup>th</sup> century.


Professor Howard attempted to define where the power base lay in the implementation of state building projects by answering the following questions: What were the relative roles of the Doge, the Procurators of St. Mark's, the Council of Ten and the Senate in the defining of architectural policies? Where and by whom were the crucial design decisions made? What was the effect on the constant rotation of officers on project management? How did non-noble employees such as chancery secretaries and *proti* (masters of works) participate in the political decisions? How closely were public building sites monitored? What were the relative roles of technology, funding issues and the theories of classicism of the printed treatise? The lecture suggested that "democratic" processes often impeded the formulation of coherent ideologies of state, while technological innovation on the building site earned as much respect as classical erudition.




On 8th February 2007, MARIA ANTONIETTA VISCEGLIA of the Università di Roma, La Sapienza, delivered a lecture on *Liturgia e politica. Il Corpus Domini a Roma in età moderna* in the Paul E. Geier Library. In her paper, Visceglia reviewed the history of this most important Catholic feast, established in 1215, which celebrates the transubstantiation of the host into Christ's body. The ceremonies linked to Corpus Christi are interesting from a historical point of view because in the course of the centuries the body of Christ came to signify the mystical body of the Church. From the peculiar ritual established in Viterbo by Pius II, displaying five armed kings and a *rex gloriae*, the celebration evolved into a procession held only in the Lateran and later into one reaching Saint Peter's. In the late 15<sup>th</sup> century the procession caused disputes between clergy and courtiers over rank and order. Having the clergy precede the pope – a practice adopted in 1496 – proved unsatisfactory and a special congregation of cardinals had to be created to solve the issue. This polemic sheds light on the character of this important procession, which did not so much reflect the established order as it represented a moment of social and political performance.



*Maria  
Antonietta  
Visceglia  
& Joseph  
Connors.*

 The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, design, and layout; WordTech, printing and distribution. I have lost track of who took which photograph; most are by Susan Bates, Joseph Connors, Nelda Ferace, Gianni Trambusti, Gianni Martilli, Signe Olander, or me. My apologies to anyone whose photo I have used and whom I have not acknowledged.

 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.

Gian Lorenzo Bernini, for example, devised a portable kneeling-stool where the pope could genuflect during the procession while keeping the host raised, almost a sacred float with an exceptional actor. In the course of the 16<sup>th</sup> century the processions multiplied, to the point that by 1621 Rome hosted fifty processions, including the Papal one, those linked to the confraternities of the Holy Sacrament, and others organized by the national churches of Rome. The parades, accompanied by music, recitations, and occasionally even *tableaux vivants*, sacralized limited parts of the city, thus reflecting its essentially "local" character – in terms of neighborhood, confraternity, and so forth – even at the ritual level.

✦ Giovanni Zanovello

Francesco De Dombrowski Fellow



*Daniel and  
Leila Javitch  
welcome  
Enzo Crea to  
I Tatti.*

## Classical Poetry & Chivalric Romance

Visiting Professor DANIEL JAVITCH concluded the cycle of conferences this year by giving a talk on "The Fusion of Classical Poetry and Chivalric Romance in Ariosto's *Orlando furioso*." Javitch's main purpose is to reassess Ariosto's relationship towards the Classical tradition he sought to imitate, and in particular Ovid and Virgil. Moving away from a quasi-exclusive focus upon the classical sources themselves, Javitch explores the ways in which Ariosto incorporates Ovidian and Virgilian episodes within his *romanzo*, and the narrative situations in which such incorporation takes place. Several instances in which the author draws from episodes of Ovid's *Metamorphoses* and Virgil's *Aeneid*, suggest that Ariosto's selection and imitation of ancient passages is determined by the dramatic circumstances of the narrative, while the narrative structure of *Orlando furioso* itself remains largely indebted to Boiardo's *Orlando innamorato*. Ariosto did not grant epic poetry a higher status

than chivalric romance, as has been often suggested, but attempted to raise the *romanzo*, traditionally seen as an inferior, popular form of literature, to the privileged status of ancient epic. In this way, Ariosto saw a continuity between Ovid, Virgil, and vernacular chivalric poetry, and this in turn facilitated the fusion of different poetic traditions. This drawing together of classical and medieval traditions precisely constitutes, Javitch argues, what is most innovative and characteristic of Renaissance art. For the Renaissance "revival" of Classical past does not constitute a mere form of imitation of antiquity, but rather, as Charles Dempsey put it, "an intention to renew the present by ennobling and perfecting its own living institutions and its own forms of literary and artistic expression."

✦ Maude Vanhaelen

Deborah Loeb Brice Fellow



A three-day conference was organized last May by Joseph Connors of I Tatti, Beatrice Paolozzi Strozzi of the Museo Nazionale del Bargello, and Alessandro Nova and Gerhard Wolf of the Kunsthistorisches Institut in Florenz, Max-Planck Institut.

The first two days were held at the Kunsthistorisches Institut, where papers ranged from Alison Luchs (National Gallery, Washington, DC: *"Così si specchi: Speculations on Medici Patronage and Purposes for Two Desiderio Reliefs"*) through Christiane Klapisch Zuber (VIT'86,'02, EHESS, Paris: *Réalités, imaginaire et représentations de l'enfance au Quattrocento*), to Anne Markham Schulz (VIT'84, Brown University: *Uno scultore padovano influenzato da Desiderio*

*da Settignano e il problema di Gregorio di Allegretto*).

I Tatti hosted the third day, providing a well-earned lunch to all those who had tramped through the quarries at Maiano with Massimo Coli (Università di Firenze), his geology students, and Margaret Haines (VIT'76,'88-08) that morning. The afternoon session was chaired by Joseph Connors who introduced Alan P. Darr (VIT'89, The Detroit Institute of Arts: *Donatello, Desiderio and his Brothers, and Quattrocento Sculpture in Pietra Serena for a Boni Palace and Elsewhere in Florence*), Tommaso Mozzati (Università di Perugia: *"Il ragazzo morto e le comete." Alcune riflessioni sul luogo dell'artista 'adolescente.'*); Francesca Baldry (Villa Acton, NYU: *Rivisitando Desiderio: degli ornati di*

*Angelo Marucelli E delle teste di Dante Soderini*); Anita Moskowitz (VIT'80, SUNY, Stony Brook: *"Dell'Anima Trasmigrata: Giovanni Bastianini and Desiderio da Settignano"*); and Andrea Baldinotti (Firenze: *Parole per il "Sogno": Gabriele d'Annunzio e Desiderio da Settignano*).

On the Saturday morning, the conference participants boarded a bus for a trip to the marble quarries in Pietrasanta, organized by Andrea Baldinotti (Firenze).

The full program can be found on our web site at [www.itatti.it](http://www.itatti.it).



James Hankins & Virginia Brown (left), David Kim (center), John Law & Allen Grieco (right).



