



VILLA I TATTI

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Once again I find myself sitting on the Berenson garden bench past sunset on the feast of San Giovanni, reflecting on a good I Tatti year. It began in July 2008 when Françoise and I visited Butrimonys, the village in rural Lithuania where Bernhard Valvrojenski, later Bernard Berenson, was born in 1865. Dainora Pociūtė (VIT'08) helped us discover the overgrown Jewish graveyard on a nearby hillside. It was painful to think of the tragedy that overtook the town's Jewish community in 1941, but I also reflected on the resilience of the scholar who, then seventy-six, had just been told that Harvard would never accept his legacy and who went into hiding not long afterward. Luckily, by the time Mr. Berenson died on 6 October 1959, Harvard had changed its mind, allowing I Tatti to grow into the flourishing research institute that it has become.

This year's Fellows came from the United States, Italy, the United Kingdom, France, Switzerland, and Australia. They included four Craig Hugh Smyth Visiting Fellows as well as three Mellon Research Fellows, this year all from Hungary, and four Readers in Renaissance Studies from the English and Art History departments at Harvard.

Shortly after the September *vendemmia* we went on the fall trip to Vicenza for a visit to the magnificent Palladio exhibition with the curators, Howard Burns (VIT'77-'84) and Guido Beltramini (VIT'08). In October the founders were brought back to life by the performance of Simon Gray's play, *The Old Masters*. After a successful run in the West End it was revived by the spirited actors of London's Garden Suburb Theatre, who traveled to

Letter from Florence



Tuscany to perform it in the Myron & Sheila Gilmore Limonaia.

Envyng those Benedictines of the strictest observance who took a fourth vow, that of Stability, I nevertheless found myself often on the move: to Los Angeles for the meeting of the Renaissance Society of America, to London for a lecture, to south India for a family reunion on Christmas Eve in Goa, to Cambridge for meetings at the *casa madre*, and to Boston for a visit with the I Tatti Council to the splendid exhibition of Venetian painting offered by its eloquent curator, Frederick Ilchman.

Visiting Professors once again contributed to the vitality of the community, among other things by participating in the Tuesday shop talks. John Paoletti of Wesleyan explored the concept of public nakedness as a context for Michelangelo's David, joining with Michael Rocke (VIT'91-'98-'10), who used his knowledge of Florentine social history to remove Michelangelo's strap-

ping nudes from the debate about the artist's homosexuality. Jaynie Anderson, fresh from organizing a splendid meeting of the Comité Internationale d'Histoire de l'Art in Melbourne, explored the Morellian origins of connoisseurship. Fredrika Jacobs of Virginia Commonwealth University studied Marian devotion and image efficacy. Nicholas Terpstra of Toronto teased out of reluctant archives shocking mortality rates for girls lodged in a female conservatory, exploring the darker side of Florentine social structures.

In the second semester Erling Skaug of Oslo moved from the punch mark analysis for which he is celebrated to larger issues of Giotto's career in his lecture on the great Florentine flood of 1333, while Karen Skaug brought to life both the von Bülow piano in the Papiniana and the Frederick Hammond (VIT'72) harpsichord in the Studio Berenson. Wietse de Boer of Miami University analyzed the revisions to Castiglione's *Corteggiano*, in particular on the subject of war, while Renée Baernstein of Miami University spoke on the letters of a noblewoman of the Counter-Reformation, Costanza Colonna. Bram Kempers of Amsterdam offered his rethinking of many of the projects of Julius II at the Vatican, especially on the pope's library and St. Peter's.

The Casa Morrill, a beautiful house in the Oltrarno, hosted Robert (VIT'91-'09) and Jana Kiely in the spring. At Harvard, this gregarious, elegant couple had been co-masters of Adams House for 26 years. Bob studied the iconography of sainthood and Jana worked on translations of contemporary Czech poetry. Their gracious presence was felt both on the Costa di San Giorgio and at I Tatti.

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VILLA I TATTI COMMUNITY 2008-2009

Fellows

CARMEN BAMBACH (2nd sem), Craig Hugh Smyth Visiting Fellow, The Metropolitan Museum of Art, Art History. "Drawings around Michelangelo."

DORA BOBORY (2nd sem), Andrew W. Mellon Research Fellow, (Central European University), History. "The Horoscopes of Gerolamo Cardano as Biographies."

BENJAMIN BRAND, Francesco De Dombrowski Fellow, University of North Texas, Musicology. "Cathedral Liturgies in the Golden Age of the Tuscan Communes."

MARIO CASARI, Andrew W. Mellon Fellow, Università di Roma 'La Sapienza,' Literature. "The Oriental Studies of G.B. Raimondi in Late Renaissance Italy."

KATHLEEN CHRISTIAN, Robert Lehman Fellow, University of Pittsburgh, Art History. "Geniuses of the Place: Nymphs in Italian Renaissance Art."

ROBERTO COBIANCHI, Ahmanson Fellow, Università di Messina, Art History. "Ceremonies for Canonisation in Renaissance Rome."

WILLIAM R. DAY, Jean-François Malle Fellow, University of Cambridge, History. "Florentine and other Italian Personnel in Foreign Mints, 1200-1500."

BIANCA DE DIVITIIS, Lila Wallace - Reader's Digest Fellow, Università IUAV, Venezia, Art History. "Tra Napoli e Firenze: Giovanni Pontano e la cultura artistica nel secondo Quattrocento."

BARBARA DEIMLING (1st sem), Craig Hugh Smyth Visiting Fellow, Syracuse University Florence, Art History. "The Conversion of Mary Magdalene in a Fourteenth-Century Fresco Cycle in South Tyrol."

DÁVID FALVAY (2nd sem), Andrew W. Mellon Research Fellow, Eötvös Loránd University, Budapest, History. "Il culto toscano di sante ungheresi (XIV-XV ss.): testi, immagini, comunità."

LAURA GIANNETTI, Lila Wallace - Reader's Digest Fellow, University of Miami, Literature. "Food Culture and the Literary Imagination in Renaissance Italy."

ANNE LEADER, Rush H. Kress Fellow, The Savannah College of Art & Design, Atlanta, Art History. "Burial Practices in Renaissance Florence."

CATHERINE KOVESI (1st sem), Craig Hugh Smyth Visiting Fellow, University of Melbourne, History. "Luxury's

Defining Moment in Renaissance Italy."

PAOLA MARINI (2nd sem), Craig Hugh Smyth Visiting Fellow, Museo di Castelvecchio, Verona, Art History. "Paolo Veronese, Andrea Palladio e i 'creati' veronesi di Michele Sanmicheli."

ROBERTA MUCCIARELLI, Francesco De Dombrowski Fellow, Università di Siena, History. "Fama. Indagini intorno a un'idea (XIV-XV secolo)."

PATRICK NOLD, Deborah Loeb Brice Fellow, State University of New York at Albany, History. "Heresy and Orthodoxy in Early Trecento Florence."

KLAUS PIETSCHMANN, Deborah Loeb Brice Fellow, Universität Bern, Musicology. "Liturgical Polyphony in Florence between Reform Theology and Local Politics."

DENIS RIBOULLAULT, Florence J. Gould Fellow, French Academy in Rome, Art History. "Sacred Landscape and Ideology in Early Modern Italy."

CAMILLA RUSSELL, Hanna Kiel Fellow, University of Newcastle, NSW, Australia, History. "Imagining the Indies: Conceptualising the Jesuit Missionary Enterprise in the Italian Renaissance."

ARIELLE SAIBER, Melville J. Kahn Fellow, Bowdoin College, Literature. "Well-Versed Mathematics in Early Modern Italy (1450-1650)."

ZSOLT TÖRÖK (1st sem), Andrew W. Mellon Research Fellow, Eötvös Loránd University, Budapest, History. "Italian Military Architecture, Renaissance Cosmography and Cartographic Representation."

Readers in Renaissance Studies

(all from Harvard University)

MAX FREEMAN (1st sem), Literature.

ANNA HUBER (2nd sem), Art History.

STEVEN ROZENSKI (2nd sem), Literature.

YULIA RYZHIK (1st sem), Literature.

Visiting Professors

JAYNIE ANDERSON (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of Melbourne, Art History. "A Biography of Giovanni Morelli (1816-1891)."

P. RENÉE BAERNSTEIN (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Miami University, Ohio, History. "Gender and Marriage in Late Renaissance and Baroque Rome: The Colonna Family, 1527-1600."

WIETSE DE BOER (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Miami University, Ohio, History. "Castiglione and the Crisis of the Renaissance."

FREDRIKA JACOBS (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Virginia Commonwealth University, History. "Marian Devotionalism and Image Efficacy in 16th Century Italy."

BRAM KEMPERS, Lila Wallace - Reader's Digest Visiting Professor, University of Amsterdam, Art History. "Raphael, Julius II and God: The Stanza della Segnatura in Context."

ROBERT KIELY (2nd sem), Harvard Visiting Professor, Harvard University, Literature. "Blessed and Beautiful: Reading the Saints with Help from Italian Masters."

JOHN PAOLETTI (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Wesleyan University, Art History. "Strategies of Medici Patronage during the Fifteenth Century."

ERLING SKAUG (2nd sem), Robert Lehman Visiting Professor, University of Oslo, Art History. "Punch Marks in Tuscan Panel Paintings c.1300-1450."

NICHOLAS TERPSTRA (1st sem), Robert Lehman Visiting Professor, University of Toronto, History. "Life and Death in a Cinquecento Conservatory for Abandoned Girls."

Research Associate

INGRID BAUMGÄRTNER, Universität Kassel, History. "Text, Image and Space in Medieval Cartography (12th -16th centuries)."

Senior Research Associates

EVE BORSOOK, Villa I Tatti, Art History. "Bequest of 9,000 photographs from Mario Di Giampaolo."

ALLEN J. GRIECO, Villa I Tatti, History. "A Brief History of Wine and Wine-making in Italy."

MARGARET HAINES, Opera di Santa Maria del Fiore Foundation, Art History. "Studies on the Worksite of the Cupola of Santa Maria del Fiore."

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



Zsolt Török gave the 2009 Malcolm Young Lecture, "Francesco Rosselli and Early Map Printing," at the International Map Collectors' Society in London where he received the Helen Wallis Award in June.

I Tatti as Building Site: The Craig & Barbara Smyth Library & The Deborah Loeb Brice Loggiato

Well, the good news is really good! While co-chairs Melvin R. Seiden, Susan M. Roberts, and William Hood, have successfully concluded the campaign to raise \$1,000,000 towards the Craig and Barbara Smyth Library Fund – and indeed have gone beyond! – the architects Garofalo-Miura, construction company SIRE, and all the other contractors have successfully concluded the library renovation. I Tatti had two building sites open last year – and we thank everyone who worked at the Harvard Center in any capacity for their extraordinary patience and good cheer in putting up with noise, dust, vibrations, closed access, scaffolding staircases, noise, muddy footprints, confusion, and did we say noise? We are delighted to be able to report that one of these building sites is being closed as this newsletter goes to press.



The inauguration of the beautiful new Craig and Barbara Smyth Library wing is taking place on Friday, 16 October, and a special edition of the newsletter will be sent out afterwards to record the generosity of the many donors who have contributed to this fund, the skilled workmanship that has gone into the elegant design and construction of the beautiful book-lined bays and work desks, and the festivities that will mark the occasion.

Have we mentioned the bad news yet? You've guessed it! New delays to the Deborah Loeb Brice Loggiato. The exceptionally heavy rain, which had delayed construction, and complications over the roof necessitated an extension to the building permit which we fortunately obtained in May. Sadly, the economic climate that has affected everyone in recent months has had a direct impact on this building site. The company which was contracted to build the Loggiato roof, and with which we have been working closely for months, declared bankruptcy in mid-July. The roof – though of conventional Tuscan design – must meet new seismic requirements and therefore be made to exacting standards. We now must find another company to take on the work. We are hoping that we will be able to use the executive drawings that had been approved and that a new contract will be signed sometime in September. Without a roof, however, work inside the building is at a standstill. Instead, a huge amount of work has gone ahead to consolidate the outdoor work space below the Loggiato and to construct the various garden buildings (see page 11) and we are delighted to say that this area will be in use this fall. And the handsome new staircase connecting the garden of the Loggiato to the Villa's monumental gardens should be completed by midwinter. Visitors, staff and workmen, who do not need to be in the Biblioteca



The beautiful old tiles waiting for the new Deborah Loeb Brice Loggiato roof.

Berenson, will use these stairs, thus alleviating the noise and confusion at the library entrance.

We continue to move forward with dogged devotion, but beg your continued patience as this second building site remains open.

- ✂ Nelda Ferace, Assistant Director
for Special Projects &
- ✂ Alexa Mason, Assistant Director
for External Relations

The Craig & Barbara Smyth Library Fund

Our heartfelt thanks go to the very many friends – more than 220 – who have so generously helped us raise over \$1,040,000 towards the Craig and Barbara Smyth Library in the Biblioteca Berenson. We send particular thanks to

- The Ahmanson Foundation
- Anonymous Foundations
- Arthur Bugs & Joan Baer
- Jean Bonna
- Deborah Loeb Brice Foundation
- Suzanne & Humfrey Butters
- James R. Cherry, Jr.
- D. Ronald Daniel & Lise Scott
- Robert & Lois Erburu
- Gabriele Geier
- Michael E. Gellert Trust
- Mary Gibbons Landor
- Goldman Sachs & Co.
- Florence Gould Foundation
- Mark Haas Foundation
- Virgilia & Walter Klein
- Frederick S. Koontz
- Samuel H. Kress Foundation
- Arthur L. Loeb Foundation
- Janine Luke
- Richard & Ronay Menschel
- Marilyn Perry
- Walter & Franziska Petschek Family Trust
- Edmund P. Pillsbury
- Anthony Roberts
- David Rockefeller
- Billy Rose Foundation
- Neil L. & Angelica Z. Rudenstine
- Sydney & Stanley Shuman
- Strong-Cuevas Foundation
- Eugene & Claire Thaw Charitable Trust
- William F. & Juliana W. Thompson
- Katharine Watson
- Rosemary F. Weaver
- Malcolm H. Wiener Foundation

The new wing is beautifully incorporated into the Biblioteca Berenson and, as we commemorate the 50th anniversary of Bernard Berenson's death in October 2009 and celebrate the opening of this new library space, we are confident that it will serve scholars and readers for the next fifty years and beyond.

