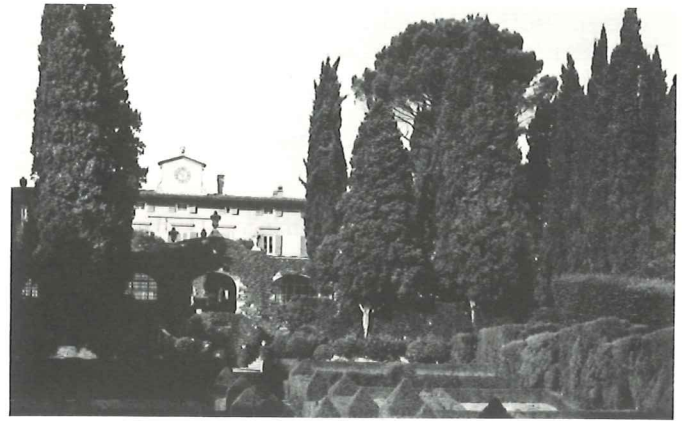


VILLA I TATTI

THE HARVARD UNIVERSITY CENTER
FOR ITALIAN RENAISSANCE STUDIES



VIA DI VINCIGLIATA 26, 50135 FLORENCE, ITALY

VOLUME 6 / MARCH 1985

President Bok to Dedicate Paul E. Geier Library Wing

With the conversion of the *casa colonica* nearing the final stages, and a completion date in sight, plans are underway for the opening this spring of the Paul E. Geier Library, a new wing of the Biblioteca Berenson. May 9, 1985 has been set as Dedication Day for this handsome, new, long-awaited addition. Members of the Geier family, friends of Mr. Geier and of I Tatti, many of whom contributed so generously to the Library campaign, will

gather in Florence for a program of speeches and festivity. The Dedication, which will be followed by a reception, will begin at 4:30 p.m. in the courtyard adjacent to the Library wing. It will be an afternoon of celebration — of the life of Paul Geier, of his devotion to I Tatti, and of the new facility that promises so well for the continuation into the future of the Harvard Center's work.

My wife and I have come to the difficult decision to leave I Tatti at the end of the present academic year, our twelfth, and return to the United States. It has been a wonderful experience for us to be part of this truly remarkable institution of learning. The place, its people, and its work mean everything to us. We leave with very great regret, yet look forward with anticipation to beginning again at home. A Search Committee, appointed by President Derek Bok and chaired by Professor Lewis Lockwood, Harvard historian of Renaissance music, has been at work. It is expected that the appointment of the next Director will be made soon and announced perhaps before this newsletter goes to press. I have

every confidence the choice will be excellent and that I Tatti will be in exceedingly good hands.

To all of I Tatti's staff — librarians, gardeners, farmers, administrative and household staff — we are most deeply grateful. Their spirit, their devotion to I Tatti and its purposes, their skills, their views, their characters and personalities as individuals, these constitute a unique good fortune and blessing of this community of scholars. Scholars of highest caliber year after year, staff to match — it is a veritable privilege to have responsibility for I Tatti. I would not have missed it for anything.

Craig Hugh Smyth
February, 1985

I Tatti Community, 1984-85

The Harvard Center at Villa I Tatti came into being as the result of the donation of Villa I Tatti to Harvard University by Bernard Berenson. Describing what he hoped the Center would become, Mr. Berenson wrote, "Nothing opens the heart and mind like free discussion between gifted maturing individuals coming together with their own national traditions and differing attitudes and approaches." Interchange is at the heart of the program at the Harvard Center. The following constitute I Tatti's community for academic year 1984-85; university affiliation, and a brief description of the topic of study, follow the name of each scholar.

Fellows

Roberto Barducci, History, University of Florence. Subject: I mercanti fiorentini e l'impresa della guerra nella Firenze del trecento. (Merchants and the waging of war in thirteenth-century Florence.)

Bruce Boucher, History of Art, University College London. Subject: The sculpture of Jacopo Sansovino.

Timothy Carter, History of Music, University of Lancaster. Subject: Music and patronage in late sixteenth-century Florence.

Christine Daffis-Felicelli, History, University of Paris-Sorbonne. Subject: Florence et les villes de Toscane: pratiques (politiques, econo-

miques, sociales et culturelles) des espaces urbains du XIII au XV siècle. (Florence and the Tuscan towns: the political, cultural and economic uses of urban space from the thirteenth to the fifteenth century.)

William Hood, History of Art, Oberlin College. Subject: Fra Angelico's frescoes at San Marco.

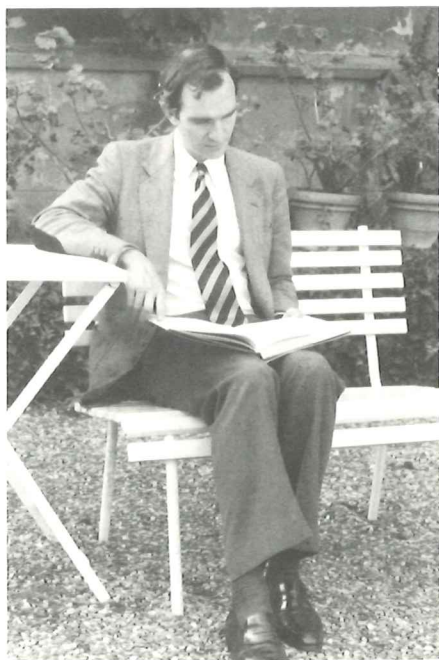
David Peterson, History, Stanford University. Subject: The Florentine Church in the fifteenth century.

Francesco Quinterio, History of Art, University of Florence. Subject: Le maestranze operanti nei cantieri fiorentini di tutto il secolo XV: schedatura sistematica del materiale edito ed inedito. (Craftsmen at work at Florentine building sites during the fifteenth century: catalogue of published and unpublished material.)