## FORMER FELLOWS UPDATE



MONICA AZZOLINI (VIT'06), has recently been appointed Lecturer at the School of History and Classics, University of Edinburgh, where she will continue working on a monograph on the role of medicine and astrology in the politics of 15<sup>th</sup>-century Milan, the project she was working on during her fellowship. In 2005, Azzolini was the *Renaissance Studies* Essay Prize winner with "In Praise of Art: Text and Context of Leonardo's *Paragone* and its Critique of the Arts and Sciences"

(Volume 19, Issue 4). *Renaissance Studies* is a multi-disciplinary journal which publishes articles and editions of documents on all aspects of Renaissance history and culture. The articles range over the history, art, architecture, religion, literature, and languages of Europe during the period.

JOHN O'MALLEY (VIT'67,'68) was recently appointed University Professor at Georgetown University. He will be leading a seminar on the Jesuits

at the Folger Library next year and is an editor of a new series, Early Modern Catholicism and the Visual Arts. Another member of the editorial board is GAUVIN BAILEY (VIT'01), with whom O'Malley edited *The Jesuits and the Arts* (Philadelphia: St. Joseph's UP, 2005) and, with Steven J. Harris, T. Frank Kennedy, edited *The Jesuits II: Cultures, Sciences, and the Arts, 1540-1773* (Toronto: Univ. of Toronto Press, 2006).





# Newsbriefs

This year has been particularly fraught with illness, injury, and sadly even death among the staff. We have been fortunate indeed to be able to welcome a number of wonderful people as temporary staff members to help out. **GIORGIO PALLINI** has been cooking up a storm since **AURELIA ANGINI** took time off in March to have her knee replaced. **GIAN MARIO CAO** (VIT'03) joined the library staff for the months of June and July to work principally at the Reference Desk which freed up **ILARIA DELLA MONICA** to spend more time working in the Archive and **ANGELA DRESSEN** and **SCOTT PALMER** to take over some of **STEFANO CORSI**'s duties with journal subscriptions. **CHRIS DARKE** joined the farmers temporarily while **ANDREA BENDONI** and **BRUNO MESSINI** were both unwell.

*Amanda Smith  
from our  
Cambridge office  
married*

*Lou Mastromattei  
at I Tatti in May  
surrounded by her  
friends and  
colleagues.*



**S**YLVIA STAVRIDIS, Reference Librarian in the Arts and Multimedia Library of the Bibliotheca Alexandrina in Alexandria, Egypt, was recently awarded a grant from the Italian Cultural Institute in Cairo to spend two months in Florence as part of her professional development. She chose to carry out internships at the Biblioteca Nazionale last April and at the Biblioteca Berenson in May.

contributed to *Disegno, giudizio e bella maniera. Studi sul disegno italiano in onore di CATHERINE MONBEIG GOGUEL* (VIT'02), edited by **PHILIPPE COSTAMAGNA** (VIT'99), Florian Härb, Simonetta Prosperi Valenti Rodinò (Cinisello Balsamo MI: Silvana, 2005), and collaborated on the exhibition of drawings held in her honor at the Biblioteca Marucelliana, Florence. He



*Liviana Bartolozzi, Roberto Bruni  
& Giorgio Pallini in the kitchen.*

**M**ASSIMILIANO GAVILLI sadly left the Security department in June to take over his father's business. Massimiliano has been a cheery and helpful member of the security staff since May 2002. Shortly thereafter we were able to fill his position by hiring **ANTONIO CRESCIOLI** who comes to us with experience in the Guardia Giurata.

**G**IOVANNI PAGLIARULO, who has worked in the Berenson Fototeca since 1988, has been named the Andrew W. Mellon Librarian. In addition to his work with the Harvard Center's photographic images and the planning for digitizing this collection, he works on the Berenson Collection and Archive. He



*Joseph & Françoise Connors say farewell to  
Massimiliano Gavilli.*

is currently writing entries on early 17<sup>th</sup>-century Florentine drawings for the on-line catalogue of drawings in the Marucelliana collection.

**B**irths: **JAMES HARPER** (VIT'04) and his wife Roxanne welcomed Eleanor Dawkins Harper into the world last August, while in November, **SCOTT PALMER** and **MONICA STELETTI**, both on the library staff, proudly presented us with their second child, Samuel, a brother to Isabelle. In March, I Tatti gardener **CLAUDIO BRESCHI** and his wife Sara became parents for the first time with the arrival of Mirko. And **KAREL THEIN** (VIT'03) and Daniela proudly announced the birth of their son Daniel in April 2007.



*This year, both  
calcetto teams  
seemed to have  
I Tatti staff on them.  
This ensured victory  
for the interni, but  
what happened to the  
esterni?*

# The Berenson Lectures in the Italian Renaissance

DALE KENT (VIT'78,'83,'07)

Professor of History at University of California, Riverside  
*Friendship, Trust and Fidelity in Renaissance Florence*

In March 2007, DALE KENT, I Tatti Visiting Professor during the fall semester, returned to Florence to present three lectures which explored a question that pre-occupied Renaissance Florentines, as it had the ancient Greeks and Romans whose culture they admired and emulated: could mutual affection, respect, and trust, agreed to be the basis of an ideal friendship, exist within the framework of the functional friendships or partisan patronage networks on which individuals relied to protect and support them in a real world where the state and its institutions were not strong enough to do so?

Professor Kent's lively lecture series began with *Framing Friendship: What Did Friendship Mean?* Florentines "of every rank" debated this question at a contest to present the best poem on friendship held in the cathedral in 1441. The participants, after comparing at length the prescriptions of classical authorities concerning ideal friendship with the realities of personal relationships in the Florentine civic world, concluded that only the friendship of God is true: "ogn'altra[è] setta." Florentine images and celebrations of the saints, men's "very special friends" and advocates in heaven, helped to elevate perceptions of earthly protectors and intercessors, and played a major part in stimulating the artistic patronage that created the Florentine Renaissance in the visual arts. At the



Nick Eckstein & Dale Kent.

same time, Florentines strove to forge human relationships of love, trust and *caritas* within the inevitable framework of patronage, and to express their fidelity in letters and poems, friendship pacts and portraits.

The second lecture – *Making Friends: Where Did Friends Meet?* – focussed on the elements of shared experience in friendships between Florentines of various occupations and ranks, considered how their relationships were shaped in the physical spaces of the city – the streets, street-corners, outdoor benches and loggias, family palaces, churches, confraternal meeting-places, the workshops of artisans and artists, taverns, dinner-tables, workplaces, and the baptismal font.

The third lecture asked if friends could be trusted: "*Test Your Friend a Hundred Times Before You Trust Him.*" According to Giovanni Morelli, who gave this advice in his *ricordi*, friends could seldom be trusted. The acid test of friendship, love, and trust was action. This lecture looked at groups of friends in moments of crisis or trial, in which friendships were tested and either failed or endured. The exile of Cosimo de' Medici in 1433 and his recall in 1434, the attempt in 1466 of the closest *amici* of the Medici to take over their patronage network, and the Pazzi conspiracy to

assassinate Lorenzo and Giuliano de' Medici in 1478 expose the complexity and ambivalence of Florentine friendship in the 15<sup>th</sup> century. In the 16<sup>th</sup> century, in Michelangelo's poetry and art, the same combination of patronage with mutual intellectual passion and love – erotic, platonic and Christian – endures.