With profound thanks to all of you who have given so generously to keep alive the memory of Craig and Barbara Smyth and to provide for the Renaissance scholars of the future.

- ✂ Melvin R. Seiden, Susan M. Roberts
& William Hood
Campaign Co-Chairs

The renovation of the wing that will be dedicated to Craig and Barbara Smyth dominates the Berenson Library's news this year. Well over a year in the planning, work finally began in October 2008. From then on, the presence of a bustling, noisy, and dusty construction site at the very center of the library has had a predictably large impact, not only on the library itself, but also on the life of the I Tatti community in general. The normally quiet, studious ambience of the library, *fototeca*, reception, and studies around the courtyard, where the staging area was set up next to the new wing, has competed ever since with the discordant sounds of jackhammers, electric saws, cement mixers, trucks and forklifts depositing materials, demolitions and reconstructions, and the lively (often singing) voices of squads of workmen. The area to be remodeled included the crucial passageway between the entrance and the New Library, and while it has been sealed off, the library and the entire institution have been divided into two separate parts. Through four seasons and the entire range of weather, readers, appointees, staff and visitors have trudged up the specially built external scaffolding stairway, over the *giardino pensile* wall, and then down the other side to move back and forth between the main library and study complex to the north and the Berensonian part of the library and the villa and administrative offices to the south. Everyone has put up with the inconvenience with Herculean

patience, sometimes even good humor (jokes about the Berlin Wall abounded), and it is a pleasure to acknowledge this cooperative spirit with gratitude.

Meanwhile the renovations moved steadily ahead. Though the space to be refurbished was small, the realization of the new wing's beautiful design by architects Francesco Garofalo and Sharon Miura proved to be complex and arduous, due above all to the unexpectedly poor and irregular conditions of the site that were only revealed by early demolitions. The roof was dilapidated and precarious in spots and had largely to be replaced. The load-bearing walls and both floors had to be thoroughly consolidated and reinforced with concrete and steel to provide support around the new floor-to-ceiling window openings and to bear the extra weight of books, bookshelves, and the mechanical equipment housed above the first-floor ceiling under the roof. The greatest challenge was perhaps to fit the rigorously symmetrical layout, which depends on precise correspondences between structure and furnishings, strong linear perspective, and strict vertical alignments between floors so as to accommodate the ductwork hidden behind the bookshelves, into a quirky structural shell in which almost no wall is straight, the dimensions of the rooms of the lower and upper floors correspond only vaguely, and there is hardly a single right angle between adjoining walls. It required a special effort of teamwork among the architects, the structural, mechanical and electrical engineers, the builder, electricians, cabinetmakers, and others to coordinate the complicated plan. As everyone involved acknowledges, the friendly professional cooperation that characterized the whole effort is one of the keys to its successful outcome.

As I write, the renovation project has reached its final stages. The old building has been completely transformed, with very handsome results. Outside, the scaffolding that enveloped the site for ten months has recently come down, revealing the beautifully restored and warm yellow façade. Inside, teams of



Anna Huber & Laura Giannetti.

carpenters, electricians, duct workers, painters and other craftsmen are working at full tilt and in close coordination to deliver a near-ready building before the August recess: laying the last floor tiles, perfecting the HVAC system, mounting the windows and glass doors, installing light fixtures, and assembling and carefully positioning the custom-made cherry-wood bookshelves, readers' tables and other furniture. The move of books into the new space, and the consequent reorganization of most of the collection – some 110,000 volumes will be shifted – are scheduled to begin August 10 and will continue for more than two weeks. Carpenters and electricians will add finishing touches in early September. Barring unforeseen delays, the new Smyth Wing should be available to readers by the end of the month, several weeks before its official inauguration to be held on 16 October.

Though disrupted somewhat by the renovations, the normal activity of the library flowed on this year with surprising productivity, a tribute to the adaptability and professionalism of the library staff as they worked in conditions that were not ideal and often trying. Heavy loads of books to process or reshelve were carried every day up and down the external stairway with heroic stamina by Donatella Pieracci, Manuela Michelloni, Valerio Pacini, and others, while Kathryn Bosi was displaced from her office and occupied a makeshift workspace in the cramped reading room of the Asian and Islamic collection. My own office seemed (and at times was) right in the middle of the building site. Despite all the bother, new acquisitions kept up a quick pace,



Busy working in the library are Chris Tangeman, Library Assistant, Scott Palmer, Serials Librarian, Manuela Michelloni, Acquisitions Librarian, and Valerio Pacini, Head Cataloger.



A spring reception at the Casa Morrill where Bob and Jana Kiely were in residence.

as orders were placed this year for over 2,200 titles. We began subscriptions to 18 new journals, bringing the number of periodicals currently received to 617. Between serials and monographs, the library added over 3,600 volumes to the shelves. As usual, many individuals and institutions generously donated books and offprints to the library – a total of 270 this year and 335 the previous year. Among these many donors I'd especially like to thank Marco Spallanzani (VIT'82-'03), who in addition to advising us wisely about special book purchases, has presented more than 130 books to the library during the past two years.

For nearly five months this spring and early summer, with the aid of a team of specially hired assistants, we also carried out a large initiative to apply bar-codes to all of the library's books, periodicals and many non-print materials – around 150,000 items in all. The bar-coding team included Laura Fedi, Valentina Lepri, Maurizio Masi, Anne Roger, Monica Steletti, Elena Stolfi and Giordano Turchi, all headed by library assistant Chris Tangeman, while librarian Angela Dressen efficiently managed the whole project. This work in effect provided the first systematic inventory of the entire collection since the reclassification of the books in 1994, and also provided an opportunity to "clean up" many substandard or duplicate catalog records. But the project's main scope was to lay the groundwork for managing internal loans and circulation of materials in an automated way, through the HOLLIS catalog, which will go into effect sometime this fall.



Michael Rocke with Charles Brickbauer, architect of the Deborah Loeb Brice Loggiato.

Over the last couple of years the library and the community have benefited from the work and collegiality of two exceptional Library Assistants, former I Tatti fellow Gian Mario Cao (VIT'03) and young librarian Chris Tangeman (see "Staff Notes" in last year's Newsletter). Unfortunately both left I Tatti this past summer to pursue other activities elsewhere. Gian Mario is moving to Princeton to take up a three-year research position, while Chris also returns to the U.S. where he hopes to begin a career in librarianship. They'll both be greatly missed. Our collective thanks go to Gian Mario and Chris for their hard work and decisive contributions to the library, and we all wish them both the very best for the future.

 Michael Rocke
Nicky Mariano Librarian

» » » » » » » » » » News from the Berenson Archive

A mong the sections held in the historical archive, my attention this year has been devoted to the organization and description of the Laurence and Isabel Roberts papers. The finding aid has been completed and is now waiting to be marked up and published in OASIS (Online Archival Search Information System), the Harvard catalogue for archival resources. I have selected for conversion to digital format, a first group of 8mm films which document the trips organized for the Fellows of the American Academy in Rome during Roberts' directorship in the 1950s. Also of special interest in this section are 42 leather-bound albums containing well-annotated photographs taken by Isabel Roberts from 1910 to 1978, for which we are considering a digitization project with an index of the people and places represented.

I have been assisted in the archive this year by: Chris Tangeman who, during the last months of 2008, organized the photographs and negatives from the Roberts' papers and reviewed the Bernard and Mary Berenson papers prior to the final version of their finding aid being sent to be marked up and made accessible through OASIS; and Ellie Wawrzaszek and Meg MacAvoy, interns from Syracuse University in Florence, who helped with some microfilms held in the Fototeca and with inserting into the database mapping of the photographic

collection the CRIA archival section related to the images of Florence and Florentine works of art and documentation damaged by the 1966 flood.

 Ilaria Della Monica
Archivist



*Ilaria Della Monica
&
Louis A. Waldman.*

BOOKS BY FORMER FELLOWS

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



JAYNIE ANDERSON (VIT'01,'09). *Giorgione: The Painter of "Poetic Brevity"* (Paris; New York: Flammarion, 1997).

Matteo Ceriana & VICTORIA AVERY (VIT'05) eds. *L'industria artistica del bronzo del Rinascimento a Venezia e nell'Italia settentrionale* (Verona: Scripta, 2008).

STEFANO U. BALDASSARRI (VIT'01) ed. *Dignitas et excellentia hominis: atti del convegno internazionale di studi su Giannozzo Manetti* (Firenze: Le Lettere, 2008).

ANDREA BARIUCCHI (VIT'98). *La Mercanzia ad Arezzo nel primo Trecento: statuti e riforme, 1341-1347* (Roma: Carocci, 2008).

INGRID BAUMGÄRTNER (VIT'07-'10) & Hartmut Kugler eds. *Europa im Weltbild des Mittelalters: Kartographische Konzepte* (Berlin: Akademie Verlag, 2008).

FRANCESCO BAUSI (VIT'94) & Vincenzo Fera eds. *Laurentia laurus: per Mario Martelli* (Messina: Centro Interdipartimentale di Studi Umanistici, 2004).

GUIDO BELTRAMINI (VIT'08) & HOWARD BURNS (VIT'77,'84) eds. *Palladio* (Venezia: Marsilio, 2008).

MARGARET BENT (VIT'01) ed. *Bologna Q15: The Making and Remaking of a Musical Manuscript* (Lucca: LIM, 2008).

PETER G. BIETENHOLZ (VIT'70). *Encounters with a Radical Erasmus:*

Erasmus' Work as a Source of Radical Thought in Early Modern Europe (Toronto: Univ. of Toronto Press, 2009).

DÓRA BOBORY (VIT'09). *The Sword and the Crucible: Count Boldizsár Batthyány and Natural Philosophy in Sixteenth-Century Hungary* (Newcastle: Cambridge Scholars, 2009).

LINA BOLZONI (VIT'93-'03) & Silvia Volterrani eds. *Con parola breve e con figura: emblemi e imprese fra antico e moderno* (Pisa: Edizioni della Normale, 2008).

EVE BORSOOK (VIT'82-'10) ed. *Fantasia in convento: tesori di carta e stucco dal Seicento all'Ottocento* (Firenze: Polistampa, 2008).

MOLLY BOURNE (VIT'04). *Francesco II Gonzaga: The Soldier-Prince as Patron* (Rome: Bulzoni, 2008).

CAMMY BROTHERS (VIT'02). *Michelangelo, Drawing, and the Invention of Architecture* (New Haven; London: Yale Univ. Press, 2008).

RICCARDO BRUSCAGLI (VIT'87-'00). *Machiavelli* (Bologna: Il Mulino, 2008).

JILL BURKE (VIT'01) & Michael Bury eds. *Art and Identity in Early Modern Rome* (Aldershot; Burlington, VT: Ashgate, 2008).

ANNA MARIA BUSSE BERGER (VIT'93,'06). *La musica medievale e l'arte della memoria* (Roma: Fogli Volanti, 2008).

GIULIA CALVI (VIT'87) & RICCARDO SPINELLI (VIT'94) eds. *Le donne Medici nel sistema europeo delle corti XVI-XVIII secolo* (Firenze: Polistampa, 2008).

CLIZIA CARMINATI (VIT'04). *Giovan Battista Marino tra inquisizione e censura* (Roma; Padova: Antenore, 2008).

CHRISTOPHER S. CELENZA (VIT'00) & KENNETH GOUWENS (VIT'98) eds. *Humanism and Creativity in the Renaissance: Essays in Honor of Ronald G. Witt* (Leiden; Boston: Brill, 2006).

VIRGINIA COX (VIT'97). *Women's Writing in Italy, 1400-1650* (Baltimore: Johns Hopkins Univ. Press, 2008).

BRIAN A. CURRAN (VIT'06) [et al.] eds. *Obelisk: A History* (Cambridge, MA: MIT Press, 2009).

CARLO DEL BRAVO (VIT'69,'70). *Intese sull'arte* (Firenze: Le Lettere, 2008).

SAMUEL Y. EDGERTON (VIT'72). *The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe* (Ithaca: Cornell Univ. Press, 2009).

CHARLES DEMPSEY (VIT'74). *Il ritratto dell'amore: la Primavera di Botticelli e la cultura umanistica al tempo di Lorenzo il Magnifico*, trans. by GIOVANNA PERINI (VIT'88) (Napoli: La Stanza delle Scritture, 2007).

CAROLINE ELAM (VIT'82,'05). *Roger Fry's Journey from Primitives to the Post-Impressionists* (Edinburgh: National Galleries of Scotland, 2008).
FRANCESCO DEL PUNTA & GIANFRANCO FIORAVANTI (VIT'86) eds, *Aegidii Romani opera omnia* (Firenze: Leo S. Olschki, 1985).

CHIARA FRUGONI (VIT'83). *L'affare migliore di Enrico: Giotto e la Cappella Scrovegni* (Torino: G. Einaudi, 2008).

LUCIA GAI (VIT'73). *Il Palazzo Puccini a Pistoia: profilo storico* (Pistoia: Gli Ori, 2008).

ANDREA GÁLDY (VIT'06). *Cosimo I de' Medici as Collector: Antiquities and Archaeology in Sixteenth-Century Florence* (Newcastle: Cambridge Scholars, 2009).

MARCO GENTILE (VIT'06) & Letizia Arcangeli eds. *Le signorie dei Rossi di Parma tra XIV e XVI secolo* (Firenze: Firenze Univ. Press, 2007).

LAURA GIANNETTI (VIT'09) & GUIDO RUGGIERO (VIT'91) trans. & eds. *Five Comedies from the Italian Renaissance* (Baltimore: Johns Hopkins Univ. Press, 2003).