Francis Richardson, History of Art, Ohio State University. Subject: The chronology of Venetian painting, 1500-1510.

Salvatore Settis, History of Art, University of Pisa. Subject: Artists and patrons, from antiquity to the sixteenth century.

Sharon Strocchia, History, University of South Carolina. Subject: Rituals surrounding death and burial in Florence, 1350-1550; preparation of book manuscript.



A Fellow, at study, in the garden.

Lech Szczucki, Philosophy, Polish Institute of Philosophy and Sociology. Subject: Andrew Dudith-Sbardellati; preparation of monograph of his correspondence.

Mikolaj Szymanski, History of Literature, University of Warsaw. Subject: Life and work of Tommaso Aldobrandini; Renaissance manuscripts of Lucretius.

Katherine Tachau, History, Pomona College. Subject: Epistemology and optics in fourteenth-century scholastic medical and theological texts.

Visiting Scholars

Naomi Miller, History of Art, Boston University. Subject: The Library of Federigo da Montefeltro and the architecture of humanism.

Howard Saalman, History of Art, Carnegie-Mellon University. Subject: Brunelleschi, (First Semester).

Vilmos Tatnai, History of Art, Szepmuvészeti Museum, Budapest. Subject: Italian Renaissance paintings in the Christian Museum of Esztergom, (First Semester).

Associates

Edward Chaney, History, University of Pisa. Subject: The English view of Florence from the fall of the Republic to Dallington's Survey of Tuscany (1530-1605).

Margery Ganz, History, Spelman College. Subject: Ottimati Dissent and Conspiracy in Medicean Florence, 1450-1494, (Second Semester).

Research Associates

Fabio Bisogni, History of Art, Iconography, University of Siena. Subject: Corpus of thirteenth-century Siennese painting.

Eve Borsook, History of Art, Independent Scholar. Subjects: Meaning of the royal mosaics of Norman Sicily; Biography of Filippo Strozzi the Elder.

Salvatore Camporeale, History, Convent of Santa Maria Novella, Florence. Subject: La cancelleria di Carlo Marsuppini, 1444-1453. (The chancellery of Carlo Marsuppini).

Gino Corti, Paleography and History, Independent Scholar. Subject: Documentation of Siennese churches.

Laura Corti, History of Art, Scuola



Decorative detail in the garden at Villa I Tatti.

Normale Superiore, Pisa. Subject: The use of the computer for documenting the history of art.

Charles Davis, History of Art, Independent Scholar. Subject: Italian sculpture around 1550.

Marco Spallanzani, History, University of Florence. Subject: Relations between Florence and Islam during the fourteenth, fifteenth and sixteenth centuries.

The fellowship program at Villa I Tatti is supported by endowment funds, and by grants from the following: the Leopold Schepp Foundation, the Rush H. Kress Fellowship for Art History and the National Endowment for the Humanities. In December, 1984, the Trustees of The Andrew W. Mellon Foundation awarded \$100,000 in support of I Tatti fellowship stipends for a period of five years. These funds will greatly strengthen the program of scholarship which is the essence of the Harvard Center. This is the third time that the Trustees of the Mellon Foundation have provided such generous encouragement for I Tatti's fellowship program. Among the Harvard Center's foremost supporters in the early days, the Mellon Foundation provided an initial grant of \$1,000,000 in 1974, plus a grant of \$1,500,000 that had to be matched, thereby creating impetus for I Tatti's new endowment drive. For such historic commitment to the fellowship program, and to the long-term stability of the institution itself, I Tatti is grateful.

New Director Appointed

The next Director of the Harvard Center at Villa I Tatti will be Louise George Clubb, Professor of Italian and Comparative Literature at the University of California, Berkeley. She will begin at I Tatti this coming academic year, 1985-86, accompanied by her husband, William Graham Clubb, retired Professor of French and Comparative Literature at the University of California, Berkeley.

Louise Clubb graduated from George Washington University and took her doctor's degree in comparative literature at Columbia University. She has been teaching at Berkeley since 1964 and was director of the University of California's Center of Studies in Padua from 1980 to 1982, gaining thereby experience of administrative problems in Italy.

Professor Clubb is the author of the books *Giambattista Della Porta, Dramatist*, published by the Princeton Press in 1965, and *Italian Plays (1500-1700) in the Folger Library: A Bibliography with Introduction*, published by Olschki in Florence in

1968, as well as many articles on Italian and English literature. Her awards include a John Simon Guggenheim Foundation Fellowship, an American Council of Learned Societies Fellowship, and a Folger Shakespeare Library Fellowship. At the University of California she has served on the President's Search Committee for the Chancellor of the University of California, Berkeley, the Chancellor's Committee on Honors, the President's Special Committee on the Laboratories at Los Alamos and Livermore and on the Search Committee for Director of the Los Alamos Scientific Laboratory as well as the University's Statewide Budget Committee and Academic Senate Committee on Budget and Interdepartmental Relations, of which she has been Chairman.

The Harvard University Center for Italian Renaissance Studies will have at its helm a remarkably well-qualified scholar. It is a most fortunate appointment, one with which all concerned are delighted.

March, 1985

Symposia & Convegni

I Tatti's role as a favored meeting place of Renaissance scholars from many lands is reinforced periodically by its *convegni*, or conferences. Focused on particular aspects of Renaissance studies, the *convegni* draw scholars from many disciplines and nations to Florence. Many former Fellows return, particularly I Tatti's Italian alumni, many of whom serve on the faculties of Italy's leading universities. Increasingly, Italian scholars, from Florence and elsewhere, are participating in I Tatti's symposia, seminars and conferences.