These three lectures will be published by Harvard University Press as the second in the BERENSON LECTURES series. The first was *The Culture Wars of the Late Renaissance: Skeptics, Libertines, and Opera* (Cambridge, MA; London: HUP, 2007) by Edward Muir (VIT'73).



Liliana Ciullini & James Ackerman.



Morten Hansen & Monique O'Connell.

## FORMER FELLOWS UPDATE

GUIDO REBECCHINI (VIT'05), who is an Assistant Professor at the post-graduate institute, Scuola Superiore di Studi Umanistici, of the University of Siena, has been awarded a Visiting Senior Fellowship at the Center for the Advanced Study of the Visual Arts (CASVA) at the National Gallery, in Washington, DC, for September-October 2007. There he will be continuing work on a book on Cardinal Ippolito de' Medici's life and patronage, a project he started while a Fellow at I Tatti.

# COUNCIL NOTES

20  
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The I Tatti Council sadly records the death last December of CRAIG HUGH SMYTH (see page 22). An inspiring director of I Tatti from 1973 to 1985, he was a highly respected art historian with remarkable and admirable leadership qualities, attested to by the many messages sent by former Fellows and others. In 1980, he established the I Tatti Council to assist in providing continuing support for the Harvard Center's activities and to act as a formal advisory group.

D. RONALD DANIEL, who joined the Council in 1992, retired in June. It is with regret that we accept his decision. We are profoundly grateful for his commitment, leadership and advice over the years. His many efforts on behalf of I Tatti have always been characterized



*Sylvia Scheuer (right, at an I Tatti conference) joined the I Tatti Council in late summer.*

by generosity, unfailing attention and genuine affection. We hope that he and his wife Lise Scott will often return to I Tatti, where they will always be warmly received.

In January, TREACY AND DARCY BEYER accepted Chairman DEBORAH LOEB BRICE's invitation to join the Council. Passionate about Italy and its art, they divide the year between their homes in Connecticut and Florence. When in Florence, it is not unusual to find them volunteering in the Berenson Fototeca, which they generously support.

Fifteen members attended the annual Villa I Tatti Council meeting last March in New York City. BARNEY and BANNIE MCHENRY generously hosted the event at the Colony Club. Chairman DEBORAH LOEB BRICE remembered

the passing of Craig Hugh Smyth and announced new Council members. Joseph Connors gave an overview of I Tatti's news, events, publications and updates for the past year, mentioning conferences on Marsilio Ficino, Desiderio da Settignano, Hungary and Florence in the Renaissance and the Berenson Lectures given this year by Professor Dale Kent (VIT'78,'83,'07). Alexa Mason presented the budget and Michael Rocke, Nicky Mariano Librarian, spoke of the need to renovate the part of the Library known as the Annex, for which funds are being raised in honor of Craig and Barbara Smyth (see page 21), and a new pilot project to catalogue 12,000 images in the Fototeca Berenson, funded in part by the Andrew W. Mellon

Foundation. Graziella Macchetta reported on a March trip to Los Angeles and San Francisco, where she met with new supporters of I Tatti, and a lecture given by Ralph Lieberman (VIT'80,'81) for the Harvard Club of Cape Cod. He spoke of the Renaissance not just as a period circumscribed to Florence that later rippled outward to other cities; Venice, in particular, had a distinct Renaissance of its own, with very different architecture. With the aid of beautiful slides, he compared buildings, architectonic ideas, and the political environments that impacted the architecture of Venice and Florence.



*Malcolm Longair & Deborah Howard.*

The meeting ended with Joseph Connors inviting Council members and special guests to Florence, Siena, and London in October to look at Sienese art, visit the exhibition *Renaissance Siena: Art for a City* at the National Gallery in London, and hear Luke Syson (VIT'06) talk on the subject.

In conjunction with the Metropolitan Museum of Art exhibition on Venice and the Islamic World, which opened in March 2007, Visiting Professor Deborah Howard, Professor of Architectural History at the University of Cambridge, presented a fascinating lecture to I Tatti Council members, former Fellows and other friends at the Colony Club following the Council meeting. Entitled "Venice and Persia," her lecture traced the political, commercial and artistic contacts between Venice and Persia between the 9<sup>th</sup> and 17<sup>th</sup> centuries and was beautifully illustrated with photographs of many of the objects in the Metropolitan exhibition as well as architectural views taken by Howard in her own travels through the region.

✦ Graziella Macchetta  
Development Associate



## THE 2007 VILLA I TATTI COUNCIL

Deborah Loeb Brice, *Chairman*  
Joseph Connors, *Director*



Anne H. Bass  
Darcy Beyer  
Treacy Beyer  
Jean A. Bonna  
Susan Braddock  
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Anne Coffin  
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Gabriele Geier  
Mary Weitzel Gibbons  
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Troland S. Link  
Guillaume Malle  
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Joseph P. Pellegrino  
Marilyn Perry  
Susan Mainwaring Roberts  
Neil L. Rudenstine  
Melvin R. Seiden  
Sydney R. Shuman  
William F. Thompson  
Rosemary F. Weaver





# Craig Hugh and Barbara Linforth Smyth Fund

## FORMER FELLOWS UPDATE

LAWRIN ARMSTRONG (VIT '00) served as Associate Director of the Centre for Mediaeval Studies, University of Toronto, from 2004–07, and has been appointed Acting Director for 2007/08. He recently co-edited *Money, Markets and Trade in Late Medieval Europe: Essays in Honour of John H. A. Munro*, Later Medieval Europe 1 (Leiden and Boston: Brill, 2007). Currently he is completing his socio-biographical study of the Florentine canonist Lorenzo d'Antonio Ridolfi (d. 1443) and an edition of two disputed questions on usury by the theologian Gerard of Siena (d. ca. 1336).

M. MICHÈLE MULCHAHEY (VIT'99,'04) has recently been appointed the first holder of the new Leonard Boyle Chair in Manuscript Studies at the Pontifical Institute of Medieval Studies, Toronto. There she will continue her work on the religious and intellectual culture of the later middle ages. She has edited a forthcoming volume of the I Tatti Renaissance Library series *Girolamo Savonarola: Apologetic Writings* and is at work on her fifth book, "*Jacopo Passavanti at Santa Maria Novella: Dominican Life, Learning, and Art in Fourteenth-Century Florence*."

HARVEY C. MANSFIELD, JR. (VIT'90) the William R. Kenan, Jr. Professor of Government at Harvard University, delivered the 2007 Jefferson Lecturer in the Humanities, sponsored by the NEH in Washington, DC last May: "How to Understand Politics: What the Humanities Can Say to Science."

Who can forget sitting down to lunch next to Craig Hugh Smyth – always at the fireplace end of the table – and being asked with genuine curiosity what one had found in the archive that morning, or what interesting nugget one had discovered in the library or words one had written in one's study? Not only art historians, of course, sat next to Craig, but no matter one's interests, he truly wanted to know. Barbara, too, fully engaged in the life of the institute, in the Fellows' research, and in the guests and visitors.