CATHERINE M. GOGUEL (VIT'02). *La ligne et la couleur: le dessin à Florence au XVIIe siècle: chefs-d'œuvre du Musée du Louvre* (București: Editura Muzeul Național de Artă al României, 2008).

CATHERINE M. GOGUEL (VIT'02) ed. *L'artiste collectionneur de dessin: de Giorgio Vasari à aujourd'hui* (Milan: 5 Continents; Paris: Société du Salon du Dessin, 2007).

RICHARD A. GOLDTHWAITE (VIT'74). *The Economy of Renaissance Florence* (Baltimore: Johns Hopkins Univ. Press, 2009).

KENNETH GOUWENS (VIT'98) ed. *The Italian Renaissance: The Essential Sources* (Malden, MA: Blackwell Publishing, 2004).

ALBERTO GROHMANN (VIT'79). *La città medievale* (Roma: Laterza, 2003).

With many thanks to those of you who sent us a copy of your book. This is a wonderful way of sharing your work with your I Tatti colleagues and of helping us stretch our acquisitions funding.

JAMES HANKINS (VIT'89,'93,'07) ed. *Aurelio Lippo Brandolini, Republics and Kingdoms Compared* (Cambridge, MA: Harvard Univ. Press, 2009).

JAMES HANKINS (VIT'89,'93,'07). *La riscoperta di Platone nel Rinascimento italiano*, trad. di STEFANO U. BALDASSARRI (VIT'01) & Donatella Downey (Pisa: Edizioni della Normale, 2009).

PETER HUMFREY (VIT'88,'91) ed. *Venice and the Veneto* (New York: Cambridge Univ. Press, 2007).

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ANTHONY MOLHO (VIT'69,'72). *Firenze nel Quattrocento* (Roma: Edizioni di Storia e Letteratura, 2008).

CAROLINE P. MURPHY (VIT'02). *Isabella de' Medici: The Glorious Life and Tragic End of a Renaissance Princess* (London: Faber & Faber, 2008).

LODI NAUTA (VIT'08). *In Defense of Common Sense: Lorenzo Valla's Humanist Critique of Scholastic Philosophy* (Cambridge, MA: Harvard Univ. Press, 2009).

JONATHAN K. NELSON (VIT'02) ed. *Plautilla Nelli (1523-1588): The Painter-Prioress of Renaissance Florence* (Syracuse, NY: Syracuse Univ. Press, 2008).

JONATHAN K. NELSON (VIT'02) & Richard J. Zeckhauser. *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art* (Princeton: Princeton Univ. Press, 2008).

Mario Ascheri, Gianni Mazzoni, FABRIZIO NEVOLA (VIT'05) eds. *L'ultimo secolo della Repubblica di Siena: arti, cultura e società* (Siena: Accademia Senese degli Intronati, 2008).

FABRIZIO NEVOLA (VIT'05) ed. *Pio II Piccolomini: il Papa del Rinascimento a Siena* (Siena: Protagon, 2009).

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MONIQUE O'CONNELL (VIT'07). *Men of Empire: Power and Negotiation in Venice's Maritime State* (Baltimore: Johns Hopkins Univ. Press, 2009).

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KLAUS PIETSCHEMANN (VIT'09). *Kirchenmusik zwischen Tradition und Reform: die päpstliche Kapelle und ihr Repertoire unter Papst Paul III (1534-1549)* (Città del Vaticano: Biblioteca Apostolica Vaticana, 2007).

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Peter J. Arnade & MICHAEL ROCKE (VIT'91,'99-'10) eds. *Power, Gender, and Ritual in Europe and the Americas: Essays in Memory of Richard C. Trexler* (Toronto: Centre for Reformation and Renaissance Studies, 2008).

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Robert A. Pierce & SILVANA SEIDEL MENCHI (VIT'74,'75,'94-'03) eds. *Ritratti: la dimensione individuale nella storia (secoli XV-XX): studi in onore di Anne Jacobson Schutte* (Roma: Edizioni di Storia e Letteratura, 2009).

Franco Posocco & SALVATORE SETTIS (VIT'85) eds. *La Scuola Grande di San Rocco a Venezia* (Modena: F.C. Panini, 2008).

Tiziana Bascelli & WILLIAM R. SHEA (VIT'74) eds. *Campano da Novara, Equatorium planetarum* (Conselve: Think ADV, 2007).

DEANNA SHEMEK (VIT'02) & MICHAEL WYATT (VIT'05) eds. *Writing Relations: American Scholars in Italian Archives: Essays for Franca Petrucci Nardelli and Armando Petrucci* (Florence: Leo S. Olschki, 2008).

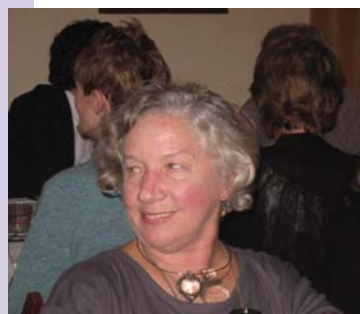
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NICHOLAS TURNER (VIT'77) ed. *Guercino: la scuola, la maniera, i disegni agli Uffizi* (Firenze: Leo S. Olschki, 2008).

NICHOLAS TURNER (VIT'77). *Drawn to Italian Drawings: The Goldman Collection* (Chicago: Art Institute of Chicago; New Haven, CT; London: Yale Univ. Press, 2009).

BLAKE WILSON (VIT'98). *Singing Poetry in Renaissance Florence: The "cantata come" Tradition (1375-1550)* (Florence: Leo S. Olschki, 2009).



Susan Wilson Arcamone, docent of the Berenson Collection.

News from the Berenson Fototeca

and Collection

8

One year has passed since Fiorella Gioffredi Superbi's retirement. It was a privilege and an unforgettable experience for me to have worked side by side with her for twenty years and to learn so much from her. In the past year, her muse has guided those of us who work in the Berenson Fototeca, with the Berenson Collection and in the Archive.

The cataloguing project focusing on the "homeless" photographs (described in last year's newsletter and financed by a grant from The Andrew W. Mellon Foundation) has been continued with passion, competence and dedication by Elisabetta Cunsolo with the help of cataloguer Sanne Wellen, who joined



Denis Ribouillault, Anne Roger
& Camilla Russell.

the project in September. More recently, Tiziana Resta from the imaging firm Centrica has begun the digitalization of the photographic material relating to the project. Invaluable aid has also been provided by Anne Roger (wife of Fellow Denis Ribouillault) and four excellent Syracuse University interns: Diana Nitowski, Lydia Johnson, Courtney Masters, and Alexandra Provo. The increasing number of people involved in the cataloguing project made it necessary to redesign the layout of the Fototeca room in order to provide everyone with their own working space.

The restoration of damaged pho-

tographs has continued in the expert hands of Carla Gambacorta of Fotocartarestauri. The total number of items restored to date has reached the impressive figure of ca. 600. In addition, we continue to promote new photographic campaigns in order to strengthen the unique nature of the collection. Besides the ongoing photographic campaign at the Galleria dell'Accademia in Florence begun some years ago, other smaller but no less important campaigns have been undertaken. The well-established collaboration between Villa I Tatti and the Opificio delle Pietre Dure has enabled the Fototeca to obtain unique images of great masterpieces which are under restoration or undergoing thorough scientific investigation, including a new, superb documentation of one of the most famous Renaissance mural paintings, the *Resurrection* by Piero della Francesca at Sansepolcro, which, thanks to the prompt generosity of Darcy and Treacy Beyer, has enriched our collection. A second project concerns Filippo Lippi's *Annunciation* in San Lorenzo (Florence), which was moved from its original altar site to the laboratory of the Opificio at the Fortezza da Basso for diagnostic analysis. The altarpiece was photographed by Antonio Quattrone, who was also responsible for the Sansepolcro campaign. As a result the Fototeca has updated its holdings with fine new documentation, including a view of the back of the wooden support. Another major acquisition is of photographs taken after the last restoration (completed in 2007) of Filippo Lippi's murals in Prato cathedral.



Jaynie Anderson.

A substantial donation to the Fototeca comprises thousands of images bequeathed by the late Mario Di Giampaolo, which supplement some 3,500 photographs acquired from him last year. Thus the entire collection compiled by this Italian specialist of drawings, who died on July 31, 2008, is now kept



In October, Jaynie Anderson (VIT'01,'09), Roberto Bellucci (OPD), Keith Christiansen (Metropolitan Museum of Art), Caroline Elam (VIT'82,'05), Machtelt Israëls (VIT'05), Neville Rowley (Académie de France, Rome), Carl Strehlke, and Ronald de Leeuw (former director of the Rijksmuseum) met to share impressions of and ideas about Domenico Veneziano's *Madonna in the Berenson Collection*.

at I Tatti. Eve Borsook (VIT'82-'10) has worked intensively on the processing of this material so that part of it is already available for scholars.

I Tatti's collaboration with the Opificio delle Pietre Dure is proving more and more precious for the conservation and study of the Berenson art collection. The Opificio placed at our disposal its professional staff and equipment for x-ray and infrared reflectography and a considerable number of paintings in the collection have been analyzed, including (to mention only the most notable examples) Giotto's *Entombment*, the two portraits by Luca Signorelli showing Camillo and Vitellozzo Vitelli, and Cima da Conegliano's magnificent *St. Sebastian*. This took place at the request of Carl Brandon Strehlke and Machtelt Israëls (VIT'05), who are working on a new catalogue of the Berenson Collection. They have often been present during the year undertaking research in the Library, studying the paintings in the house, or showing them to art historians from all over the world.

Giovanni Pagliarulo
Andrew W. Mellon Librarian



NEWS FROM THE MORRILL MUSIC LIBRARY

September 2008 saw the fourth year of our collaboration with the Department of Historical and Contemporary Performance of the State Conservatory of Moscow, in a project which brings talented young keyboard players to Tuscany to gain experience on historic keyboard instruments. This year's students played a single-manual English harpsichord with a machine stop, made by Longman & Broderip ca.1785, in the Museo degli Strumenti at the Galleria dell'Accademia, and two fortepianos (a Conrad Graf ca.1830-35, and an anonymous Austrian instrument from the early 1800s) provided by the Laboratorio di Restauro of the Accademia Bartolomeo Cristofori. The Museo degli Organi of Massa Marittima, a new venue for the project, offered access to their historic organs and fortepianos. The students also enjoyed the fine Steinway grand in the Casa Morrill, a model A of American make dated ca.1911, which was expertly restored for us this year by Riccardo Frola. Christoph Hammer, director of the Neue Hofkapelle Baroque orchestra, Munich, joined Ella Sevskeya in tutoring the students.



Moscow students Liza Miller, Alexandra Nepomnyashchaya, Yulia Kuznetsova, Olga Paschenko & Daria Borkovskaya after their recital in the Big Library.

Other collaborative projects have been a feature of the year. The Morrill Music Library has been pleased to support the Digital Image Archive of Medieval Music for their project to digitize and make available online the corpus of Alamire manuscripts in European libraries. We made a significant contribution to the Conservatorio di Musica "L. Cherubini" of Florence, for the cataloguing of their historic library holdings. We have also undertaken a project with the Archivio Capitolare of Casale Monferrato to produce high-quality digital copies of their corpus of manuscripts of polyphony and provide conservation copies. We began with the exquisitely decorated manuscript copied by Francesco Sforza for Septimus Borsario, Bishop of Casale Monferrato, in 1594, containing Magnificats and psalms in falsobordone.

The year's most interesting acquisition was a fragment of a breviary containing offices for Saints Theobald and Judoc, copied in northern Italy in the late 13th or early 14th centuries. The hermit and pilgrim St. Theobald of Provins was born around 1030. On his way to the Holy Land he halted near Vicenza, where he attracted a group of hermits. He died on 30 June 1066, was canonized in 1073, and his relics were transferred to Auxerre, which became the center of his cult. Saint Judoc (ca. 600-668), a Breton saint, was also a hermit and pilgrim. His relics were transferred from Brittany to England in 903, from whence his veneration spread through the Low Countries, Germany and Scandinavia. The ten leaves of chant manuscript, with stories from the lives of the saints, has neumatic notation typical of the Veneto, suggesting a link with Vicenza.

Another noteworthy acquisition comprised a libretto by Gismondo Florio, the *Tomba d'Atlante avventurosa. Feste, giostre, e tornei bellissimi* (Modena, 1604): a detailed description of the wedding festivities staged in Modena for the wedding of Duke Cesare's daughter Laura to Alessandro Pico della Mirandola that

year. The festivities included an elaborate tournament, *balletti*, banquets, and music; they concluded with a *Mascherata della Malinconia et Allegrezza*, a spectacle staging a polyphonic dialogue madrigal by Orazio Vecchi, in which the Gods banish Melancholy from the earth by



Furio Zanasi and La Chimera rehearse in the Myron & Sheila Gilmore Limonaia.

her conversion to a happy state through the power of music and poetry. Florio's libretto concludes with a vividly detailed description of this spectacle and its text.

We are pleased to have the expert collaboration of Stefania Gitto, who has catalogued some 1,000 CDs this year. Stefania, who studied pianoforte at the Conservatorio Niccolò Paganini, La Spezia, has a degree in Musicology from the Scuola di Paleografia, Cremona, as well as a degree in the History of Music and a Master's in Library Science from the University of Siena.

✎ Kathryn Bosi
F. Gordon and Elizabeth Morrill
Music Librarian

*Visiting
Professors
Renée
Baernstein
& Bram
Kempers.*



Lila Acheson Wallace ~

Reader's Digest Special Grants

Former I Tatti Appointees are eligible to apply for two kinds of grants to promote their scholarship. The **LILA ACHESON WALLACE - READER'S DIGEST PUBLICATIONS 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.

Further information can be found on our web site: <http://www.itatti.it/> under the Fellowship page. The application deadline is 1 November each year.



Max Freeman.



Susan Bates & Simonetta Pinto
of the administrative staff.

2008/2009 GRANT RECIPIENTS

LAWRIN ARMSTONG (VIT'00) towards the publication of *Lawyers and Statecraft: Forty Years On*, eds. Lawrin Armstrong and JULIUS KIRSHNER (VIT'79,'96) (Univ. of Toronto Press in the Toronto Studies in Medieval Law series).