Part II of the *Seminar on Florence and Milan: Comparisons and Relations* (Part I was held at I Tatti in September, 1982) continued the series of *convegni* on comparisons and relations between Florence and other city states of Renaissance Italy. Beginning on September 5, 1984, and continuing for three days, scholars delivered a series of papers followed by statements from the interlocutors. Open discussion followed the papers in each session, with participation of the approximately 50 scholars who attended.

Part II of the Florence-Milan *convegno* was organized, as was Part I, by Sergio Bertelli (a former I Tatti Fellow now Professor of history at the University of Florence), by Giorgio Chittolini (former Fellow, now Professor at the University of Milan), by Nicolai Rubinstein (member of I Tatti's Academic Advisory Committee now retired from his professorship at the University of London), and by I Tatti's Director, Craig Hugh Smyth.

While Part II continued the themes of Part I of the Florence-Milan *convegno*, its scope was broader and its subject matter considerably more comprehensive. The half-day sessions were organized as follows: Church and Religious Life (Chairman: Nicolai Rubinstein); Charity, Confraternities and Hospitals (Chairman: Sergio Bertelli); Labor and Economic Life (Chairman: Antonio Rotondò); Urbanism (Chairman: Craig Hugh Smyth); Diplomacy (Chairman: Giorgio Chittolini); and Music, Festivals and Ceremonies (Chairman: Eve Borsook). Within this framework, speakers presented papers on such



Professor Smyth and Nicolai Rubinstein (left) during the Florence-Milan convegno at I Tatti, September, 1984.

untraditional topics as "Something for Everyone: Christmas at the Court of Milan," "Female Piety and Anorexia in Renaissance Tuscany and Lombardy," "The Banker Statesman and the Condottiere Prince: Cosimo de' Medici and Francesco Sforza, 1450-1464."

The key figure in co-ordinating the plans for this *convegno* and in overseeing all the details during the three days it took place was Dr. Fiorella Superbi, Co-ordinator of Academic Affairs and Curator of the Collections and Archives at Villa I Tatti. As her title indicates, her responsibilities at I Tatti are great. Daughter of Commendatore Geremia Gioffredi, Estate Manager of I Tatti in Bernard Berenson's time and in Harvard's, she was born at I Tatti and began working there in the Fototeca while Mr. Berenson was alive — at first part time while completing her studies at the University of Florence and afterwards full time. Her responsibilities have grown to include curatorship of I Tatti's art and archives and co-ordinator of its academic activities, including preparation for its conferences, seminars and lectures and its publications, one of which is now being readied on Florence-Milan, Parts I and II. Dr. Superbi describes the subject matter of this 1984 conference as a "more modern way of considering the relationship between these two cities. No one has dealt with this material in such seminar form before."

Daily coffee and tea breaks for all participants in the *convegno*, and lunch, provided opportunities for the spirited

interdisciplinary exchange that is so much a part of scholarship at the Harvard Center.

Later in September, Villa I Tatti acted as one of the host institutions for an international conference in Pisa organized by the Scuola Normale Superiore and the J. Paul Getty Trust on the subject of *Automatic Processing of Art History Data and Documents, The Second International Conference*. This, too, was part of a series of conferences, the first of which was held in Pisa in 1978 as an outgrowth of a pilot project undertaken five years earlier by the Harvard Center which investigated the potential of the computer in cataloguing works of art. Funding for the pilot project had come from the Samuel H. Kress Foundation and IBM. This initial study, carried on by Research Associate Fabio Bisogni with the help of IBM and considered visionary at the time, created a computerized system for making data bases concerning works of art. This system has been taken over by the government of Italy for inventorying the national patrimony, by the Scuola Normale Superiore in Pisa for work on the documentation of the Medici, and by the University of Siena for making a corpus of Sienese painting.

The 1984 Pisa conference was called "to examine nine areas of computer application in the History of Art." The following topics were addressed: Lexicons, Thesauri, Biography, General Catalogues, Special Catalogues, Bibliography, Documents and Sources, Integration, Iconography.



Ducia Sebastiani and Caroline Elam, former Fellow, in the Fototeca, at the convegno.

Laura Corti, who worked on I Tatti's pilot project and has long been one of the I Tatti community, was a member of the Organizing Committee of the Pisa conference and, together with Marilyn Schmitt of the Getty Trust, was responsible for detailed preparation for the conference. She edited a preliminary publication for the conference, a book entitled "*Census: Computerization in the History of Art*", Volume I, published by the Scuola Normale Superiore and the J. Paul Getty Trust.

The aims of the conference were several: to make known present-day projects in which the computer is being used for processing data and documents in the history of art throughout the world; to show "the value and impact of automated information for the scholarly community;" and to point the way toward making available world-wide access to data bases and toward world-wide communication between them.

For each subject, the Chairperson presented a paper. Panelists followed with comments drawn from their particular area of expertise; the discussion was then open to the audience. Publication of the papers delivered during these three days of sessions will follow. Papers submitted, but not close enough to the main themes of the conference, were published beforehand in two volumes and were available at the conference. Insights from both groups of papers and from ensuing discussions will affect for years to come the application of computer technology to the organization of art data and the accessibility of this data.



Vittorio Raspini, longtime houseman at the Villa, painted this series of portraits of the construction workers at I Tatti in 1984.

Lectures, Talks and a Concert

Five o'clock on Thursday afternoons often finds the Director, Fellows and Associates, plus scholars from Florence and nearby institutions, gathered in the Biblioteca Grande for the round-table discussions, talks, and lectures that have become so much a part of life at Villa I Tatti. Although not an obligatory part of accepting an I Tatti fellowship, most Fellows at some point in the academic year present informal talks to their colleagues — as do most others working at the Center. The discussion that follows, lasting longer on occasion than the talk itself, frequently offers insights from other disciplines in Renaissance studies. Sources are exchanged and expanded, methods debated.