Craig Hugh Smyth, who died last December (see page 22), was I Tatti's third director from 1973 to 1985. He and Barbara led the institute with charm, grace and friendly good humor. Craig nurtured the strong intellectual direction established by his predecessors by launching *I Tatti Studies: Essays in the Renaissance*, continuing the I Tatti publication program, sponsoring lectures and international conferences, hosting distinguished guests and taking a deep interest in the work of the I Tatti scholars. In addition, he turned I Tatti's finances round by raising considerable money each year to cover the budget shortfall



Craig & Barbara Smyth with their children  
Sandy & Ned.

and fight the rampant inflation and disastrous exchange rate. He more than doubled the endowment, established the I Tatti Council, secured the Lila Acheson Wallace – Reader's Digest Endowment Fund gift, our largest fund to date, and strengthened existing ties with the Samuel H. Kress, Robert Lehman, Andrew W. Mellon, and Leopold Schepp Foundations and the J. Paul Getty Trust. With little money he nonetheless tackled the fabric of the property by converting the I Tatti farmhouse into the beautiful Paul E. Geier Library, by creating apartments for Fellows at San Martino and by initiating an urgently needed buildings conservation program. Together, Craig and Barbara strove to improve the lot of each and every one associated with the Harvard Center. This included making sure the staff were adequately compensated and that the farmers, who until then had been *contadini* on the *mezzadria* system, became members of the staff along with everyone else and thus entitled to a pension too. The Smyths' encouragement and support brought out the very best in everyone.

A fund is being established to keep their memory alive for future generations and to pay for the renovation of a part of the I Tatti library which will henceforth bear both their names. I Tatti Council members MELVIN R. SEIDEN, SUSAN MAINWARING ROBERTS and WILLIAM E. HOOD, JR. are co-chairing this effort. As Michael Rocke has explained on page 5, the architects Francesco Garofalo and Sharon Miura have started plans to renovate the 1950s block behind the reference desk and the Morrill Music Library. This major renovation will install foundations, replace the roof, floors, and windows, revamp the heating/air conditioning system, and will involve installing many meters of custom shelving, which will more than double the available shelving space and provide additional readers' carrels. We anticipate the cost of this project, which will start this winter, to be around \$1,000,000, and we very much hope that all those whose lives Craig and Barbara Smyth touched over the years will contribute to raise at least \$500,000 towards that goal with the rest to be matched by I Tatti.

For further details please do not hesitate to get in touch with Alexa Mason at [amason@harvard.edu](mailto:amason@harvard.edu) or Graziella Macchetta at [graziella\\_macchetta@harvard.edu](mailto:graziella_macchetta@harvard.edu) or write to them at the addresses on the front of the newsletter.

MARTIN PICKER (VIT'67), Professor Emeritus of Music, Rutgers University, died in February 2005. Born in 1929, he received his BA and MA from the University of Chicago, and his PhD in 1960 from the University of California, Berkeley. An eminent musicologist, he was known especially for his work on the chansonniers of Marguerite of Austria and the music of Isaac, Josquin, and Ockeghem. His I Tatti fellowship, during which he studied early 16<sup>th</sup>-century sacred music, fell early during his career at Rutgers University where he began teaching in 1961 and from which he retired in 1997. He was editor of the *Journal of the American Musicological Society* (1969–1971) and interim executive director of the Society (1993–1996).

JONATHAN B. RIESS (VIT'75), Professor of Art History at the University of Cincinnati and former director of the College of Design, Architecture, Art and Planning's School of Art, died in May 2006. A graduate of Amherst College and Columbia University, he was considered an expert on 15th century Italian art. His 1981 book on the frescoes in the Palazzo dei Priori in Perugia was the direct outcome of his fellowship year at I Tatti. His other publications include *The Renaissance Antichrist: Luca Signorelli's Orvieto Frescoes* (Princeton: Princeton UP, 1995) and *Luca Signorelli: The San Brizio Chapel, Orvieto* (New York: George Braziller, 1995).

WENDELL CLAUSEN (VIT'89), Pope Professor of the Latin Language and Literature Emeritus at Harvard University, who died 12 October 2006, was a pioneer in the intertextual reading of classical works, and one of the first English-speaking scholars to study the relationship between the Latin and Hellenistic Greek poets. He was passionate about poetry all his life and his first major publication, a 1956 edition of the Roman satirist Persius, brought him international acclaim. He began his career at Amherst College, where he taught from 1948 to 1959, and joined the Harvard faculty as a professor of Greek and Latin in 1959. He retired from active teaching in 1993. His

many honors included election to the American Academy of Arts and Sciences in 1963 and the Premio Internazionale Virgilio. He came to I Tatti as a Harvard Visiting Professor in 1989 and stayed at the Papiniana with his wife Margaret who died in November 2006.

OLIVO PAPI, I Tatti farmer, died on 14 October 2006, at the age of 84. He came to work at I Tatti in July 1953 shortly before the rest of the Papi family moved into the I Tatti farmhouse (now known as the Paul E. Geier Library). He was first employed as a tenant farmer until 1973 when all the farmers became regular I Tatti employees. He was responsible for pruning and could often be seen high up in a swaying cypress cutting dead branches. When this became too much for him, he took charge of the vegetable garden. In the *orto*, first at the Villino and then within the I Tatti garden, he carefully planted seeds and transplanted seedlings in step with the phases of the moon. His vegetables were enjoyed by all who dined at I Tatti. He was unable to work properly after a bad accident when he fell off a ladder while trimming ivy at the top of the cypress allée and he retired in November 1991. He lived in the Corbignano farmhouse with his wife, who predeceased him, their daughter and her family.

GINO SARTI, after a lifetime at I Tatti, died on 28 November 2006 age 87. He first came to I Tatti at the age of seven when his family – parents, siblings, uncle, aunt and cousins – moved into the I Tatti farmhouse (now known as the Paul E. Geier Library) in 1926. The Sarti family worked the land. In 1950 Gino Sarti married Lilia Antimi and their two sons, Giovanni and Giuliano, were born in the farmhouse. In 1954 they moved to their Mulino di Sopra apartment at the bottom of the I Tatti garden. Gino learned to drive during his military service and in 1948 changed from working the land to driving for Mr. Berenson, alongside Hugh Parry, the English chauffeur, who retired shortly afterwards. After Mr. Berenson's death, Gino continued to run errands and to drive the Lancia Flaminia for successive generations of I Tatti directors until his retirement in May 1980.