KAREN-EDIS BARZMAN (VIT'91) and STEPHEN J. CAMPBELL (VIT '00) joint award towards the publication of *Gifts in Return: Essays in Honor of Charles Dempsey* (Univ. of Toronto Press).

MARIA LUISA CERRON PUGA (VIT'97) additional funding towards *Catalogo ragionato delle antologie petrarchiste del '500* (Leo S. Olschki).

GIOVANNI CIAPPELLI (VIT'94) towards the publication of *Fisco e società a Firenze nel Rinascimento* (Edizione di Storia e Letterature di Roma).

ERIC DURSTELER (VIT'07) towards the publication of *From Florence to the Mediterranean: Essays in Honor of Anthony Molho* (Leo S. Olschki).

PAUL GRENDLER (VIT'71) towards the publication of *The University of Mantua, the Gonzaga, and the Jesuits, 1584-1630* (The Johns Hopkins Univ. Press).

JOHN E. LAW (VIT'95,'07) towards the completion and publication of Michael Mallett's *The Italian Wars 1494-1559* (Longman-Pearson).

GERRY MILLIGAN (VIT'08) towards the publication of *The Poetics of Masculinity in Early Modern Italy and Spain* (Essays and Studies series of the Centre for Reformation and Renaissance Studies at the University of Toronto).

WLODZIMIERZ OLSZANIEC (VIT'04) towards the organization of an international conference *Volgarizzamenti e traduzioni nell'età del Rinascimento* (Warsaw, 7-8 May 2009).

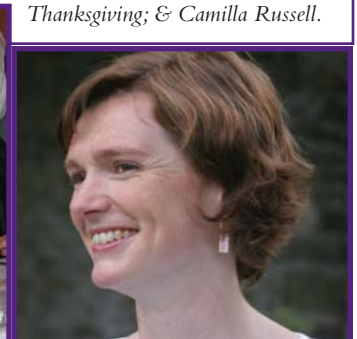
ANNE MARKHAM SCHULZ (VIT'84) towards the publication of *Woodcarvers and Woodcarving in Venice, 1350-1550* (Centro Di Edizioni, Florence).

SHARON STROCCHIA (VIT'85) towards the publication of *Nuns and Nunneries in Renaissance Florence* (The Johns Hopkins Univ. Press).

BLAKE WILSON (VIT'98) towards the publication of *Singing Poetry in Renaissance Florence: the "Cantasi Come" Tradition, ca. 1375-1550* (Leo S. Olschki).



A spadeful of those who tend the gardens and grounds: Alessandro Marziali, Margrit Freivogel, Andrea Bondoni, Claudio Bresci & Paolo Gasparri.



L to R: Yulia Ryzhik; Françoise Connors; Julius & Catherine Kovesi at Thanksgiving; & Camilla Russell.



Gardens & Grounds

with support from the Lila Acheson Wallace - Reader's Digest Endowment Fund.



The past year in the garden has been quite different from most. Above and beyond the usual maintenance, much thought and work have gone into the planning and building of a garden-related work zone, which is being developed in the area immediately below the Deborah Loeb Brice Loggiato. This work area is replacing the seriously out-moded and crumbling installations that were built, often with cheap materials, in the 1940s and 50s. Due to the configuration of the terrain, construction was closely tied to the Loggiato's work



schedule and thus could not start before March when the cement platform was finally poured. Since then rapid progress has been made. As I write, the new greenhouse, the gardeners' building, a small loggia, and a new staircase are now 80% complete. The geothermally heated greenhouse, which has been built in a sunnier spot than the old one, will be used to over-winter the more delicate potted plants. A small office for the head gardener, Margrit Freivogel, a changing room, and a workshop have been created in the new building. The staircase is an entirely new feature which will provide visitors with direct access to the garden. In this part of the project I was pleased to have been able to propose an original solution in terms of

the garden's architecture. The first set of architectural plans threatened to disrupt Cecil Pinsent's beautifully balanced *giardino pensile* with new stairways and passages. After much thought, I came up with an alternative, more viable solution to build the new staircase behind the *pensile* wall, thus preserving the original garden and also directing traffic away from the house and library. Although photographs of the area make it appear still very much a building site, the finishing touches will soon be added and the new facilities should be ready for use by the beginning of the coming winter.

The farm has also seen some new developments in the course of the year. Late last summer (2008), the area chosen for a new vineyard next to the Corbignano farmhouse was deep plowed and a state-of-the-art drainage system was put in to ensure that water does not stagnate in the relatively heavy soil. Last spring we planted 2,566 vines of four different varieties – San Giovese, Merlot, Petit Verdot, and Tannat – which will be used for our IGT (Indicazione geografica tipica) wine, as opposed to the Chianti DOC (Denominazione di origine controllata) located in the “old” vineyard. I am pleased to report that the vines are already over a meter long and still growing despite this summer's fierce heat. For the new vineyard, the first proper wine harvest will take place in September 2011.

In February we began to remove old olive trees (all of which had



re-grown out of the stumps left by the great freeze of 1985) opposite Tatti's main entrance. When this work began, many neighbors worried that in their place a new building, or something equally disruptive of the landscape, would be erected. Instead, a new olive grove will be planted this autumn (2009) in such a way as to be able to pick the olives by machine. Newly developed machinery is slowly taking over from the slow and expensive manual labor that is becoming harder and harder to find. Up to now harvesting the olives cost producers at least one-third of the final crop, which means that most olive groves in Tuscany are either running at a significant loss or have been abandoned. An average tree can be harvested by an expert picker in roughly one hour and produces at best three or four litres of oil. The mechanical pickers require less than five minutes to be positioned and to shake the tree. What used to take all our farmers and gardeners (with some help from former staff) a month and a half will now take little more than a week. The solution is certainly less romantic and bucolic but is probably the only way to save Tuscan olive oil. And to those of us who know the genuine product, Tuscan olive oil remains one of the best in the world.

Allen Grieco

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

Allen Grieco and
head farmer Andrea Laini. ~~~~~





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, The Andrew W. Mellon Foundation, and The Robert Lehman Foundation.

Institutional affiliation is not given for members of I Tatti's 2008/2009 academic community.

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With builders, carpenters, electricians, and engineers tearing apart the old Juliana Wilson Thompson Reference Room and the other rooms which will form the new Craig and Barbara Smyth Library (see pages 3 & 4), the Biblioteca Berenson's reference desk was temporarily moved last year into the Paul E. Geier Library reading room. Reading spaces were also created there which meant that the room could not be used as a lecture hall during the winter months when the lemon trees are housed in the Myron and Sheila

convened in the Big Library during the winter months when Fellows and visiting scholars presented their work in progress.

Study trips and excursions for the I Tatti community – guided by experts and in many cases by the Fellows themselves – have been numerous. In Florence the Opificio delle Pietre Dure hosted two spectacular visits: to view Andrea Mantegna's *San Zeno Altarpiece* after its restoration (accompanied by **PAOLA MARINI**, Director of the Musei Civici, Verona) and to witness the tech-

some of her findings in a paper in last May's conference "San Lorenzo: A Florentine Church." Particularly outstanding was the Fellows' visit to Vicenza, where they were guided through the monumental Andrea Palladio exhibition by its curators, Howard Burns (VIT'77,'84) and Guido Beltramini (VIT'08). Just before spring turned into summer, the I Tatti community made a four-day excursion to study the art, architecture, and archaeological sites of Renaissance Naples. This trip, organized by Fellow Bianca De



The Fettunta is a wonderful celebration of the new olive oil. The house staff organize a delicious barbecue to which everyone on the property is invited, scholars and library readers, all the staff, outside contractors, and even the postman. At left, Catherine Kovesi, Camilla Russell, Yulia Ryzhik, Klaus Pietschmann & Zsolt Török and at right, Gianni Triambusti, Nelda Ferace & Fredrika Jacobs are all enjoying the occasion.



Gilmore Limonaia. Public lectures and symposia this year were thus held in the autumn and spring when the tender plants were in the garden, and in-house shop-talks (some twenty-five) were

nical examination of Fra Filippo Lippi's *Martelli Altarpiece* from San Lorenzo. The latter was carried out under the supervision of **CHRISTA GARDNER VON TEUFFEL** (VIT'94,'06), who presented

Divitiis, featured a stimulating site visit to the ancient and medieval ruins under the church of Lorenzo Maggiore led by Professor Caroline Bruzelius (Duke University).



FORMER FELLOWS' UPDATE



CAROL LANSING (VIT'95,'08), professor of history at the University of California, Santa Barbara, is the 2009 winner of the Howard R. Marraro Prize of the American Catholic Historical Association for her book *Passion and Order: Restraint of Grief in the Medieval Italian Communes* (Ithaca: Cornell Univ. Press, 2008), the culmination of her research begun when she was an I Tatti Fellow. The annual prize, now in its 34th year, honors the author of a distinguished scholarly work dealing with Italian history or Italo-American history or relations. At present, Lansing is writing a book on scandals

in a medieval criminal court and continuing the research she was pursuing as a Visiting Professor at I Tatti in 2008 on elite culture in 13th century Lazio.

ALLEN GRIECO (VIT'89-'10), Senior Research Associate and Lila Acheson Wallace Assistant Director for Gardens and Grounds and Scholarly Programs was the Lauro de Bosis Lecturer on the History of Italian Civilization for the spring 2009 semester in the Department of History, Faculty of Arts and Sciences, Harvard University, where he taught a course on Renaissance food history.

A very special symposium now in preparation, "Bernard Berenson at Fifty," will mark the semi-centennial of the passing of I Tatti's founder this coming October. Fifteen distinguished scholars will present papers on diverse aspects of the scholarly world that shaped Berenson's thought and on his relationships with intellectuals of his time from William James to Matisse and Hemingway.

A complete list of shop-talks, lectures and concerts can be found in the Calendar section of our web site at www.itatti.it. Descriptions of many of these events can be found on the following pages.



Louis A. Waldman
Assistant Director for Programs

Edward Goldberg: The Prince and the Kabbalist

In 1993 EDWARD GOLDBERG (VIT'84) founded the Medici Archive Project, dedicated to the preservation, study, and understanding of the three million letters making up the Archivio Mediceo del Principato at the Florentine State Archives. For many years, Goldberg has painstakingly collected the documents' rare and often enigmatic references to the Jews of Florence, and on 23 October 2008 he presented some of his research in a lecture entitled "The Prince and the Kabbalist."

The prince in question was Don

FORMER FELLOWS' UPDATE

EDWARD GOLDBERG (VIT'84, independent scholar) and MEGAN HOLMES (VIT'97, University of Michigan, Ann Arbor) have both been awarded NEH Fellowships for the coming year. Goldberg will be working on a critical edition of the letters from Benedetto Blanis to Don Giovanni de' Medici while Holmes will be working on a project entitled "Miraculous Images in Renaissance Florence."



Edward Goldberg (left) and at right, the Jewish ghetto (with a corner of the adjacent Mercato Vecchio visible at lower right), from Stefano Bonsignori's 1584 map of Florence.



Giovanni de' Medici (1563-1621), illegitimate son of Duke Cosimo I, who was estranged from his family as a result of a shady love affair. For six years Don Giovanni's librarian and close personal confidant was the Florentine mystic, rabbi, and moneylender Benedetto Blanis (c. 1578-d. by 1647). More than two hundred surviving letters reveal how Blanis initiated Giovanni into the mysteries of the Kabbalah.

The documents reveal how Don Giovanni de' Medici put pressure on Blanis's debtors, while shielding him from prosecution for usury (Tuscan Jews had been technically forbidden to lend money since 1569). But even a Medici prince could offer only so much

protection. In the 1620s, Blanis spent three years locked up in a secret jail cell, barred from communicating with the outside world, charged with usury, sorcery, and transport of Jewish children to thwart their conversion. Circumstantial evidence suggests that Blanis's persecutor was the Florentine office of the Inquisition.

Goldberg let Blanis speak for himself through his letters, which document both the rabbi's intellectual interests and the human quality of his relationship with his patron. The story of the Medici prince and his master in the arcane byways of mystic Jewish wisdom vividly evoked the dangers that both men faced in the fraught political and religious climate of early Seicento Florence.

Louis A. Waldman

Assistant Director for Programs

THE OLD MASTERS

Over the years, the Myron and Sheila Gilmore Limonaia has been used for concerts, lectures, conferences, dinners and even as a temporary kitchen in addition to housing the lemon trees and other delicate plants in the winter. Towards the end of last September, it took on the role of playhouse when the Garden Suburb Theatre company performed *The Old Masters* by Simon Gray. The play takes place at I Tatti in the late spring of 1937. Director Angela Cox provided the background in her program notes: "For many years, Berenson has authenticated Italian Renaissance pictures sold by his long-term business partner, Joseph Duveen, to wealthy American collectors. In the course of one evening, Berenson is forced to face up to issues of personal integrity and an apparently failing professional standing. The climax of the play is the explosive encounter between the two men. At stake is the attribution of a painting, *The Adoration of the Shepherds*. Duveen wants Berenson to revise his opinion that the painting is by Titian and re-attribute it as a rare Giorgione." Performing in front of an audience so closely involved with

the characters of the play must not have been easy, but the cast and crew pulled it off brilliantly. Rather than a change of scenery, the audience moved from the garden scene on one side of the limonaia to the library on the other and, when Mary Berenson (played by Ashley Collins) or Nicky Mariano (Debbie Lane) announced they were going to bed, it somehow felt as if they actually were going on up to their rooms in the house. The props were certainly genuine. Some liberties with historical fact may indeed have been taken, but the play itself was entertaining and left one thinking about the complicated relationships within I Tatti and between BB (played by Adam Sutcliffe) and Joseph Duveen (Richard Kinder).



Joe, Mary, BB, Nicky & Fowles presented by the Garden Suburb Theatre.