In addition to talks presented by members of I Tatti's own community, guest scholars are also invited by the Director to give lectures at the Center. Former Fellows return to speak, also scholars visiting in Florence for a short period.

During academic year 1983-84, the following talks were given; they are listed in chronological order, beginning in September, 1983 and running through mid-June, 1984. Where the speaker comes from outside the I Tatti community, his name is followed by his institutional affiliation.

—Peter Meller, University of California, Santa Barbara. *Pictor Originum Florentinarum; Ritratti di Don Vincenzo Borghini: una Vittorietta di Michelangelo e la "Primavera."*

—Jeffrey Ruda. Two panels of the Incarnation of the Virgin by Fra Filippo Lippi.

—Maury Feld. *A Theory of the Early Italian Printing Firm.*

—Anne Jacobson Schutte, Lawrence University. *Spiritual Counsel and Social Control; Printed Italian Vernacular Confessional Manuals Before the Counter Reformation.*

—William J. Bouwsma, University of California, Berkeley. *Theology as Historical Artifact: The Case of Calvin.*

—Fabio Bisogni. *Iconografia dei predicatori dell'Osservanza nella pittura dell'Italia del Nord fino agli inizi del Cinquecento.*



I Tatti farmers, Angiolino Papi, Ulivo Papi, Alfredo Papi and Luigi Brandi, at San Martino a Mensola, October, 1984.

A Berenson Anniversary

A mass in the parish church of San Martino a Mensola on October 12, 1984 marked the 25th anniversary of Bernard Berenson's death. Attended by Professor and Mrs. Smyth, I Tatti staff and Fellows, it was conducted by Monsignor Raspini, who came to the church during Mr. Berenson's lifetime and attended him at this death.

Also fitting in this anniversary year, repairs were undertaken in the chapel inside I Tatti's upper gate, where Bernard and Mary Berenson were married in 1900 and subsequently buried. The tile roof was replaced, exterior and interior stucco restored; funds

were provided by The Association for Villa I Tatti, the New York-based group whose members make annual contributions to I Tatti's general funds. This little chapel is now fit again to receive visitors. Its simple graves read:

MARY WHITALL BERENSON
NATA A PHILADELPHIA
14 • II • 1864

MORTA AI TATTI 23 • III • 1945
and

BERNARD BERENSON
NATO A BVTRIMANSI LITVANIA
26 • VI • 1865
MORTO AI TATTI 6 • X • 1959

—Salvatore Camporeale. *Poggio Bracciolini versus Lorenzo Valla: Orationes in Vallam.*

—Dale V. Kent, La Trobe University. *Sociability in Renaissance Florence: Where, With Whom, and Why Did People Meet?*

—Anne Markham Schulz. *Bartolomeo Bergamasco and Venetian Sculpture of the 1520's.*

—Konrad Oberhuber, Harvard University. *Giovan Francesco Penni: Problems.*

—Silvia Grassi, University of Perugia. *Una Proprietà Disegnata: il*

"Cabrea de tutti li terreni del venerabile hospitale de la misericordia" di Perugia.

—Piotr Salwa. *Il Novelliere di Ser-cambi tra il comico e la serietà.*

—Charles Davis. *L'antico nel linguaggio figurativo di Jacopo Sansovino.*

—Gordon Moran and Michael Mal-lory, Brooklyn College. *The Painted Castle Cycle in the Siena Palazzo Pubblico: Attributions, Identifications, and Some Recently Found Documenta-tion.*

Continued on page 6

Continued from page 5

—Anthony Molho, Brown University and the University of Florence. *The Monte delle fanciulle in Florence: An Analysis of Investors, 1425 -mid 16th Century.*

—Arthur Field. *Ideology and Allegory at the Founding of the Platonic Academy in Florence, 1462.*

—Claudia Lazzaro. *Una Terza Natura: A Reconsideration of the Renaissance Garden.*

—Guido Vannini, University of Florence. *L'antico vescovado di Pis-*

toia: un'esperienza di scavo e la costruzione di un documento archeologico.

—Sergio Bertelli, and Elisa Acanfora, Giulia Calvi, Franco Cardini, Giuliana Chesne Dauphiné Griffo, Marcello Fantoni, Ileana Florescu, Elvi Garbero Zorzi. *Presentation of the First Volume of "Laboratorio di Storia", dedicated to L'etichetta.*

—Anna Galletti. *Lo specchio del desiderio: Gerusalemme nella città medievale italiana.*

—Stanley Boorman. *Music Printing in the Early Sixteenth Century: Con-*

nections between Market and Repertoire.

—Amy Neff. *Children in Calvary in Early Italian painting.*

Thursday, April 12th, at 6 p.m., the sound of music replaced scholarly discourse. Professor and Mrs. Smyth invited Fellows, Associates and friends of the Harvard Center to a concert at Villa I Tatti by pianist Wendell Nelson and cellist Geoffrey Rutkowski, both music professors at the University of California. A reception immediately following honored the artists.

Visitors

Visitors to the Harvard Center are numerous and distinguished. For former members of the I Tatti academic community — and there are more every year — I Tatti is their library and point of reference — if not their home — in Florence. Life at I Tatti is constantly enriched by the visits of its ex-Fellows and by Renaissance scholars from all over the world.