FABIO BISOGNI (VIT'72-'02), who died suddenly on 12 December 2006 in Todi at the age of 68, studied art history and music at the University of Florence, where he received his *laurea* in 1960 with a dissertation on Schubert. Music was always a part of his life, through teaching, television, theatre and the press. He was I Tatti's first music librarian (1967–1973). In 1967 he also began to work with George Kaftal, preparing the third and fourth volumes of the monumental *Iconography of the Saints in Italian Painting* (Florence: Sansoni, 1978 and Florence: Le Lettere, 1985). In 1973 he began his long career at the University of Siena where he taught iconography until 1999. He also taught at the Università Cattolica di Milano (1995–1999). In 1972, the Samuel H. Kress Foundation gave I Tatti a five-year grant to create an iconographical index of Italian art through the 15<sup>th</sup> century. Bisogni was one of the first in Italy to apply information technology to the study of art history and iconography; indeed, this computer-based pilot project was well ahead of its time. *The Catalogue of Italian Art with Iconographical Analysis Realized with the Use of the Computer*, which began with a corpus of Trecento Riminese painting, was sponsored by I Tatti, the University of Siena, the Scuola Normale Superiore, Pisa and the CNUCE, Istituto del CNR, Pisa. In 1975, the project continued with the corpus of Sienese Art. In his long career, he published extensively on Medieval Christian iconography and was an I Tatti Research Associate for thirty years.

CRAIG HUGH SMYTH, former Director of Villa I Tatti and Professor Emeritus of Art History, Harvard University, died on 22 December 2006 at the age of 91. He received his AB in 1938, his MFA in 1941 and his PhD in 1956, all from Princeton University. As a Lieutenant in the US Navy during WWII, he was named director of the US Army's Central Art Collecting Point in Munich and was placed in charge of identifying and repatriating stolen artworks. He worked at the National Gallery in Washington, DC, the Frick Collection, and as the Director of the Institute of Fine Arts, NYU (1951–1973). As I Tatti's Director from 1973 to 1985 he developed the

intellectual aspects of the program and vastly improved its finances. He and his wife Barbara Linforth Smyth were closely involved in every detail of this varied institute and left an indelible mark. At the same time, Smyth continued his own scholarship. For many years, he and Henry Millon worked assiduously on Michelangelo's contribution to the design of St. Peter's. He was a distinguished connoisseur of Bronzino drawings and will be remembered for his *Mannerism and Maniera*, first published in 1963 (Locust Valley, NY: J.J. Augustin) and republished with an introduction by Elizabeth Cropper in 1992 (Vienna: IRSA); and *Bronzino as Draughtsman: An Introduction, With Notes on His Portraiture and Tapestries* (Locust Valley, NY: J.J. Augustin, 1971). With Barbara, Craig made many friends for I Tatti in the museums and art administration of Florence and forged intellectual bonds with Fellows in a wide variety of fields, as the 87 articles in his *Festschrift* show: *Renaissance Studies in Honor of Craig Hugh Smyth*, eds. Andrew Morrogh, Fiorella Superbi Gioffredi, Piero Morselli and Eve Borsook, (Florence: Giunti Barbéra, 1985).

**O**DILE REDON (VIT'91,'94), Emeritus Professor of History at the University of Paris VIII, died of cancer on 26 February 2007. During her long career she wrote some 76 books and articles on food history, Tuscany, Siena, and saints in the Middle Ages, including *L'espace d'une cité: Sienne et le pays siennois (XIIIe-XIVe siècles)*, Rome: Ecole Française de Rome, 1994 and *Les langues de l'Italie médiévale: textes d'histoire et de littérature Xe-XIV<sup>e</sup> siècle*, Turnhout, Belgium: Brepols, 2002. She was co-founder and director of the journal *Médiévales*, published by the University of Vincennes. A conference in her honor was organized for her 65<sup>th</sup> birthday and later published as *Scrivere il Medioevo: lo spazio, la santità, il cibo: un libro dedicato ad Odile Redon*, edited by Bruno Laurioux and Laurence Moulinier-Brogi, Roma: Viella, 2001.

**R**ICHARD C. TREXLER (VIT'69,'70) Distinguished Research Professor Emeritus of History at SUNY Binghamton, died on 8 March 2007 at age 74. Trexler, a Florentine Renaissance specialist, received his BA from Baylor University, and his PhD in 1963 from

the University of Frankfurt am Main. He came to I Tatti in 1968 with a project to study Florentine clergy in the late Middle Ages and Renaissance. After teaching in Texas and Illinois, he joined the faculty at SUNY Binghamton in 1978 where he remained until his retirement in 2003. His major publications include 20 books, among which are *Public Life in Renaissance Florence* (New York: Academic Press, 1980); *Sex and Conquest: Gendered Violence, Political Order, and the European Conquest of the Americas* (Cambridge, UK: Polity Press, 1995); *The Journey of the Magi: Meanings in History of a Christian Story* (Princeton: Princeton UP, 1997) and over 60 articles and 70 book reviews. A *Festschrift*, the preliminary title of which is *Public Life and Private Conduct: Perspectives on Power, Identity, and Gender across the Early Modern World, Essays in Honor of Richard C. Trexler*, is expected out in early 2008. It is being co-edited by Michael Rocke (VIT'91,'99-'08) and Peter Arnade, and will be published in the Essays and Studies series of the University of Toronto's Centre for Reformation and Renaissance Studies.

**R**ICCARDO FRANCOVICH (VIT'73), Professor of Medieval Archaeology at the University of Florence, died in a tragic fall in Fiesole last March at the age of 60. A graduate of the University of Florence in 1971, Francovich was a pioneering Italian archaeologist and expert on medieval Italy. He began teaching at the University of Siena in 1975, and was president of the Società degli Archeologi Medievisti Italiani from 1996 to 2000. He directed or co-ordinated numerous archaeological sites including the Ospedale di S. Maria della Scala in Siena. In 1974 he founded and became co-director of the journal *Archeologia Medievale*. He also edited *Ricerche di archeologia altomedievale e medievale* and *Quaderni e biblioteca del dipartimento di archeologia e storia delle arti*. Among his many other publications are four books on medieval ceramics, numerous articles and conference papers, *Villa to Village: The Transformation of the Roman Countryside in Italy, c. 400-1000* (co-authored with Richard Hodges, London: Duckworth, 2003) and, co-edited with Daniele Manacorda, *Dizionario di archeologia: temi, concetti e metodi* (Roma: GLF Editori Laterza, 2000).

**A**NTONIO ROTONDÒ (VIT'68), Professor of modern history at the University of Florence, died in early April at the age of 77. In 1956 he received his *laurea* from the University of Florence under the direction of Eugenio Garin. He taught for several years in the Scuola Media Superiore before moving to the University of Turin and then returning to the University of Florence where he remained for many years. He founded and was the general editor of two important series, *Studi e testi per la storia religiosa del Cinquecento* and *Studi e testi per la storia della tolleranza in Europa nei secoli XVI-XVIII*, both published in Florence by Leo S. Olschki. Among his other publications, he edited the works of two important Renaissance figures: Laelius Socinus (1525-1562), *Opere/Lelio Sozzini; edizione critica* (Firenze: L.S. Olschki, 1986) and Camillo Renato (1540-1570), *Opere/Camillo Renato; documenti e testimonianze* (Firenze: Sansoni; Chicago, Newberry Library, 1968).