Alexa Mason

Assistant Director for External Relations

San Lorenzo

As the persistent spring rains almost magically withdrew in the closing days of May to reveal the splendid gardens of I Tatti in their full range of colors and perfumes, the scholarly community gathered for one of the Villa's major conferences of the academic year, "San Lorenzo. A Florentine Church."

Staged with customary elegance in the Myron and Sheila Gilmore Limonaia, this international conference, wholly conceived and developed within I Tatti over the past two years, was the occasion for seventeen scholars to present new research on the great Florentine church and its history. The conference was the first stage in I Tatti's San Lorenzo Project, an ambitious and probing reassessment of our received knowledge about the church and its community in Florence.

Two centuries have passed since Domenico Moreni, a learned canon of San Lorenzo, wrote three remarkable volumes on the church's history from its Early Christian foundation to the period of the Napoleonic invasion of Tuscany. Moreni's familiarity with the church's archive was so intimate and commanding, and his documents so compelling in their selectivity, that his history has justly been described as "matchless." The intention of I Tatti's project is to place Moreni's research and its presuppositions in historical perspective, while freeing up the collaborating scholars to conduct new investigations of the archival evidence at San Lorenzo, and in other Florentine archives, along the lines suggested by the research priorities of our current disciplines. Moreni himself thus becomes a subject of analysis and his questions and answers become subjected to a radical scepticism that arises from the inquiries that we, today, feel



Nicholas Terpstra.



Some of the speakers: John Stinson (La Trobe University), Peter Howard (Monash University, VIT'01,'08), George Dameron (Saint Michael's College, VIT'88), William Wallace (Washington University, St. Louis, VIT'91), Caroline Elam (VIT'82,'05), David Peterson (Washington & Lee University, VIT'85) & Andrew Morrough (University of Oregon, Eugene, VIT'78).

necessary to conduct in this mass of wonderful, largely unpublished documentation on the history of a major Florentine institution. The object of the conference, held at I Tatti on 27-30 May 2009, and of the I Tatti-sponsored sessions on San Lorenzo to be held at the Renaissance



Sonia Puccetti Caruso, Archivist of the Archivio Capitolare di San Lorenzo, leafing through Medieval and Renaissance documents about the basilica with conference participants William Day, Robert Gaston, Mauro Mussolin (New York University in Florence, VIT'03), Riccardo Pacciani (Università di Firenze) & Caroline Elam. (Photo by Elena Ciletti.)



Bram Kempers.

Society of America's annual conference in Venice, 8-10 April 2010, is to generate scholarship that will find its conclusion in a major monographic study of the history of San Lorenzo, to be published in 2011.

The May 2009 conference amply demonstrated the commitment of the San Lorenzo Project contributors, of whom about half are Florentine scholars, to expand the confines of historical analysis defined by Moreni. Speakers noted that Moreni had directed unflinching attention to the significance of Medici and granducal patronage, which stimulated many of the artistic masterpieces commissioned for the church, and indeed the rebuilding of the church itself in the Quattrocento. They showed, however, that the economic, administrative and social life of San Lorenzo and its parishioners could fruitfully be pursued into the modern period, and that areas now of intense interest to us, such as the church's political position in the city, its caritative functions, its altarpieces, music, and preaching traditions, were worthy of profound study. The academic proceedings culminated in an extraordinarily rich site visit to the church and archive, and an utterly delightful evening concert in San Lorenzo from *Ensemble Archidee*. The conference was a memorable beginning of what promises to be one of I Tatti's major contributions to the history of Florence.

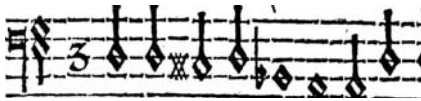
The full program can be found on I Tatti's web site.

✂ Robert W. Gaston
(VIT'82,'08)
La Trobe University



Robert Gaston & Judy D'Ombra.

Early Music at I Tatti



This year I Tatti offered three programs of late sixteenth- and seventeenth-century music. On 8 October the soprano **MARIA CRISTINA KIEHR** and the ensemble **STYLUS PHANTASTICUS** (early Music at I Tatti, XIII) performed



Soprano Maria Cristina Kiehr with
Stylus Phantasticus.

a program of works all featuring repeating bass lines (or *basso ostinato*). Appropriately entitled “Il mondo che gira” (the world that turns), it presented passacaglias, sonatas, and chaconnes principally by Dietrich Buxtehude (1637–1707). More than any composer of the late seventeenth century, he exhibited a fondness for cyclic forms. These in turn evoked the breathtaking discoveries of a previous generation of astronomers such as Galileo and Kepler, who theorized and calculated the rotation of the earth, sun, and entire solar system. Although one of the most gifted composers of his generation, Buxtehude rarely appears in programs today. Even more obscure today is his fellow German, Philipp Heinrich Erlebach (1657–1714), whose sacred arias provided a particularly dark and poignant showcase for a concert both imaginatively programmed and expressively performed by Kiehr and



the instrumentalists of *Stylus Phantasticus*.

Equally successful was the Lecture-Recital on 20 May, “The Voice of Orpheus: The Loves of Francesco Rasi” (*La voce di Orfeo: gli amori di Francesco Rasi*). The scene was set by **PHILIPPE CANGUILHEM** (VIT’06), professor of music history at the University of Toulouse. He dramatically told of the victories and vicissitudes of the singer, Francesco Rasi, who is best remembered for his interpretation of Orpheus in the premier of Monteverdi’s *Orfeo* (1607). Born into an aristocratic family, Rasi was torn between his class, which shunned professional musicianship, and the broader public, which admired him for his unequalled vocal and artistic gifts. These were brought alive by the baritone

FURIO ZANASI and the ensemble **LA CHIMERA**. Their virtuosic performance of solo madrigals by Rasi and his contemporaries, including Sigismondo d’India, Giulio Caccini, and Claudio Monteverdi, not only treated the audience to works by the most prominent Italian composers of the turn of



Friederike Heumann tuning
her viola da gamba.

the seventeenth century, but also provided a riveting snapshot of the music regularly sung and championed by Rasi himself.

The season



L to R: Paola Marini; Wietse
De Boer, Benjamin Brand,
Patrick Nold, Anne Leader;
John Paoletti &
Klaus Pietschmann.

concluded with the spirited performance of the

Scandinavian ensemble **BAROQUE FEVER** on 11 June (Early Music at I Tatti, XIV). They treated the audience to a feast of trio sonatas, one of the most popular instrumental genres in seventeenth-century Italy. Here too composers often indulged in cyclic forms: Biagio Marini’s “variation” sonata makes repeated use of the popular tune “Madre, non mi far monaca” (“Mom, don’t make me become a nun!”). This sonata “sopra la Monica” in turn belonged to a collection of sonatas, which Marini described as “curious and modern inventions” (*curiose et moderne inventioni*). Indeed, *Baroque Fever* used the description as the title for their concert and expertly communicated the sense of playfulness and novelty that the genre held for contemporary Italian audiences. Far different, however, was their moving interpretation of the penultimate work, the sixth of ten sonatas published by Henry Purcell in 1697. With this slow, melancholic piece, Purcell achieved a remarkable response to the Italian tradition of trio sonatas, having, in his

own words, “faithfully endeavour’d a just imitation of the most fam’d Italian Masters.”

✂ Benjamin Brand
Francesco De
Dombrowski Fellow
&
✂ Klaus
Pietschmann
Deborah Loeb Brice
Fellow



Baroque Fever.

The Berenson Lectures in the Italian Renaissance

JULIAN GARDNER (VIT'06)

Professor Emeritus of the History of Art, University of Warwick

Giotto and His Publics: Three Paradigms of Patronage

1. Giotto at Pisa: The Stigmatization for San Francesco (23 April)
2. The Bardi Chapel: Giotto among the Money Changers (28 April)
3. The Lull before the Storm: The *Vele* in the Lower Church at Assisi (30 April)

In his Berenson Lectures, Professor JULIAN GARDNER directed the numerous members of his audience through one of the most fruitful and lasting themes of his academic research, Giotto's artistic originality and the cultural, social and economic world of his patrons. Focusing on members of the social élites of the Italian communes who were deeply linked with the new mendicant orders, Gardner has clearly assessed the role of the Franciscan order in directing art commissions, an aspect not to be overlooked. Starting from the scrutiny of the *Stigmatization of St. Francis*, now in the Louvre, and proceeding to the fresco cycle dedicated to St. Francis in the Bardi Chapel in the Florentine church of Santa Croce, the lecture series culminated in a comprehensive interpretation of the fresco of the *Vele* in the Lower Church of San Francesco in Assisi.

Each lecture had its clear focus on one of Giotto's great accomplishments, and indeed may stand autonomously, yet the entire sequence revealed unforeseen dynamics of patronage that strongly affected its artistic creation. Gardner also offered a magisterial example of his methodological approach to art history, firmly connecting his acute visual analysis to a sound historical background and a deep knowledge

of Italian Trecento social interplays.

The Louvre painting, originally in the church of S. Francesco at Pisa, is one of Giotto's early works, close in style to the Santa Maria Novella Cross. It displays a revolutionary design, in which the three smaller scenes in the predella lead to the stigmatization at La Verna painted above. Gardner reminded us that for a Pisan hospital church, in 1302, Cimabue had painted the first altarpiece documented with a predella, and that this development was taken up and further refined by Giotto. The panel was painted for the Cinquina chapel, commissioned by a member of a family of bankers, a group which transformed Pisan trade and society.

Each of the works examined presented internal stylistic and iconographic specificity, which are intimately related to Giotto's artistic progress and workshop practice. For instance, in his second lecture, Gardner amply argued that the Bardi Chapel decoration is earlier in date than the Peruzzi Chapel. Its dedication to St. Francis, the prominence of the chapel next to the main

chapel, and its newly discovered rudimentary sacristy cupboard also confirm this chronology.

The *Vele* of the Lower Church of Assisi depict *Francis in Glory*, the *Marriage of St. Francis and Lady Poverty*, the *Allegory of Chastity*, and the *Allegory of Obedience*. These highly sophisticated religious personifications are based on an allegorical method in which the decoration does not follow chronol-

ogy – the linear biographical structures of the Pisa *Stigmatization* and the Bardi Chapel are avoided – but favours an apocalyptic interpretation of the figure of St. Francis, that at the date of the frescoes' execution in 1317-1319, was still fully accepted by the whole Order.

These lectures, the fourth in the series, will be published by Harvard University Press. Caroline Elam will present the Berenson Lectures in the spring of 2010.

✎ Roberto Cobiانchi
Ahmanson Fellow

L to R: Steven Rozenski;
Arielle Saiber; Barbara Deimling;
Roberto Cobiانchi & Anne Leader.



Charlotte Brown, Joseph Connors
& Julian Gardner.



Giotto & the Florence Flood

On 14 May 2009 Visiting Professor **ERLING SKAUG** of Oslo treated us to a fascinating lecture on “Giotto and the Flood of 1333.” After the flood of Florence in 1966, Skaug worked for a year restoring damaged paintings, and the experience inspired a life-long career as a professor of conservation. In his talk he described the devastation caused by the flood of November 1333, when the Arno broke its banks, toppling bridges and city walls. Art historians have scarcely considered the effects of

the disaster. Yet, as Skaug pointed out, it occasioned major events such as the emergency appointment of Giotto, in April 1334, to the office of master of civic works. Giotto may have interrupted his service to the Neapolitan Kings, Skaug suggested, to return to his hometown as soon as possible after the flood.

The flood, Skaug argued, can also be related to changes in Florentine painting technique. Skaug is a leading expert in the study of punchmarks, the stamped impressions “punched” on the gold backgrounds of Early Renaissance paintings. The first Florentine works to make use of punches seem to date to the spring of 1334, and Skaug offered

technical evidence to suggest it was Giotto himself who introduced the method there. Skaug furthermore presented his very thorough research into the use of the titles “pictor” and “magister” in Florentine documents and painting signatures. Suggesting that only architects and sculptors used the title “magister,” he proposed that the Baroncelli altarpiece (signed “OPUS MAGISTRI JOCTI”) and others related to it date to the years after April 1334, that is, after Giotto’s appointment as master architect.

✂ Kathleen Christian
Robert Lehman Fellow



Erling & Karen Skaug.



John Paoletti & Kathleen Christian.



Françoise Connors & Paola Marini.

Michelangelo & Bernini

One of the last lectures of this academic year was delivered by the former director of the Bibliotheca Hertziana in Rome, Professor **CHRISTOPH FROMMEL** who constructed a sculptural bridge between the works of two towering artists, Michelangelo and Bernini, by focusing on a marble block begun by Michelangelo and completed by the “new Michelangelo” some 100 years later (1618 ca.). In 1514 a *Resurrected Christ* for a chapel in Santa Maria sopra Minerva in Rome was commissioned from Michelangelo. When the marble block on which he had begun disclosed an internal flaw, Michelangelo stopped

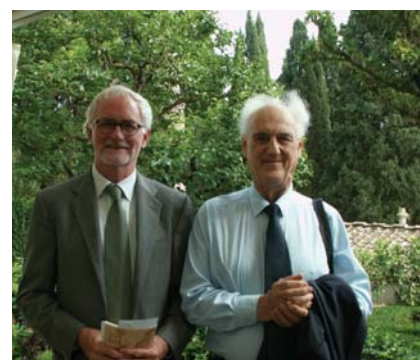


Denis Ribouillault & Wietse De Boer.

work and only started on a new block five years later. In discussing this new block Frommel examined characteristics of Michelangelo’s figural repertory. Michelangelo used the nude figure only when indicated in the Bible where the resurrection alone shows Christ unclothed, His flesh attesting to the resurrection of the body. The present gilt loincloth is a later addition. With the discovery of a document in 1998, scholars have argued that Michelangelo’s unfinished *Christ* – the first block – could be the one later set up in the church of S. Vincenzo at Bassano Romano, the property of the marchese Vincenzo Giustiniani, since this sculpture reveals a similar flaw. Frommel linked a document recording the acquisition of a marble block formerly belonging to Michelangelo and to be finished by Bernini, with the *Resurrected Christ* in Bassano Romano. By comparing the

two sculptures he showed the vigor of Michelangelo’s *Christ* and Bernini’s more classicizing version. Bernini’s *Christ* appears younger, more androgynous and relaxed. His *Christ* evinces an accentuated beauty with bodily proportions closely reflecting the antique canon. Frommel maintained that both figures constitute a splendid example of how sculpture developed between these two outstanding artists of the High Renaissance and Baroque.