Among those recently welcomed to I Tatti were: Sir Geoffrey Agnew, Agnew Galleries, London; James Beck, Columbia University, former Fellow; Professor Malcolm Campbell, University of Pennsylvania, former Fellow; Pomeroy Day, Wadsworth Atheneum, and Mrs. Day; Professor Kathleen Falvey, University of Hawaii at Manoa, former Fellow; Sheila Gilmore, who helped preside over I Tatti for nine years as the wife of Myron Gilmore, the Director from 1964 to 1973; Hamish Hamilton, publisher, London; Janet Cox Rearick Hitchcock, City University of New York, former Fellow; Jana Hlaváčková, National Gallery, Prague; Isabel Hyman, New York University, former Fellow; Professor Francis W. Kent, Monash University, former Fellow; Professor Lauro Martines, University of California, Los Angeles, former Fellow; Miss Agnes Mongan, Curator Emeritus, The Fogg Museum, and a member of the Villa I Tatti Council; Yukitsugu Otsuki, Gakushuin University, Tokyo; Professor Charles Trinkaus, University of Michigan, former Visiting Professor; Dr. Pauline



"Madonna and Child," by Gentile da Fabriano, purchased by Mr. Berenson in Rome at the beginning of this century, appears in Keith Christianson's book, *Gentile da Fabriano*, published in 1982 by the Cornell University Press.

Watts Trinkaus, University of Michigan, former Fellow.

Groups from the following organizations were among those granted tours of the collections, the Villa, and gardens: Istituto Orientale, Naples; Williams College; Istituto Longhi, Florence; Friends of the Missouri Botanical Gardens; The Smithsonian Institution Associates; The University of Pennsylvania; The University of Virginia; The University of Groningen, Holland; The Bechtel Corpora-

tion; Los Angeles County Museum; Syracuse University; Friends of the Corcoran Gallery, Washington, D.C.; New York University, The Board of Trustees.

In an effort to clarify the procedures, as applied to the countless persons unknown to the Harvard Center who request tours, the following visitors' policy has been drafted; copies are available, upon request, from the New York Office of Villa I Tatti.

Visitors' Policy

The Harvard University Center for Italian Renaissance Studies at Villa I Tatti is open on request to scholars, students, Harvard Alumni, persons with ties to Harvard, and persons with a special interest in Renaissance studies. For reasons of security, it is not open to the public at large. Because it is a research institute devoted to purposes of study, and because its spaces are small and its staff limited, it can accommodate no more than eight people in a group. Groups are welcomed on Thursday afternoons at three o'clock. (The Villa is closed in August.)

Persons or groups wishing to visit

the Villa should write three or four weeks in advance to:

The Secretary
Villa I Tatti
Via di Vincigliata 26
50135 Florence, Italy

and include a letter of introduction either from someone known to the Harvard Center, or from an established cultural institution. Names and addresses of all prospective visitors in the party should be included, plus, if possible, a Florentine address and telephone number.

Every effort is made to accommodate such requests.

IN MEMORIAM

It is with the greatest regret that I Tatti records the death of Rensselaer W. Lee in December, 1984, Professor Emeritus of the Department of Art and Archaeology at Princeton University and for a long time its Chairman. A devoted friend of the Harvard Center, Professor Lee visited the Villa just two months before he died, in the company of his wife Stella and their daughters. He and Mrs. Lee were guests of the Berensons at I Tatti in 1929 and had been frequent visitors thereafter, in Berenson's time and in Harvard's. Twice in recent years, the Lees stayed for a month or two in apartments of I Tatti's Villino and San Martino, while Professor Lee served as a guest scholar of the Harvard Center.

Principally concerned with artistic theory in the Renaissance and Baroque periods and author of the study "Ut

Pictura Poesis," a landmark among art historical contributions of this century, Professor Lee was a most helpful, much admired, indeed much loved, mentor of I Tatti Fellows whenever he was here. Latin literature and English literature were among his great interests, his hobbies; he knew by heart innumerable lines from classic poetry in both languages and could always call upon an apt passage to make a point or catch the essence of a situation. In the last view we had of him at I Tatti, he was conversing with Mason Hammond, emeritus professor of classics at Harvard, in Latin, while they waited patiently for a member of the staff who had asked to take their picture. I Tatti has lost, one can well say, a life member of its community of scholars. He is missed here profoundly.

I Tatti Publications

Current Titles:

Neighbours and Neighbourhood in Renaissance Florence: The District of the Red Lion in the Fifteenth Century, by D.V. and F.W. Kent. J.J. Augustin Publisher, Locust Valley, New York, 1982.

Studies on Machiavelli, edited by Myron P. Gilmore. Casa Editrice Sansoni, Florence, 1972.

Essays Presented to Myron P. Gilmore, edited by Sergio Bertelli and Gloria Ramakus. La Nuova Italia Editrice, Florence, 1978, 2 Vols.

Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey. J. J. Augustin Publisher, Locust Valley, New York, 1977.

Masaccio: The Documents, by James Beck with the collaboration of Gino Corti. J.J. Augustin Publisher, Locust Valley, New York, 1978.

Florence and Venice: Comparisons and Relations. Acts of two Conferences at Villa I Tatti, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth. La Nuova Italia Editrice, Florence, 1979-80, 2 Volumes.

Forthcoming Titles:

Florence and Milan: Comparisons and Relations, in 2 volumes.

Acts of the Pirro Ligorio Seminar.

Studies on Italian Mural Technique in the Renaissance, in 2 volumes.

The Parte Guelfa, Donatello and Brunelleschi, by Diane Zervas.

A Catalogue of Bernard Berenson's Oriental Collection at Villa I Tatti, by Laurance Roberts.

Please address inquiries to:

The Publications Secretary
Villa I Tatti
Via di Vincigliata 26
50135 Florence, Italy

Orders should be placed directly with the publisher.