**S**TEFANO CORSI, I Tatti librarian since 1997, died suddenly on 21 April 2007 of pleural cancer. His premature and precipitous death deeply affected the I Tatti community. Born in Grosseto in 1964, he graduated in *Lettere classiche* at the University of Florence in 1990, with a thesis in Greco-Roman archaeology. After teaching Latin and Greek at high school, he held a fellowship (1993-97) at the Casa Buonarroti with which he maintained close ties and was involved as author and/or editor in many exhibitions. He wrote the catalogue of their collection of Antiquities: *Casa Buonarroti. La collezione archeologica* (Milano: Charta, 1997) and published regularly, with a new contribution almost every year since 1992. His extraordinary sensitivity and depth of knowledge, especially in relation to Antiquity and the Renaissance, shines through his writing. His last essay, *La facciata albertiana del Palazzo Rucellai: Roma antica a Firenze*, appeared in the volume *Restaurare Leon Battista Alberti: il caso di Palazzo Rucellai, contributi e ricerche in corso* (Firenze: Libreria Editrice Fiorentina, 2006), was published on the occasion of the recent exhibition devoted to Leon Battista Alberti held at Palazzo Strozzi.

*Continued on page 27.*



# Publications

with support from the Lila Acheson 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.

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## ANNOUNCEMENTS:

### I Tatti Studies in Italian Renaissance History:

We are pleased to announce the inauguration of a new publication series of monographs and interpretive studies that concern the history of the Italian Renaissance from the 13<sup>th</sup> to the 17<sup>th</sup> centuries. The series will publish two to three examples per year of the very highest quality scholarship that fit into this chronologically broad definition of the field. All books in the series will be published in English by Harvard University Press.

Inquiries should be addressed to Edward Muir, Editor, *I Tatti Studies in Italian Renaissance History* at [e-muir@northwestern.edu](mailto:e-muir@northwestern.edu)

### I Tatti Studies: Essays in the Italian Renaissance:

Readers of this Newsletter, whether or not they are former Fellows, are strongly encouraged to submit material. 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. An important criterion in assessing a manuscript is that it should have the character of an essay or 'saggio,' and interdisciplinary explorations are strongly encouraged. Essays in languages other than English or Italian are welcome.

Requests for the style sheet, inquiries about publications, manuscripts and legible copies of illustrations proposed should be addressed to:

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## RECENT TITLES:

### I Tatti Renaissance Library

**ITRL 24.** *Lorenzo Valla: On the Donation of Constantine*, translated by G.W. Bowersock, 2007.

**ITRL 25.** *Teofilo Folengo Baldo, Volume 1: Books I-XII*, translated by Ann E. Mullaney, 2007.

**ITRL 26.** *Ciceronian Controversies*, edited by JoAnn Della Neva, English translation by Brian Duvick, 2007.



James Hankins & some of the I Tatti Renaissance Library volumes.

### The Berenson Lectures at I Tatti:

**1.** Edward Muir, *The Culture Wars of the Late Renaissance, The Berenson Lectures in the Italian Renaissance, Villa I Tatti, March 2006*. Cambridge, MA: Harvard Univ. Press.

### The Villa I Tatti Series:

**22.** *The Brancacci Chapel: A Symposium on Form, Function and Setting*, Florence Villa I Tatti, 6 June 2003, edited by Nicholas Eckstein. Florence: Leo S. Olschki, 2007.

### Joint Ventures:

Leonardo Bruni: *Epistolarum Libri VIII. Recensente Laurentio Mehus (1741)*, a cura di James Hankins. Istituto Nazionale di Studi sul Rinascimento, Edizioni di Storia e Letteratura. Roma: 2007.

## FORTHCOMING TITLES:

### I Tatti Renaissance Library

*Pietro Bembo: History of Venice, Volume 1, Books I-IV*, edited and translated by Robert W. Ulery, Jr.

*Leonardo Bruni: History of the Florentine People, Volume 3, Books IX-XII, Memoirs*, edited and translated by James Hankins with D.J.W. Bradley.

*Pius II: Commentaries, Volume 2, Books III-IV*, edited by Margaret Meserve and Marcello Simonetta.

### The Berenson Lectures at I Tatti:

2. Dale Kent, *Friendship, Trust and Fidelity in Renaissance Florence, The Berenson Lectures in the Italian Renaissance, Florence, Villa I Tatti, March 2007*. Cambridge, MA: Harvard Univ. Press.

### I Tatti Studies, Essays in the Renaissance: Volume 11, will include inter alia:

NERIDA NEWBIGIN, "Greasing the Wheels of Heaven: Recycling, Innovation and the Question of 'Brunelleschi's' Stage Machinery."

SUZANNE BROWN BUTTERS, "The Uses and Abuses of Gifts in Ferdinando de' Medici's World."

FLAMINIA BARDATI, "Napoli in Francia? L'arco di Alfonso I e i portali monumentali del primo Rinascimento francese."

GUIDO REBECCHINI, "After the Medici: The New Rome of Pope Paul Farnese."

MACHTELT ISRAELS, "Absence and Resemblance. Early Images of Bernardino da Siena and the Issue of Portraiture."



Matthew  
Vester  
& Eric  
Dursteler.



Nelda Ferace, Marco Pompili, Barbara Flores, Signe Ollander, Patrizia Carella & Valerio Pacini at the Tinaia for the *svinatura*.

### The Villa I Tatti Series:

23. *Arnolfo's Moment: Acts of an International Conference*, Florence, Villa I Tatti, 26-27 May 2005, edited by David Friedman, Julian Gardner, Margaret Haines, Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.

24. *Italy & Hungary: Humanism & Art in the Early Renaissance, Acts of an International Conference*, Villa I Tatti, 6, 7, 8 June 2007, edited by Peter Farbak, Louis A. Waldman, Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.



Barton Thurber.

### Joint Ventures:

*Leon Battista Alberti: Architetture e Committenti:*

*Atti del convegno internazionale di studi*, Firenze – Villa I Tatti, Rimini – Palazzo Buonadrate, Mantova – Teatro Bibiena, 12-16 ottobre 2004, a cura di A. Calzona, J. Connors, F. P. Fiore, C. Vasoli. Firenze: Olschki, i.c.s. ("Ingenium," 12).

*Desiderio da Settignano: Atti del convegno internazionale*, Firenze, Museo Nazionale del Bargello, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Villa I Tatti, 9-12 maggio 2007, a cura di Beatrice Paolozzi Strozzi, Alessandro Nova, Gerhard Wolf, Joseph Connors.

## FORMER FELLOWS UPDATE

JOHN LAW (VIT'95,'07), Reader in the History Department of the University of Swansea, has been elected Chair of the Society for Renaissance Studies for a three-year term. Until very recently Law was editor of the journal *Renaissance Studies* which is published by the Society and to which members of the I Tatti community have frequently contributed. The Society's third international conference will be held in Dublin in the summer of 2008. Law also received a grant from the British Academy to support the conference "Communes and Despots: A Conference in Memory of Philip Jones" (Brasenose College, Oxford, 6-7 September 2007). Several members of the I Tatti community – including ROBERT BLACK (VIT'93, University of Leeds); MARCO GENTILE (VIT'06, University of Milan); GEORGE HOLMES (VIT'95) All Souls College, Oxford, Emeritus); F.W. KENT (VIT'78,'83,'87,'96,'97, Monash University); CAROL LANSING (VIT'95,'08, University of California, Santa Barbara); CHRISTINE MEEK (VIT'96, Trinity College, Dublin) – contributed to this event, and more intend to participate in the anticipated collection of essays.