✂ Angela Dreßen
Biblioteca Berenson



Joseph Connors & Christoph Frommel.

Artful Allies

A Conference on Medici Women as Cultural Mediators

In the sixteenth century, when the Medici had only just managed to turn the republic of Florence into a principate, foreign brides from noble families were not only potential political allies, but also important status symbols. Their arrival in Florence was staged like a triumphal entry, with sumptuous ephemeral arches framing their way. They rode around the perimeter of the ancient Roman city as if to take possession of the town. In reality, however, Florence still remained to be conquered, and the hard work began only after the wedding. The foreign brides were courted, but they also needed to win the lasting esteem of the court. They could try to establish cultural traditions from their country of origin in Florence, but at the same time they had to prove their loyalty to their husband and show their adherence to the Florentine ways of living.



A May afternoon's discussion of Mantegna after the 2008 Paris exhibition brought **DOMINIQUE THIÉBAUT** (Musée du Louvre, VIT'08) back to I Tatti with **GIOVANNI AGOSTI** (Università Statale di Milano) and **LUCIANO BELLOSI** (Università di Siena, Emeritus). Here she is seen with (from the left) Marco Tanzi (Università di Lecce), who collaborated on the exhibition catalogue; Alessandro Cecchi, (Galleria Palatina & Museo Giardino di Boboli); and Giovanni Agosti, cocurator of the exhibition and speaker that afternoon.

AUTUMN 2009

The same held true for the Medici women who were married off to foreign courts. The two most prominent examples, Caterina and Maria de' Medici, had quite a hard time being accepted in their new home country and succeeded only partially. As they were socially far inferior to their husbands, the French kings Henry II and Henry IV, their position was even more difficult than that of the foreign brides in Florence. While some of the Italian fashions and cus-



Gene Brucker (University of California, Berkeley, VIT'65,'80,'84,'87) & Lisa Kaborycha (The Medici Archive Project).

.....&



JAMES BRADBURNE, Director of the Fondazione Palazzo Strozzi, ended the year's lecture calendar with a magisterial account of a largely forgotten but brilliant scientist of the seventeenth century, Cornelis Drebbel, who navigated the world's first submarine on the River Thames in 1620.



David Falvey & Dora Bobory.

toms which they sought to establish met with approval, others elicited criticism.

From 15 to 17 October 2008, the conference "Artful Allies: Medici Women as Cultural Mediators (1533–1743)" explored the contribution of Medici women to the cultural exchange between the courts of Europe. The chosen time frame was defined by the wedding of Caterina de' Medici in 1533 and the death of the last woman from the grandducal line, Anna Maria Luisa de' Medici, in 1743, and thus encompassed the two centuries of the Medici principate. Eighteen distinguished speakers from the USA, Italy, Germany, Britain, France and Austria examined the political, social and aesthetical dimensions of the art patronage of Medici women in Florence and abroad.

The conference, designed as the concluding event of the three-year research project MEFISTO (Medici-Frauen Interdisziplinär: Soziale Rollen, kultureller Transfer, mäzenatisches Oeuvre), was sponsored by the Deutsche Forschungsgemeinschaft, but would not have been possible without the generous support from Villa I Tatti and the Kunsthistorisches Institut in Florenz. The Renaissance villa provided a perfect setting, and Joseph and Françoise Connors' famous hospitality contributed significantly to the success of the conference.

The full program can be found on I Tatti's web site.

✂ Christina Strunck (VIT'08)



Robert & Jana Kiely.

Pomeriggio Palladiano

In October, *studiosi* of Andrea Palladio celebrated the 500th anniversary of his birth and the 50th anniversary of the Centro Internazionale di Studi di Architettura (CISA) Andrea Palladio. HOWARD BURNS (Scuola Normale Superiore, Pisa, VIT'77,'84) opened the afternoon by discussing the concept of *ornamento* in the theory and practice of Andrea Palladio. He began by comparing Palladio's ideas on *ornamento* in his *Quattro libri* with its more immediate sources, Vitruvius and Alberti. According to Burns, however, only in book four, where 45 plates of details of ancient buildings are discussed, does Palladio show his real attitude towards architectural details. If he is concerned with understanding the principles of architectural

ornament, he is even more attracted to the inventiveness of individual motifs. In conclusion, Burns stressed that the systematic character of Palladio's architecture, which followed the rules of decorum and expressed graciously the physical structure of the buildings, is underscored by an unsystematic and subjective appreciation of specific motifs.

In examining the connections between Palladio and Florence, AMADEO BELLUZZI (Università di Firenze) reminded us of the architect's exceptional admission to the Accademia del Disegno in 1563 - Palladio being the first foreigner (i.e., non-Florentine) to be given such an honor. Belluzzi then discussed a Palladio drawing in Budapest, which, he argued, could represent an early project for the chapel of Giovanni Niccolini at Santa Croce and be



Guido Beltramini.

dated as early as 1562.

Issues of patronage were addressed by ANDREA DI MEIO (Scuola Normale Superiore, Pisa) in a paper discussing Palladio's villa architecture in its religious and civil context. Di Meo suggested that the religious tendencies of some of Palladio's patrons should

be reconsidered and that they cannot be defined as merely Lutherans. He argued however that their religious beliefs had an impact on what Rosario Assunto calls "the sacralisation of profane architecture," manifest in Palladio's use of a religious vocabulary for his villas.

Finally, GUIDO BELTRAMINI (CISA Palladio, VIT'08) concluded the afternoon with a fascinating paper on Palladio's contribution to military history: an illustrated edition of Julius Caesar's commentary published in 1575 and an edition of Polybius's *Historiae*, with 43 illustrations, unfinished at his death. Situating Palladio's contribution against the growing interest in the representation of the landscape of war in Early Modern Europe, Beltramini showed the profound influence Gian Giorgio Trissino's *History of the Goths* had on Palladio. He also demonstrated how the rational 'architecture' of ancient battles led the Vicentine architect to use some military diagrams for the plans of his villas.

✂ Denis Ribouillault

Florence J. Gould Fellow

In conjunction with this conference, a group of I Tatti Appointees journeyed to Vicenza to view the magnificent exhibition celebrating Palladio's quincentennial which opened in September. HOWARD BURNS and GUIDO BELTRAMINI introduced the splendid drawings and models and afterwards the Fellows heard architect RAFAEL MONEO lecture in the Teatro Olimpico.



Guido Ruggiero (VIT'91), Carmen Bambach & Laura Giannetti.

VILLA I TATTI

L to R: William Wallace & William Day;
Roberto Cobiañchi, Max
Freeman & Klaus Pietschmann;
Denis Ribouillault.



FORMER FELLOWS' UPDATE



MARGARET (PEGGY) HAINES (VIT'76, '88-'10), Senior Research Associate, is editor of the digital archive of the sources of the Opera di Santa Maria del Fiore. From the first 5,000 documents accessible via the Internet since 2001, a final online edition of "The Years of the Cupola" (1417-1436) was formally presented to the public on 29 June 2009, with 21,000 texts plus analytical and structured indices. Also involved in the project are ROLF BAGEMIHLE (VIT'98), PATRIZIA SALVADORI (VIT'95), LUCIA SANDRI (VIT'96), TIMOTHY VERDON (VIT'87) and LORENZO FABBRI (VIT'98). The site can be consulted in both Italian and English. <http://www.operaduomo.firenze.it/cupola/home.html>. This fall, Haines will be the Ailsa Mellon Bruce Visiting Senior Fellow and

Millon Architectural History Guest Scholar at CASVA, Washington, D.C., where she will work on a comparative examination of the structural and administrative history of the dome of St. Peter's.

PATRICIA L. RUBIN (VIT'87,'90,'93,'97,'05) has been appointed the Judy and Michael Steinhardt Director of New York University's Institute of Fine Arts, starting in September 2009. Rubin is moving from the Courtauld Institute of Art, London, where she has been teaching since 1979 and was Deputy Director and Head of the Research Forum since 2004. In addition to being a Fellow and Visiting Professor, Rubin was Acting Director of I Tatti in 1997.

COUNCIL NOTES

The Villa I Tatti Council sponsors a number of events each year to promote awareness of the Harvard Center, increase its constituency and recognize its supporters, complementing I Tatti's primary objective of fostering Renaissance scholarship.

On 22 October 2008 Denise Allen, sculpture and Renaissance specialist and Curator at The Frick Collection, guided the I Tatti Council through *Andrea Riccio: Renaissance Master of Bronze*, the first monographic exhibition for the artist. The exhibit featured exquisite bronzes on classical themes, life-size terracottas and statuettes. Dr. Allen described



*Alexa Mason, Marco Pompili
& Gianni Martilli.*

Ricci as one of the great Renaissance artists, whose inventive genius and bronze mastery was inspired by the ancient works of art displayed by his patrons, the religious and intellectual leaders of Padua, who wanted "to see what [they] read about." We thank Council mem-

ber **VIRGILIA PANCOAST KLEIN** for generously hosting lunch at the Cosmopolitan Club afterwards.

In January, Council member **JEAN BONNA** and Curator of Prints and Drawings at the Metropolitan Museum of Art Carmen Bambach (VIT'98,'09) guided a fascinated group of friends

through the splendid *Raphael to Renoir: Drawings from the Collection of Jean Bonna* exhibition at the Met. This was the Museum's first comprehensive exhibition from this private Swiss collection of some 120 European Old Master and 19th-century drawings which included works by Raphael, Andrea del Sarto, Parmigianino, Canaletto, Rembrandt, Manet, Degas, and many others. To view such a splendid exhibition with its collector and curator is the stuff of which dreams are made. The afternoon ended with a lovely reception at the home of Council member **JAMES CHERRY, JR.** and

his wife Sylvie. To them, Jean Bonna and Carmen Bambach, we extend our heartfelt thanks for a memorable afternoon.

To coincide with the annual meeting of the Renaissance Society of America in March, sixty guests attended a lecture given by **JOSEPH CONNORS**, "Florence 1900: Bernard Berenson, I Tatti,

and the Discovery of Early Italian Art." Among the friends who attended dinner following the lecture, were Council member **ROBERT ERBURU**, his wife Lois, and their daughter and son-in-law, Susan and George Reardon. We thank Mr. Mark Ivener who made it possible to hold the event at the



*Joseph Connors with Treacy & Darcy Beyer.
Montage Beverly Hills.*

The spring Council meeting, which took place on 24 March in Boston, was chaired by **DEBORAH LOEB BRICE**. Joseph Connors, Michael Rocke (Nicky Mariano Librarian), and Alexa Mason (Assistant Director for External Relations) reported on I Tatti's scholarly programs, research activities, construction projects, library news, and finances.

Following the meeting the Council members were joined by Lino Pertile, Anna Bensted, John and Elizabeth Gilmore, and David and Eleanor Margolis for a private tour of *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, the first major exhibition devoted to the Big Three of Renaissance Venice at Boston's Museum of Fine Arts. We thank Frederick Ilchman, Mrs. Russell W. Baker Assistant Curator of Paintings, who twice accompanied friends of I Tatti through his breathtaking exhibition which underscored how these Venetian artists endeavored to outdo one another when painting the same subject.

 Graziella Macchetta
Development Associate



*Anna Huber with
Kathryn Brush
(University of
Western Ontario)
who will be talking
about Berenson &
Arthur Kingsley
Porter at I Tatti's **Bernard Berenson at 50**
conference in October 2009.*

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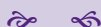
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I TATTI RENAISSANCE LIBRARY (recent):

ITRL 34. *Marsilio Ficino, Commentaries on Plato, vol. 1, Phaedrus and Ion*, ed. & trans. Michael J.B. Allen.

ITRL 35. *Cristoforo Landino, Poems*, trans. Mary P. Chatfield.

ITRL 36. *Teofilo Folengo, Baldo, vol. 2, books XIII-XXV*, trans. Ann E. Mullaney.

ITRL 38. *Jacopo Sannazaro, Latin Poetry*, trans. Michael C.J. Putnam.

ITRL 39. *Marco Girolamo Vida, Christiad*, trans. James Gardner.

ITRL 40. *Aurelio Lippo Brandolini, Republics and Kingdoms Compared*, ed. & trans. James Hankins.



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I TATTI STUDIES: ESSAYS IN THE RENAISSANCE (forthcoming):

Volume 12:

Judith Bryce: "Dada degli Adimari's Letters from Sant'Antonino: Identity, Maternity and Spirituality."

Roberto Cobianchi: "Fashioning the Imagery of a Franciscan Observant Preacher."

Carolyn James and F.W. Kent: "Margherita Cantelmo and Agostino Strozzi."

Branko Mitrović: "Studying Renaissance Architectural Theory in the Age of Stalinism."

Jerzy Miziołk: "Orpheus and Eurydice: Three *Spalliera* Panels by Jacopo del Sellaio."

Lorenzo Pericolo: "Love in the Mirror: A Comparative Reading of Titian's *Woman at her Toilet* and Caravaggio's *Conversion of Mary Magdalene*."

Sanne Wellen: "*La Guerra de' topi e de' ranocchi* Attributed to Andrea del Sarto: Considerations on the Poem's Authorship, the Compagnia del Paiuolo and Vasari."



L: Sandro Ferace &
Roberta Mucciarelli.

R: Dávid Falvey.

THE BERENSON LECTURES AT I TATTI Cambridge, MA Harvard Univ. Press (recent):

2. Dale Kent, *Friendship, Love and Trust in Renaissance Florence*, March 2007 (2009).

(forthcoming):

3. Charles Dempsey, *Renaissance and Renovatio: The Importance of Vernacular Culture in Earlier Renaissance Art*, May 2008.