In addition to the monographs published in the I Tatti series, The Harvard Center is preparing for publication the first issue of a new journal, *I Tatti Studies: Essays in the Renaissance*, due to come out in the summer of 1985. The journal will be devoted to

essays (normally of 7,000 to 10,000 words) on all those aspects of the Italian Renaissance that the Center itself aims to explore. Contributions are not limited to members or former members of the *I Tatti* community, nor are the languages of items submitted for publication limited to English or Italian. The Editors, Salvatore Camporeale, Caroline Elam and F.W. Kent, plan that the journal will appear annually.

For technical details, address:

The Editors, *I Tatti Studies*
Via di Vincigliata 26
50135 Florence, Italy



Transportation at the Harvard Center, before (right) and after.

I Tatti Newsbriefs

— The Budget Office at the Harvard Center entered the computer age last June with the acquisition of a Digital Rainbow personal computer, a gift from Harvard University. Its mysteries unraveled and its role defined by Alexa Mason, Assistant Administrator, and Giorgio Superbi, Financial Administrator, it has vastly simplified budgetary tasks at the Center. Its word processor, available to the administrative staff, is the envy of many a Fellow. It is hoped and expected that it will not be long before *I Tatti* can offer the use of a word processor to any Fellow who needs one for his work at the Villa.

— After many years of faithful service, first to Mr. Berenson, and later to three Directors of the Harvard Center, the little 1958 Fiat 1100 which wound its way regularly up and down the hill, back and forth to Florence, has been retired. It has been replaced, though hardly duplicated in charm, by the Fiat 900 Panorama, acquired in October of 1984.

— The Biblioteca Berenson received the services of four volunteers who generously gave of their time and energy in the past several months. They are Marina Boni, Philippa Feigen, Jessica Knight and Louise Wales. Their work in the Library was helpful and much appreciated. *I Tatti* welcomes such volunteers, and, in turn,

volunteers can learn much from the experience of being in daily touch with a library of such variety and depth.

— As always, staff changes have been fortuitously few. *Heidi Boardman*, Administrative Assistant, left the Harvard Center in May of 1984 to take up the post of Administrator at Georgetown University's Center in Fiesole. She is missed not only by the administrative staff, but also by the gardeners; one of her many areas of responsibility and particular interest was the garden at Villa *I Tatti*. *Patrizia Carella* came to the Harvard Center in July; she brings to the position of Secretary and Reception mastery of several languages. *Gianluca Rossi* joined the gardening staff in October. Having just completed two years of formal study of agriculture and gardening at the Istituto Professionale di Stato per L'Agricoltura at the Cascine in Florence, he will supplement the talents and strengths of *I Tatti's* gardeners, who are not only responsible for the well-kept gardens, lawns and perfectly trimmed foliage at the Villa, but help sometimes on the land, espe-



cially with the annual olive and grape harvests.

— The weatherman delivered a harsh surprise this winter in the form of a record low temperature of 23 below zero centigrade, breaking the previous record low of 15 below zero, in the year 1856; damage to the olive trees, shrubbery and other foliage has yet to be finally assessed.



News From The Library

The scholarly studies undertaken by Fellows and Associates at Villa I Tatti would not be possible without the Library, described by Bernard Berenson, its founder, as the only achievement of his career that gave him complete satisfaction. However, a library is never finished. At the time of Mr. Berenson's death, the Biblioteca Berenson contained around 50,000 volumes. At present, its holdings have grown to some 103,000 volumes. A study is now being made by I Tatti Librarians Anna Terni, Amanda George and Beverley Goodwin to determine how these holdings will be redistributed, once the Paul E. Geier wing is ready to accept its share. The mammoth task of expanding into the Paul E. Geier wing will begin this spring.

The periodical collection, which has spilled into temporary shelving in the present Library, will be the first to move into the new facility. Growing monthly — 370 periodicals are now

subscribed to — it will be relocated in stacks adjacent to the new Periodical Reading Room. Rare books will also be quickly moved, to a specially constructed room with proper security and climate control. Gradually thereafter, it is likely that the sections of the Biblioteca Berenson dealing with history and literature will be moved into the new wing. The collection of art books will remain in the present building, as will the bulk of the reference collection.

Thanks to the generosity of the Friends of the Biblioteca Berenson, who responded to an appeal in these pages a year ago, the Library was able to add the following major items to its collection in 1983-84:

—*Lexicon für Theologie und Kirche*, published in Freiburg, 1957-67. 10 volumes.

—*Dictionnaire de Spiritualité*, published in Paris, 1937-82. 11 volumes.

—*Alberti Index*, published in Munich, 1975. 4 volumes.

—*Index Iconologicus*, published by the Microfilming Corporation of America in Sanford, North Carolina, 1980. 433 microfiches.

Appeal to Friends of the Biblioteca Berenson

This year's special library acquisition appeal is directed toward the purchase of the catalogue of the Biblioteca Hertziana (Max Planck Institut), now being published by Dr. Ludwig Reichert Verlag in Wiesbaden. This reference work acquaints scholars with the rich and vast resources of this 150,000-volume library in Rome, one of the greatest research libraries in Italy. As described in the prospectus, the "main emphasis lies on the international literature on the art and culture of Italy from early Christian times up to the present time. The horizon of the library is not determined by the political frontiers of Italy but by the radius of influence on art of the northern and mediterranean countries."

The publication is divided into three sections: the systematic shelf list, 16 volumes; the alphabetical

catalogue, 32 volumes; the analytical catalogue, seven volumes. Eight volumes, priced at 480 DM each (or about \$175 U.S.) will be published annually, starting in 1985. This is destined to be a major acquisition for I Tatti's Library, one that will greatly increase the accessibility of the resources of another major Italian library. Anna Terni, head of the Biblioteca Berenson, says that it will be particularly useful to Fellows and Associates whose research time in Italy is limited.