BLAKE WILSON (VIT'98), Associate Professor of Music at Dickinson College, returned to Florence twice bringing music with him last year. In October 2006, in conjunction with the second symposium devoted to Orsanmichele sponsored by CASVA, he organized a concert by La Reverdie, "Legenda Aurea: La lauda trecentesca in Orsanmichele" and in June, he brought the Dickinson College Collegium of which he is the director, to the church of San Martino a Mensola with a concert of 250 years of American choral music.



*In Memoriam continued from page 23.*

The same seriousness and dedication which Stefano showed in his own scholarship, guided him in his work in the Berenson Library over the last ten years, first as reference librarian, then in his responsibilities for the acquisition and cataloguing of the periodicals collection, and in addition as specialist bibliographer for the Library in the field of Greek

and Roman literature and antiquities. Those who had the fortune to know him, to enjoy his charm, friendship, and intellectual intimacy, have experienced an unforgettable human relationship.

**PAUL F. WATSON** (VIT'79), Associate Professor Emeritus of the History of Art, University of Pennsylvania, died on May 15 at the age of 65. He received his BA from the University of Toronto in 1962, and his PhD in art history from Yale University in 1970. He taught at the University of Pennsylvania from 1968 until his retirement in 2000 after which he continued his engagement with undergraduates as College advisor. He came to I Tatti as the Hanna Kiel Fellow in 1978/79 with a project to study Italian illustrations of the writings of Giovanni Boccaccio from 1350 to 1500 which resulted in numerous publications. His publications include *The Garden of Love in Tuscan Art of the Early Renaissance* (Philadelphia: Art Alliance Press, 1979), in which he explicated a

range of paintings and prints that linked late medieval courtly love subjects to Renaissance Florence.

**JAMES BECK** (VIT'68,'72,'83,'91,'93), Professor of Art History at Columbia University, who died of lung cancer on 26 May 2007 at the age of 77, received his BA from Oberlin College in 1952, his MA from New York University in 1954 and in 1963 his PhD from Columbia University where he stayed for the rest of his academic career. He published extensively on Italian Renaissance art including 13 books and countless articles on artists such as Jacopo della Quercia, Raphael, Giotto, Caravaggio, and Michelangelo. Among these are his comprehensive survey, *Italian Renaissance Painting* (New York: Harper & Row, 1981) and *Jacopo Della Quercia* (New York: Columbia UP, 1991). He was an outspoken critic of the overcleaning of works of art, most notably Michelangelo's frescoes in the Sistine Chapel and Quercia's *Ilaria del Carretto* in Lucca. In 1992 he co-founded ArtWatch International, a nonprofit advocacy organization to monitor the restoration, attribution, and international shipment of works of art. Many of his concerns came together in his recent book *From Duccio to Raphael: Connoisseurship in Crisis* (Florence: European Press Academic Publishing, 2006). During his long career he received many awards, including the title Commendatore di Merito della Repubblica Italiana (1992).



*Stefano Corsi surrounded by friends and colleagues at the Fettunta party to celebrate the new olive oil.*

## FORMER FELLOWS UPDATE

**ANNA MARIA BUSSE BERGER** (VIT'93,'06), Chair of the Department of Music and Professor of Medieval and Renaissance History and Theory at the University of California, Davis, last year received two major awards for her book *Medieval Music and the Art of Memory* (Berkeley: Univ. of California Press, 2005): the Deems Taylor Award (given by the American Society of Composers, Authors & Publishers), which recognizes outstanding print, broadcast and new media coverage of music; and the Wallace Berry Award for best book in 2005 which was awarded by the Society for Music Theory at their annual meeting. The book project was begun when Busse Berger was a Fellow at I Tatti in 1992-93, and its publication was aided by a grant from the Lila Acheson Wallace – Reader's Digest Publication Grant from I Tatti.

**DEBORAH PARKER** (VIT'93), Professor of Italian at the University of Virginia, received a prestigious National Endowment for the Humanities (NEH) grant to extend her electronic teaching resource on Dante's *Divine Comedy*, The World of Dante (<http://www3.iath.virginia.edu/dante/>). This multi-media web site is an educational tool intended to deepen students understanding of Dante's remarkable visual imagination. The World of Dante currently includes the Italian text of the Inferno, an English translation, illustrations and other visual material for every canto and a scalable map of Hell. Three other former Fellows are members of the World of Dante advisory board: **RON WITT** (VIT'69,'05), **PAUL BAROLSKY** (VIT'81,'87,'91,'95,'08), **GEORGE DAMERON** (VIT'88), and **JONATHAN NELSON** (VIT'02).



*Lino Pertile & Diana Sorensen visited I Tatti from Harvard University last June.*



# VILLA I TATTI COMMUNITY 2007-2008

## Fellows

**ANNALISA ANDREONI**, *Francesco De Dombrowski Fellow*, Università di Pisa, Literature. "Benedetto Varchi lettore di Dante e Petrarca all'Accademia Fiorentina."

**JÉRÉMIE BARTHAS**, *Florence J. Gould Fellow*, Ecole des Hautes Etudes en Sciences Sociales, History. "Florentine Public Finances during Machiavelli's Service to the Republic (1498-1512)."

**GUIDO BELTRAMINI** (2<sup>nd</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Centro Internazionale di Studi di Architettura Andrea Palladio, Art History. "Abitare all'antica nel Veneto di Pietro Bembo."

**DIANE BODART**, *Ahmanson Fellow*, Université de Poitiers, Art History. "Reflections in Italian Renaissance Painting as Emblem of Pictorial Conception."

**VINCENZO BORGHETTI**, *Lila Wallace - Reader's Digest Fellow*, (Università di Pavia), Musicology. "Music for the Prince: Chapels in Italian Renaissance Courts."

**VALERIA CAFÀ**, *Hanna Kiel Fellow*, (Scuola Vaticana di Paleografia, Diplomatica e Archivistica), Art History. "Il valore della copia nel Rinascimento: il cosiddetto taccuino senese di Baldassarre Peruzzi."

**FLORA DENNIS**, *Deborah Loeb Brice Fellow*, University of Sussex, Musicology. "Music, Sound and Domestic Space in Italy, 1450-1620."

**HOLLY HURLBURT**, *Committee to Rescue Italian Art Fellow*, Southern Illinois University, Carbondale, History. "Caterina Corner: Women and Gender in the Venetian Empire, 1300-1600."

**MARK JURDJEVIC**, *Melville J. Kahn Fellow*, University of Ottawa, History. "Machiavelli's Political Thought."

**CYNTHIA KLESTINEC**, *Andrew W. Mellon Fellow*, Miami University, Ohio, History. "Renaissance Surgery; Medical/Humanist Practices; Concerns about Hygiene and Pain; Patients."