4. Julian Gardner, *Giotto and His Publics: Three Paradigms of Patronage*, April 2009.



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THE VILLA I TATTI SERIES (recent):

23. *Arnolfo's Moment: Acts of an International Conference, Florence, Villa I Tatti, 26-27 May 2005*, eds. David Friedman, Julian Gardner, Margaret Haines (Florence: Leo S. Olschki, 2009).

24. *Memory and Invention: Renaissance Literature, Art and Music*, eds. Anna Maria Busse Berger and Massimiliano Rossi (Florence: Leo S. Olschki, 2009).

25. *Sassetta. The Borgo San Sepolcro Altarpiece*, ed. Machtelt Israëls (Leiden, Primavera Press, 2009; dist. Cambridge: Harvard Univ. Press).

26. *Craig Hugh Smyth – In Memoriam*, edited by Caroline Elam and Louis A. Waldman (Florence: Leo S. Olschki, 2009).

(forthcoming):

27. *Colors Between Two Worlds: The Codice Fiorentino of Bernardino de Sahagún*.

28. *Italy & Hungary: Humanism & Art in the Early Renaissance, Acts of an International Conference Held in Florence, Villa I Tatti: The Harvard University Center for Italian Renaissance Studies on 6, 7, 8 June 2007*, eds. Peter Fábaky, Louis A. Waldman (Florence: Leo S. Olschki).

I TATTI STUDIES IN ITALIAN RENAISSANCE HISTORY (recent):

1. *In Defense of Common Sense: Lorenzo Valla's Humanist Critique of Scholastic Philosophy*, Lodi Nauta, 2009.

(forthcoming):

2. *The Return of Lucretius to Renaissance Florence*, Alison Brown, April 2010.

JOINT VENTURES (forthcoming):

Desiderio da Settignano: Atti del Convegno internazionale, Firenze, Museo Nazionale del Bargello, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, 9-12 maggio 2007, a cura di Beatrice Paolozzi Strozzi, Alessandro Nova, Gerhard Wolf & Joseph Connors.



Emiliano Pernice, Alessandro Focosi & Rosanna Papi.

Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence. Acts of the international symposium at Villa I Tatti, 19-20 September 2007 (jointly sponsored with the Paul Mellon Centre, London), edited by Cinzia Sicca and Louis A. Waldman, *Studies in British Art*, vol. 21 (New Haven & London: Yale Univ. Press).



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 thirteenth to the seventeenth centuries. The series will publish one or two volumes per year of the highest quality. 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



I TATTI STUDIES: ESSAYS IN THE 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 inter-disciplinary explorations are strongly encouraged. Essays in languages other than English or Italian are welcome.

Inquiries should be addressed to
Nelda Ferace
Editorial Administrator
I Tatti Studies: Essays in the Renaissance
at
nferace@itatti.it

I Tatti records with sorrow the following deaths:

MICHAEL MALLET, OBE (VIT'75), Emeritus professor of history, University of Warwick, died 2 September 2008 aged 76. Educated at the University of Oxford (BA 1955, MA and D.Phil 1959), Mallett was Assistant Director and Librarian at the British School at Rome (1962–66) before moving to the University of Warwick in 1967, first as lecturer, then senior lecturer (1979), reader (1974), professor (1978), head of department (1980–83), and chair of the faculty of arts (1985–88). He retired in 1999. Through his involvement in Warwick's Venice term, which he directed and shaped from 1970, he became involved in the cultural and academic life of Venice. He was a corresponding member of the *Deputazione Veneta di Storia Patria*, contributed to the multi-volumed *Storia di Venezia*, was active in both the Gladys Krieble Delmas Foundation and Venice in Peril. His many publications ranged from *The Florentine Galleys in the Fifteenth Century* (Oxford: Clarendon Press, 1967), through *Mercenaries and their Masters: Warfare in Renaissance Italy* (London: Bodley Head, 1974) to Lorenzo de' Medici's *Lettere* (Firenze: Giunti Barbèra) of which he edited volumes 5, 6, and 7 (1989, 1990, 1998) covering the period from 1480 to 1484. Part of the work for these volumes was accomplished during his I Tatti fellowship in 1974/75. Mallett, who became a *Commendatore dell'Ordine al Merito della Repubblica Italiana* in 2000, was granted fellowships at the Royal Historical Society and the Royal Society of Literature in 1998 and received the British Academy's Serena Medal for Italian Studies (1997), an O.B.E. (1998) and an honorary D.Litt from Warwick (2007).

CARLO CARACCILO, former member of I Tatti's International Council and one of Italy's most important publishers, died 15 December 2008. Born in Florence in 1925 of the noble family of the Princes of Castagneto and the Dukes of Melito, Caracciolo graduated

in Law from the University of Rome "La Sapienza" and attended Harvard Law School in 1951. He created one of Italy's most prominent publishing groups, Gruppo Editoriale L'Espresso, and in 1976 he cofounded the Rome-based newspaper, *La Repubblica*. Dott. Caracciolo was a member of I Tatti's International Council from 1989 to 1997.

GIOVANNA RABITTI (VIT'97), scholar of the history of literature and professor of Italian philology at the University of Sassari, died suddenly on 20 December 2008 at the age of 52. She was born in Piacenza but moved to Florence and received her *laurea* (1979) and her Ph.D. (1987) from the Università degli Studi there. She specialized in Italian Renaissance literature and published critical editions of works by Chiara Matraini (1515–1604) and Giacomo Zane (1529–1560). The former, originally published in 1989, was translated into English by Elaine MacLachlan, *Chiara Matraini, Selected Poetry and Prose* (Chicago: University of Chicago Press, 2007). Rabitti was an I Tatti Fellow in 1996/97 when she worked on 16th-century female poets. Her research interests included autobiography, Boccaccio and humanist writers, and Leopardi. She was one of the contributors to *Italian Women Writers: A Bio-Bibliographical Sourcebook*, edited by Rinaldina Russell (Westport, CT: Greenwood Press, 1994).

GEORGE HOLMES (VIT'95) Chichele Professor Emeritus of Medieval History at Oxford University and a Fellow of All Souls, died 29 January 2009 aged 81. Educated in Aberystwyth and St. John's College, Cambridge, in 1954 he was appointed tutor in medieval history at St. Catherine's Society, Oxford, which later became St. Catherine's College. There he was Vice-Master from 1969 to 1971 and Emeritus Fellow from 1990. After studies on medieval England (his first book was *The Estates of the Higher Nobility in Fourteenth-Century*

England (Cambridge Univ. Press, 1957), he turned to Italy and wrote, *Dante* (New York: Oxford Univ. Press, 1980); *Florence, Rome, and the Origins of the Renaissance* (Oxford: Clarendon Press; New York: Oxford Univ. Press, 1986), and *The Florentine Enlightenment, 1400–1450* (Oxford: Clarendon; New York: Oxford Univ. Press, 1992) among others. He was an I Tatti Visiting Professor in the spring of 1995 when he read extensively in preparation for his book *Renaissance* (New York: St. Martin's Press, 1996). Later, he edited *The Oxford Illustrated History of Medieval Europe* (Oxford; New York: Oxford Univ. Press, 1988), and more recently was working on a study of the Italian city-states in the late-fifteenth and early-sixteenth centuries. Holmes was a delegate of Oxford University Press, an editor of the *English Historical Review* (1975–81), was elected a Fellow of the British Academy in 1985, and was awarded the Serena Medal for Italian Studies in 1993.

ROBERTO ABBONDANZA (VIT'65), scholar, administrator and politician, died 28 April 2009 aged 81. He graduated from the University of Florence in 1949. Although a registered solicitor from 1952, he almost never practiced, instead, he worked in the Archivio di Stato, Florence, from 1953 to 1960 when he transferred to Perugia as the director of the Archivio di Stato there. During this period, he was a Fellow at I Tatti with a project on legal humanism and the young Andrea Alciato. Abbondanza taught legal history and political science at the University of Perugia, directed the Scuola di Paleografia, Diplomatica e Dottrina Archivistica annexed to the Archivio di Stato di Perugia, and became the Inspector General of State Archives. In 1975, he was appointed director of the new Ministry of Cultural Heritage and was chairman of the Umbrian Assemblée Legislativa and regional assessor from 1975 to 1985. In 1979 he was elected president of the Regional Council and assumed the

post of head of culture until 1982. His administrative experience enabled him to give great impulse to the development of the network of libraries, archives and museums of Umbria and to the restoration and revitalization of the historic theaters of the region.

ZYGMUNT WAŻBIŃSKI (VIT'76), Professor of Art History, Nicolaus Copernicus University, Torun, died 7 May 2009 at age 76. Educated at the University of Warsaw (B.A. 1952, Ph.D. 1966, Dr.Hab.1973) and the Sorbonne's Institut d'Art et d'Archéologie (MA 1962) Ważbiński was one of I Tatti's earliest Polish Fellows in 1975/76 when he studied Vasari and Italian art history in the fifteenth and sixteenth centuries. In 1986 he became Associate Professor of Humanities and in 1991 full professor at the Nicolaus Copernicus University. In 1998 he founded and was the first director of the Department of the History of Art and Culture, in the Faculty of Historical Sciences. He published in Polish, French and Italian on sixteenth- and seventeenth-century Italian art history, Vasari, the Florentine Accademia del Disegno, and Cardinal Dal Monte. His last book, on museum and art collections of the pre-modern age, *Muzeum i zbiory artystyczne epoki nowożytnej wiek XV i XVI. Tom 1*, was published by the Nicolaus Copernicus University in 2006.

VIRGINIA BROWN (VIT'76,'07), Emeritus Professor of Medieval Studies at the Center for Medieval Studies, University of Toronto, and Senior Fellow at the Pontifical Institute of Mediaeval Studies, died 4 July 2009 aged 68. She joined both institutions in 1970 and retired in 2006. She earned her A.B. (1962) from Manhattanville College, her M.A. (1964) from the University of North Carolina at Chapel Hill, her Arch. Pal. Vat. (1968) at the Scuola Vaticana di diplomatica e paleografia, and her Ph.D. (1969) from Harvard University. Her many honors include a distinguished teaching award from the Medieval Academy of America in 2005; honorary citizenship of Benevento in 2006; and *Classica et Beneventana: Essays Presented to Virginia Brown on the Occa-*

sion of her 65th Birthday, edited by F.T. Coulson and A.A. Grotans (Turnhout: Brepols, 2008), a collection of essays representing the areas of her principal scholarly contributions: palaeography, the transmission of classical texts, and the study of the Beneventan script, of which she was the world's leading expert. Brown was the editor of *Mediaeval Studies* (1975–1988), a member of innumerable editorial boards including the *Journal of the History of Ideas*, *Cambridge Studies in Palaeography, Codicology, Scripta: An International Journal of Paleography and Codicology*, and *The International Journal of the Classical Tradition*, and was secretary and editor-in-chief of the *Catalogus translationum et commentariorum*. Among

her many publications was the inaugural volume in the *I Tatti Renaissance Library* series, *Famous Women by Giovanni Boccaccio* (Cambridge: Harvard University Press, 2001) which she translated and edited and which started the series off so well, even going into a second, and a paperback edition in 2003. A collection of her essays spanning thirty years of research, *Terra Sancti Benedicti: Studies in the Palaeography, History and Liturgy of Medieval Southern Italy*, was published as volume 219 in *Storia e Letteratura* in 2005. That same year she delivered the Lowe Lectures in Paleography at the University of Oxford. Brown was an I Tatti Fellow in 1975/76 and a Visiting Professor in 2006/2007.



FORMER FELLOWS' UPDATE



BRUCE BOUCHER (VIT'85) became director of the University of Virginia Art Museum last March after seven years as curator of European sculpture at the Art Institute of Chicago. As well as writing on Italian artists such as Donatello and Tintoretto, Boucher is an expert on the sixteenth-century Italian architect Andrea Palladio.

THOMAS MARTIN (VIT'98), professor of art history at Bard High School Early College, has organized a session at the national meeting of the College Art Association in February 2010 that has particular significance for us: "Fifty Years After Berenson: His Legacy and Phenomenon." **CARMEN BAMBACH** (VIT'97,'09) is one of the speakers.

CAROLINE MURPHY (VIT'02), assistant professor of art history at Salem State College, has won the 2009 Helen and Howard R. Marraro Prize in Italian History for her book *Murder of a Medici Princess* (Oxford; New York: Oxford Univ. Press, 2009) awarded by the Society for Italian Studies. She is currently working on the final book in her trilogy of Orsini wives, *The Three Queens of Spain*, to be published by Oxford Univ. Press.

CHRISTOPHER REYNOLDS (VIT'89,'97), professor of music at the University of California, Davis, is the winner of the 2008 H. Colin Slim Award from the American Musicological Society for his article "Porgy

and Bess: An 'American Wozzeck'," which appeared in the *Journal of the Society for American Music* (2007). This award honors "an article of exceptional merit, published during the previous year in any language and in any country by a scholar who is past the early stages of her or his career." Reynolds' musicological interests span the centuries and cultures from Renaissance Italy to twentieth-century, American music. He is currently writing *A History of the Answer Song*, which deals with madrigals, operas, and popular songs that in one way or another respond to an earlier work.

BRANKO MITROVIĆ (VIT'01), professor of architectural history and theory at Unitec Institute of Technology, New Zealand, has been awarded a prestigious Humboldt Research Award for 2009/2010. The award is granted in recognition of a researcher's entire achievements to date to academics whose fundamental discoveries, new theories, or insights have had a significant impact on their own discipline and who are expected to continue producing cutting-edge achievements. Mitrović, who has written extensively on Andrea Palladio and Leon Battista Alberti among other topics, will be the guest of the Technische Universität Berlin, where he will be working on his project about the history of Renaissance scholarship in the Weimar era.

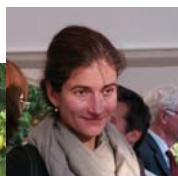
Please remember to let us know if you change your postal or email address.
Write to Amanda Smith at amanda_smith@harvard.edu or Susan Bates at sbates@itatti.it. Thank you!