The goal this year is to purchase the first eight volumes, which will require approximately \$1,400. Contributions are tax-deductible and may be sent to the New York address on this newsletter or directly to Villa I Tatti. Checks should be made payable to "Special Library Acquisition Fund, Villa I Tatti."

—*A Microfilm Corpus of the Indexes to Printed Catalogues of Latin Manuscripts Before 1600 A.D.*, by F.E. Cranz, published in New London, Conn., 1982. Text and 39 reels of microfilm.

Each of these acquisitions is in effect a basic reference work, essential to maintaining, indeed improving, the comprehensive and current quality of the collection. All of the titles are fairly recent, and published at a price prohibitive to the Library's modest acquisition budget. Only the contributions of the Friends make such acquisitions possible. The shelves of the Biblioteca Berenson are also enriched regularly by gifts of books from individuals; for these, also, I Tatti is thankful.



News From The Morrill Music Library

The Elizabeth and F. Gordon Morrill Music Library, installed separately in its own quarters upstairs at the Biblioteca Berenson, and looked after by its own Librarian, Dr. Kathryn Bosi, has been described by many scholars as the finest collection of Renaissance musicological materials in Italy. Established in 1968 by Mr. and Mrs. F. Gordon Morrill, its collection is maintained and nurtured thanks to them. They are frequent visitors to I Tatti and to the Library that bears their name, and Mr. Morrill is a member of the I Tatti Council.

In addition to the continuous process of adding to the collection, the Morrill Library has recently expanded into the area of microfilm. A gift from Dr. Armen Carapetyan, Director of the American Institute of Musicology, of a large collection of microfilms of medieval and Renaissance music manuscripts, initiated this expansion. Beginning two years ago, microfilms of early printed music from 1501 to 1550 have been acquired from the Isham Library at Harvard, adding some 300 titles to the collection. Each year, as finances allow, the program of acquisition will be systematically

and chronologically followed, in five or ten-year increments until the microfilm collection is brought through the Renaissance up to the year 1630. This expansion of the collection, conceived and sponsored by Mr. and Mrs. Morrill, immensely complements the comprehensiveness of the collection.

Among the many visitors who made use of the resources of the Morrill Music Library during the academic year 1983-4 were: Professor Don Giulio Cattin, University of Padua; Dr. James Chater, University of Victoria, British Columbia; Dr. Iain Fenlon, King's College, Cambridge; Professor Alberto Gallo, University of Bologna; Professor Sven Hansell, University of Iowa; Professor Wiley Hitchcock, City University of New York; Professor Warren Kirkendale, University of Regensburg; Dr. Jerome Roche, Durham University; Professor John Steele, University of Otago; Dr. Frederick Sternfeld, Oxford University; Dr. John Whenham, Birmingham University; Professor Agostino Ziino, University of Naples.



I Tatti gardeners at the end of a morning's work.

I Tatti Community, 1983-84

Although the Director, Professor Smyth, was on leave during the first semester and in residence at the Institute for Advanced Study at Princeton, I Tatti's program flourished under the guidance of Acting Director Gene Brucker. Professor Brucker, a prominent historian of the Italian Renaissance, came to the Harvard Center from the University of California at Berkeley, where he is Chairman of the Department of History. He and his wife Marion Brucker made a contribution to the I Tatti community that was much appreciated by Fellows and staff alike.

There follows a list of the I Tatti community for academic year 1983-84; the general area of research, and most recent affiliation, follows each name.

Fellows

Stanley Boorman, History of Music, New York University.

Howard Burns, History of Art, The Courtauld Institute.

Maury Feld, History, Harvard University, (First Semester).

Arthur Field, History, University of Notre Dame.

Anna Galletti, History, University of Perugia.

Edward Goldberg, History of Art, Harvard University.

Claudia Lazzaro, History of Art, Cornell University.

Amy Neff, History of Art, University of Tennessee.

Nerida Newbiggin, History of Literature, University of Sydney, (Second Semester).

Jeffrey Ruda, History of Art, University of California, Davis.

Piotr Salwa, History of Literature, University of Warsaw.

Marco Santagata, History of Literature, University of Pisa.

Alfredo Stussi, History of Literature, University of Pisa.

Andras Szilagyi, History of Art, Budapest Museum of Applied Arts, (First Semester).

Timothy Wilson, History of Art, The British Museum, (Second Semester).

Associates

John Henderson, History, European University Institute, (Second Semester).

Anne Markham Schulz, History of Art, Brown University.

Research Associates

Fabio Bisogni, History of Art, University of Siena.

Eve Borsook, History of Art, Independent Scholar.

Salvatore Camporeale, History, Convent of Santa Maria Novella, Florence.

Gino Corti, Paleography and History, Independent Scholar.

Charles Davis, History of Art, Independent Scholar.

Marco Spallanzani, History, University of Florence.

Leonetto Tintori, Conservation and Art History, Restoration Laboratory, Soprintendenza, Florence.

Villa I Tatti, New York

The Villa I Tatti Council issued the following statement in New York, in November of 1984:

It is with regret that the I Tatti Council has accepted the resignation of its Chairman, Dr. Edmund P. Pillsbury. A key figure, with Villa I Tatti's Director, Craig Hugh Smyth, in founding and organizing the Council five years ago, Dr. Pillsbury led the Council to a position of great strength and importance to the Harvard Center at Villa I Tatti. Twice a Fellow there, the former Director of the Yale Center of British Art and present Director of the Kimbell Art Museum in Fort Worth, Texas, Dr. Pillsbury was uniquely suited to this role. The Council was immensely fortunate to have his leadership during its formative years and is most gratified that he remains an active member.