**JOZEF MATULA** (2<sup>nd</sup> sem), *Andrew W. Mellon Research Fellow*, Palacky University, History. "Averroes' Importance for the Soul/Body Problem in Late Paduan Aristotelianism."

**GERRY MILLIGAN**, *Robert Lehman Fellow*, College of Staten Island – CUNY, Literature. "Gender and Warfare in Italian Renaissance Literature."

**GABRIELE PEDULLÀ**, *Francesco De Dombrowski Fellow*, Università di Teramo, Literature. "Il pensiero politico di Francesco Patrizi da Siena."

**GIANCARLA PERITI**, *Jean-François Malle Fellow*, Center for Advanced Study in the Visual Arts (CASVA), Art History. "Art and Ornamented Spaces in Italian Renaissance Convents."

**DAINORA POCIUTE ABUKEVICIENE** (2<sup>nd</sup> sem), *Andrew W. Mellon Research Fellow*, Vilnius University, History. "Bernardino Ochino from Siena and the Early Protestantism in East Europe."

**MADDALENA SPAGNOLO**, *Hanna Kiel Fellow*, Università di Siena – Italian Academy (NY), Art History. "Irony and Wit in Art Criticism 16<sup>th</sup> to 17<sup>th</sup> Century."

**PETER STACEY**, *Deborah Loeb Brice Fellow*, Sidney Sussex College, University of Cambridge, History. "Renaissance Rage: The Place of Seneca's *De ira* in Renaissance Thought."

**MARTIN STEFANIK** (1<sup>st</sup> sem), *Andrew W. Mellon Research Fellow*, Institute of History, Slovak Academy of Sciences, History. "Precious Metals from Slovakia in the Context of the Relations between the Republic of Florence and Kingdom of Hungary in the XIV-XV Centuries."

**CHRISTINA STRUNCK**, *Rush H. Kress Fellow*, Bibliotheca Hertziana, Rome, Art History. "Christine of Lorraine as a Mediator between France and Tuscany."

**DOMINIQUE THIEBAUT** (1<sup>st</sup> sem), *Craig Hugh Smyth Visiting Fellow*, Musée du Louvre, Art History. Catalogue de l'exposition Mantegna (Louvre, fall 2008).

**STEPHAN WOLOHOJIAN**, *Craig Hugh Smyth Visiting Fellow*, Harvard University, Art History. "The Making and Factice of Italian Renaissance Plaquettes."

## Readers in Renaissance Studies

**MARISA BASS** (2<sup>nd</sup> sem), Harvard University, Art History.

**LESLIE ANN GEDDES** (1<sup>st</sup> sem), Princeton University, Art History.

**EDWARD H. WOUK** (1<sup>st</sup> sem), Harvard University, Art History.

## Visiting Professors

**PAUL BAROLSKY** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of Virginia, Art History.

"Ovid's *Metamorphoses* and the Modern Concept of the Artist."

**EDWARD D. ENGLISH** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of California, Santa Barbara, History. "Magnates, the Politics, and the Culture of Siena, 1240-1420."

**SEAN GALLAGHER** (1<sup>st</sup> sem), *Robert Lehman Visiting Professor*, Harvard University, Musicology. "Musical Poetics in the Fifteenth Century."

**ROBERT W. GASTON** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, La Trobe University, Art History. "Pirro Ligorio's Encyclopaedic Antiquarianism."

**PETER FRANCIS HOWARD** (1<sup>st</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, Monash University, History. "The Studia of Fifteenth-Century Florence as Communities of Learning."

**CAROL LANSING** (2<sup>nd</sup> sem), *Robert Lehman Visiting Professor*, University of California, Santa Barbara, History. "Noble Romans: Elite Culture in Thirteenth-Century Lazio."

**LODI NAUTA** (2<sup>nd</sup> sem), *Lila Wallace - Reader's Digest Visiting Professor*, University of Groningen, History. "Lorenzo Valla and the Humanist Critique of Scholasticism."

## Director's Research Fellow

**IPPOLITA DI MAJO**, Università di Napoli, Art History. "Suor Orsola Benincasa."

## Research Associate

**INGRID BAUMGÄRTNER**, Universität Kassel, History. "Cartography and Travel Reports in the Late Middle Ages."

## Senior Research Associates

Are the same as for 2006-2007.



*Elena Valeri  
& Guido  
Beltramini.*

major exhibitions of his work in Paris, Florence and Washington. It fell to I Tatti to explore the sculptor's afterlife and to organize a visit, with Margaret Haines (VIT'76,'87-08) and University of Florence geologist Massimo Coli, to one of the most romantic spots in the neighborhood, the Laghetto delle Colonne, where the flooded *pietra serena* quarry that had supplied Brunelleschi was turned into a Victorian folly by John Temple Leader, builder of the Castello di Vincigliata.

In June I Tatti held an ambitious conference on the connections in art and humanism between Italy and Hungary in the Renaissance. It was organized by two former Mellon Research Fellows from Hungary, Péter Farbaky (VIT'02) of the Budapest History Museum and Ildikó Fehér (VIT'06) of the Academy of Fine Arts of Budapest, working closely with Louis Waldman (VIT'06). The event precedes a related effort on the part of the Budapest History Museum to organize a large exhibition on the world

of Mátyás Corvinus in 2008. The week after the conference, we traveled with the speakers and some members of the I Tatti community to Budapest, Esztergom, Visegrad and Pécs to see Renaissance sites. One had a sense of meeting an intensely engaged community of scholars, all with superb humanistic training and passionately committed to the interpretation of a difficult history and a fragmented past. For me, this will have been one of the most moving events of my time at I Tatti.

The whole I Tatti family was deeply saddened by the death after a short illness of Stefano Corsi, classical scholar and librarian, who had been working in the Biblioteca Berenson since 1997 and was a dear friend as well to many Fellows. Added to the loss of Craig Hugh Smyth, the much loved Director of I Tatti from 1973 to 1985, the year had its fair share of sorrow.

By the time you read this, the new Fellows and some of the Visiting Professors will have arrived, from ten

countries, speaking eight languages. It should be a wonderful year. New developments for 2007-08 will include at least three new volumes in the *I Tatti Renaissance Library*, and the first volumes in a series *I Tatti Studies in Italian Renaissance History* to be published by Harvard University Press under the general editorship of Edward Muir (VIT'73). A catalogue of the Italian paintings in the Berenson Collection is being undertaken under the direction of Carl Strehlke, working with Machtelt Israëls (VIT'05) and a number of other specialists. Finally, I look forward with pleasure to welcoming Louis Waldman (VIT'06) of the University of Texas at Austin for a term in a new post, Assistant Director for Programs.

Night closes in on the Berenson bench, and our fifth year at I Tatti draws to a close, with prospects for a banner year to come.

✦ Joseph Connors  
Director



I TATTI NEWSLETTER  
Harvard University  
124 Mt. Auburn Street  
Cambridge, MA 02138-5762



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