Outside office hours, a number of the I Tatti librarians manage to pursue their own scholarship. Last year, archivist **ILARIA DELLA MONICA** was one of the contributors to *Stravaganti e bizzarri: ortaggi e frutti dipinti da Bartolomeo Bimbi per i Medici*, edited by Stefano Casciu and Chiara Nepi (Firenze: Edifir Edizione, 2008), the catalogue of the exhibition held at Poggio a Caiano between April and July 2008. The year before, she co-authored, with Andrea Pilato and Lanfranco Ravelli, *1582, L'ultima cena di Alessandro Allori per Asstino* (Bergamo: Grafica & Arte, 2007).

ELISABETTA CUNSOLO, who has been working at I Tatti since May 2007, has recently been promoted to Assistant Curator of the Fototeca Berenson. She holds a Ph.D. in art history from the Università di Bologna and has extensive experience as a photograph cataloguer. In September 2008, **SANNE WELLEN** joined the Library staff as a photograph cataloguer working on the project sponsored by The Andrew W. Mellon Foundation to catalogue the Fototeca's representations of "homeless" works of art. She holds a Ph.D. in art history from Johns Hopkins University. This summer she was joined on the project by **ELENA STOLFI** who has been working at I Tatti since



L to R: Elena Stolfi & Giordano Turchi; Sanne Wellen; Giovanni Pagliarulo, Donatella Pieracci & Elisabetta Cunsolo.



February as a part-time librarian on the bar-code project. **GIORDANO TURCHI**, another of the bar-coders, will now be shadowing **DONATELLA PIERACCI** for a couple of months before she retires at the end of October when he will take over her Library duties.

Known as a prince of the royal house, for his courage, and for his noble and courtly nature, **ETTORE** has greeted all who entered the Biblioteca Berenson for many years. Sadly, his long and happy life came to a close early last January. Many were left heartbroken, including **BIANCHINA**, who died just a month later.



The Art Libraries Section of the International Federation of Library Associations and Institutions (IFLA) met in Florence 18 to 21 August 2009. Despite this being the month when the Harvard Center is closed for heavy cleaning, maintenance, and the major book moving associated this year with the opening of the new Smyth Library wing, I Tatti hosted one afternoon session at which **JOSEPH CONNORS**, **MICHAEL ROCKE**, **MACHTELT ISRAËLS** (VIT'05), **MARGARET D'AMBROSIO** (IRIS consortium), **PIETRO BARALDI** (University of Modena and Reggio Emilia), and **CHRISTINE KUAN** (ARTstor) gave papers prior to a visit to the Berenson library, collection and garden. The other conference hosts

were the Biblioteca degli Uffizi, the Biblioteca Marucelliana, and the Kunsthistorisches Institut.

This was a year of expectant mothers and happy arrivals. The extended I Tatti family welcomes:

Silvia, born on 9 July 2009 to **MOLLY BOURNE** (VIT'04) and Alessandro Sarzi; Emma, born 26 November 2008 to **ALESSANDRO SUPERBI** (staff) and Valeria Beldon; Alessia, born 2 January 2009 to **EMILIANO PERNICE** (staff) and Angela Puggelli; Flore, born on 24 January 2009 to **DIANE BODART** (VIT'08) and Dominique Robin; Tassilo, born 11 May 2009, to **PATRICK**



Patrick Nold & Raphaela Schmid before the arrival of Tassilo.

NOLD (VIT'09) and Raphaela Schmid; Luca, born 8 August 2009, to Valentina and **STEFANO PERNICE** (staff); and, on 19 August 2009 **GIANNI NOCENTINI** (staff) and Patrizia became the proud parents of Lucrezia, while Anne Roger, wife of **DENIS RIBOULLAULT** (VIT'09) gave birth to Paul. We look forward to seeing you all at I Tatti!

The I Tatti newsletter is published once a year. **ALEXA M. MASON**, editor, writer, design, & layout; **WORDTECH**, printing & distribution. Photographs are by **SUSAN BATES**, **NELDA FERACE**, **KAVI MONTANARO**, **SIMONETTA PINTO**, **ARIELLE SAIBER**, **GIANNI TRAMBUSTI** or **ALEXA MASON**, who apologizes to anyone whose photo she has used and whom she has 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. Many thanks to all who have contributed.

VILLA I TATTI COMMUNITY 2009-2010

Fellows

AMY BLOCH, CRIA Fellow, State University of New York at Albany, Art History. "Lorenzo Ghiberti's *Gates of Paradise* and the Renaissance Biblical Imaginary."

CLAUDIA BOLGIA, Rush H. Kress Fellow, University of Edinburgh, Art History. "The 'Long' Trecento: Rome without the Popes (c. 1305-1420)."

SUZANNE BOORSCH (1st sem), Craig Hugh Smyth Visiting Fellow, Yale University Art Gallery, Art History. "Exhibition and Accompanying Monograph on Sienese Painter Francesco Vanni."

ABIGAIL BRUNDIN, Deborah Loeb Brice Fellow, University of Cambridge, Literature. "Rewriting Trent: The Practice of Poetry in Counter-Reformation Florence."

DUNCAN BULL (2nd sem), Craig Hugh Smyth Visiting Fellow, Rijksmuseum, Amsterdam, Art History. "Catalogue of Italian Paintings in the Rijksmuseum."

GÁBOR BUZÁSI (1st sem), Andrew W. Mellon Research Fellow, Pazmany Peter Catholic University, History. "Neoplatonic Metaphysics of Light in the Thought of Marsilio Ficino."

LORENZO CALVELLI, Deborah Loeb Brice Fellow, Università Ca' Foscari Venezia, History. "Le pietre romane di Venezia fra tardo-medioevo e Rinascimento."

CHRISTOPHER CARLSMITH, Andrew W. Mellon Fellow, University of Massachusetts-Lowell, History. "To Live and to Study: Colleges in Early Modern Italy."

CLAUDIA CHIERICHINI, Jean-François Malle Fellow, Mount Holyoke College, Literature. "*E per mostrar ch'ancor ne' povarelli regna virtù*: The Literary Production of the *Congregazione dei Rozzi* in Siena, 1531-1552."

DONAL COOPER, Hanna Kiel Fellow, University of Warwick, Art History. "Images of St. Francis in Tuscany and Umbria, c.1340-c.1420."

MICHAEL CUTHBERT, Ahmanson Fellow, Massachusetts Institute of Technology, Musicology. "*Credo Scabioso*: Italian Sacred Music during the Age of Plague and Schism."

MARY-MICHELLE DECOSTE (2nd sem), Craig Hugh Smyth Visiting Fellow, University of Guelph, Literature. "Genre, Science, and Literature in Sixteenth-Century Italy."

ANTHONY D'ELIA, Lila Wallace - Reader's Digest Fellow, Queen's University, History. "Pagan Culture and the Humanist Portrait of Sigismondo Malatesta."

UNA D'ELIA, Robert Lehman Fellow, Queen's University, Art History. "Raphael's Ostrich: Allegory & Ambiguity in Cinquecento Rome and Florence."

ANNE DUNLOP, Hanna Kiel Fellow, Yale University, Art History. "Materials, the Imagined World, and Trecento Artistic Change."

SERENA FERENTE, Francesco De Dombrowski Fellow, King's College, London, History. "Factions as Passions in Renaissance Italy."

FRANCESCA FIORANI, Frederick Burkhardt Residential Fellow, University of Virginia, Art History. "Leonardo's Shadows. Images of Knowledge in Renaissance Art and Culture."

ZSOMBOR JÉKELY (2nd sem), Andrew W. Mellon Research Fellow, Museum of Applied Arts, Budapest, Art History. "Italian Painters in the Service of Hungarian Aristocrats, c. 1330-1430."

ROBERT LA FRANCE, Hanna Kiel Fellow, University of Illinois at Urbana-Champaign, Art History. "Timoteo Viti: from Bologna to Urbino and Rome."

SARAH McNAMER (2nd sem), Craig Hugh Smyth Visiting Fellow, Georgetown University, Literature. "A Critical Edition of the *Meditazioni della vita di Cristo*."

LAURA MORETTI (2nd sem), Craig Hugh Smyth Visiting Fellow, Worcester College, Oxford, Art History. "Palladio's Patrons and Music: Connections between Cultural Interests and Architecture."

ROMANO NANNI (2nd sem), Craig Hugh Smyth Visiting Fellow, Biblioteca Leonardiana, Art History. "Analisi delle convenzioni del disegno di macchine tra Medioevo e Rinascimento."

MARC SCHACHTER, Francesco De Dombrowski Fellow, Duke University, Literature. "Metamorphoses of the *Golden Ass*: Apuleius in Word and Image."

CARLO TAVIANI, Melville J. Kahn Fellow, Università di Teramo, History. "Biografie dell'esilio tra Urbino, Roma e Genova: Ottaviano e Federico Fregoso."

Readers in Renaissance Studies

JAMEY GRAHAM (2nd sem), Harvard University, Literature.

JUSTIN GROSSLIGHT (1st sem), Harvard University, History.

JESSE HOWELL (2nd sem), Harvard University, History.

MICHAEL TWOREK (1st sem), Harvard University, History.

EMILY ZAZULIA (2nd sem), University of Pennsylvania, Music.

Visiting Professors

BABETTE BOHN (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Texas Christian University, Art History. "Exhibition of paintings, drawings, and prints by Federico Barocci (St. Louis 2012 and National Gallery London 2013)."

DEREK BOK (1st sem), Harvard Visiting Professor, Harvard University, History. "The Challenges Facing Universities and How to Meet Them."

SISSELA BOK (1st sem), Harvard Visiting Professor, Harvard Center for Population & Development Studies, History. "Renaissance Humanism and the Tradition of Philosophical Dialogues."

DANIEL BORNSTEIN (1st sem), Robert Lehman Visiting Professor, Washington University in St. Louis, History. "Religion, Culture, and Society in Late Medieval and Renaissance Cortona."

MARTIN KEMP (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Oxford University, Art History. "Living with Leonardo: An Unreliable Memoir of the Leonardo Business."

CHRISTIANE KLAPISCH-ZUBER (1st sem), Lila Wallace - Reader's Digest Visiting Professor, École des Hautes Études en Sciences Sociales, History. "Confession, Penance, and Punishment in the European Representations of the Crucifixion, 13th-17th centuries."

KATE LOWE (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Queen Mary, University of London, History. "Black Africans in Renaissance Italy."

ANN MOYER (2nd sem), Robert Lehman Visiting Professor, University of Pennsylvania, History. "Studies of Florentine Cultural Identity in the Era of Cosimo I."

DEBORAH PARKER (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of Virginia, Literature. "Michelangelo and the Art of Letter Writing."

CHRISTINE SHAW (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Swansea University, History. "Editing and Completion of Michael Mallett's Book, *The Italian Wars*."

JOANNA WOODS-MARSDEN (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of California, Los Angeles, Art History. "Visual Rhetoric of Male Power and Female Beauty: Gendered Identity in Titian's Court Portraits."

All Research Associates are the same as for 2008-2009.

(Continued from front page)

Senior Research Fellow Eve Borsook (VIT'82-'10) took the community to visit her exhibition, *Fantasia in Convento*, which opened in November in the Cenacolo di Fuligno. Many of these exquisite objects were made by nuns with a paste that was certified as "D.P.S.M." ("Di Più Santi Martiri," that is, made from the ground-up bones of many holy martyrs). Margaret Haines (VIT'76,'87-'10) led a memorable visit to the Sacrestia delle Messe of Florence Cathedral, convincing the sacristan to show us the rarely seen medieval reliquary of the head of San Zanobi. Fellow Bianca De Divitiis guided us through the churches of her beloved Naples on a wonderful spring trip. Allen Grieco (VIT'89-'10) supervised the construction of new greenhouses from afar while serving as the De Bosis Professor of Italian Studies at Harvard in the spring semester, teaching the university's first course in the history of food.

The fourth series of Berenson Lectures was given in April by Julian Gardner (VIT'06) of Warwick University. Focused on Giotto's patrons and their social and financial standing, they also offered stunning visual analysis

of his work in Pisa, in Florence, and in the lower church at Assisi. Christoph Frommel, Director Emeritus of the Bibliotheca Hertziana in Rome, spoke on the first version of Michelangelo's *Minerva Christ* and its completion by Bernini. Dominique Thiébaud (VIT'08), Curator of Italian Paintings at the Louvre, returned to I Tatti to speak on the great Mantegna exhibition of 2008 along with her co-curator, Giovanni Agosti, while Luciano Bellosi of the University of Siena joined them to explore relations between Mantegna and the young Giovanni Bellini. James Bradburne, who has brought great vitality to the cultural life of Florence as Director of the Fondazione Palazzo Strozzi, wove a fascinating web around the inventions of the engineer and religious radical Cornelis Drebbel.

A glance at the I Tatti web site, under the heading "Calendar," gives an idea of the contribution to the academic life of the Villa made by Louis Waldman (VIT'06), going into his third year as Assistant Director for Programs. In addition he gave the annual *Lettura Vinciana in Vinci*, receiving considerable media coverage for his reassignment of Leonardo's famous Turin drawing of an

old man, in his reading not a self-portrait but rather a portrait of the artist's uncle and surrogate father, Francesco da Vinci. He and Robert Gaston (VIT'82,'08) of Melbourne organized one of the largest and most successful conferences held at I Tatti on the church of San Lorenzo studied over the *longue durée*.

A giant crane looms over the darkening skyline, as it has all year, serving the construction sites of both the Craig and Barbara Smyth Library and the Deborah Loeb Brice Loggiato. The former will be inaugurated on 16 October 2009, following a conference on the intellectual world of the Berensons, while the latter will be inaugurated in 2010. Both will stand as testaments to the generosity of Friends and Fellows, even in dramatically difficult times, not to mention the formidable fund-raising talents of Alexa Mason and everyone who worked with her.

As the fireworks begin to light up the dark, I find my thoughts wandering ahead to our eighth year in Arcadia, when so many initiatives in building, fellowships and publications will, I hope, come to fruition.

✎ Joseph Connors, Director



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