At the unanimous request of the Council, Mr. Melvin R. Seiden has agreed to accept the Chairmanship. As a charter member of the Council, Mr. Seiden has been closely involved since 1979 in its activities on behalf of the Harvard Center. Most recently he chaired, with Agnes Mongan, the superbly successful Paul E. Geier Library Campaign. Initiated by the Council on the suggestion of Mr. Seiden and Miss Mongan, this campaign raised

over one million dollars to create and endow much needed additional library space for the Biblioteca Berenson and, at the same time, to honor the memory of a much-loved friend of I Tatti and former Council member, Paul E. Geier, AB 1936.

Mr. Seiden, AB 1952, brings to his new post years of experience as a devoted alumnus; he currently sits on Harvard's Visiting Committees for the University Library, Art Museums, and University Resources. An international investment banker, he will direct the Council of Villa I Tatti from New York City.

The Council welcomes not only a new Chairman but also two new members: Mrs. Deborah Brice, of London, England, a former New Yorker and member of The International Council of the Museum of Modern Art and the Board of Directors of Churchill College, Cambridge; and Mrs. Susan Mainwaring Roberts, former New York Administrator for Villa I Tatti. The Council's work for the Harvard Center will be greatly strengthened by the experience and talents of these new members. Meanwhile, Mrs. Anne Coffin has replaced Susan Mainwaring Roberts in I Tatti's New York office. She has been appointed New York Representative of Villa I Tatti and Chairman of The Association for Villa I Tatti, working under the Director and in close relation with the I Tatti Council and its Chairman, Mr. Seiden.

A spring event brought together Council members and members of The Association for Villa I Tatti. On Tuesday, April 24th, Director Craig Hugh Smyth and Henry A. Millon, Dean of the National Gallery's Center for Advanced Study in the Visual Arts, presented an illustrated talk on the subject of their joint research at St. Peter's in Rome. Entitled "Michelangelo and St. Peter's: The Role of Pirro Ligorio," it drew many friends of I Tatti from the New York environs — academic and otherwise — to The Harvard Club for the presentation and the reception that followed. Such events take place periodically in New York, providing the opportunity for people recently or long associated with I Tatti to meet each other, to talk with the Director, and to keep abreast of developments at the Harvard Center.

Villa I Tatti Council

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H.H. Thyssen-Bornemisza, *Honorary*
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Gerard Piel
Edmund P. Pillsbury
James E. Robison
James H. Semans
Mary D.B.T. Semans
Lila Tyng
Edwin L. Weisl, Jr.

Staff Directory, Villa I Tatti, 1984-85

Professor Craig Hugh Smyth, *Director*.
Susan Arcamone, *Assistant Photographer Librarian, Docent*.
Kathryn Bosi, *Associate Librarian for The Morrill Music Library*.
Patrizia Carella, *Reception, Secretary*.
Nelda Ferace, *Assistant Director for Administration*.
Carlotta Fonzi, *Secretary*.
Amanda George, *Associate Librarian*.
Geremia Gioffredi, *Consultant, Estate Manager Emeritus*.
Beverley Goodwin, *Assistant Librarian*.
Claudia Jacova, *Reception, Secretary*.
Alta Macadam, *Project Manager for Getty Photo Project*.
Alexa Mason, *Assistant Administrator, Secretary to the Director*.
Fiorella Superbi, *Co-ordinator of Academic Affairs; Curator of Collections and Archives*.
Giorgio Superbi, *Financial Administrator*.
Anna Terni, *Librarian*.
Anne Coffin, *New York Representative; Newsletter Editor*.



Chinese stone altar, 570 A.D., from Bernard Berenson's Oriental collection at Villa I Tatti.

I Tatti Advisory Committee, 1984-85

Craig Hugh Smyth, *Chairman. Villa I Tatti.*
Walter Kaiser, *Deputy Chairman. Department of Comparative Literature, Harvard University.*

James S. Ackerman, *Department of Fine Arts, Harvard University.*

Gene Brucker, *Department of History, University of California, Berkeley.*

Salvatore Camporeale, *Convent of Santa Maria Novella, Florence, and Villa I Tatti.*

Dante Della Terza, *Department of Romance Languages and Literatures, Harvard University.*

Y.T. Feng, *Harvard College Library.*

John Freccero, *Department of French and Italian, Stanford University.*

Sydney Freedberg, *National Gallery of Art, Washington, D.C.*

Cecil Grayson, *Department of Romance Languages, Oxford University.*

James Haar, *Department of Music, University of North Carolina.*

David Herlihy, *Department of History, Harvard University.*

Lewis Lockwood, *Department of Music, Harvard University.*

Maureen Fennell Mazzaoui, *Department of History, University of Wisconsin-Madison.*

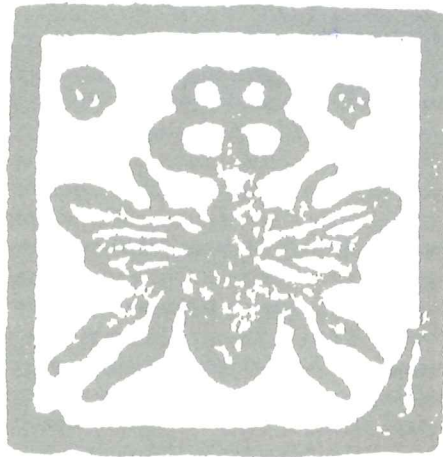
Agnes Mongan, *formerly Fogg Museum of Art, Harvard University.*

John O'Malley, *Weston School of Theology.*

Nino Pirrotta, *Emeritus, Department of Music, University of Rome.*

Nicolai Rubinstein, *Emeritus, Department of History, University of London.*

Ronald Witt, *Department of History, Duke University.*



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