

VILLA I TATTI

THE HARVARD UNIVERSITY CENTER
FOR ITALIAN RENAISSANCE STUDIES



VIA DI VINCIGLIATA 26, 50135 FLORENCE, ITALY

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I Tatti Council Launches a New Fund

At a meeting in New York in December, 1985, the Villa I Tatti Council, led by its Chairman Melvin R. Seiden, announced a one-million dollar goal for the first phase of its

newly initiated Preservation Fund — a fund created to address the immediate and long-term maintenance needs of Villa I Tatti. A professional survey undertaken earlier in the fall had itemized \$370,000 in “urgently needed work,” with an additional list of \$740,000 worth of necessary repairs. Work in this first category could be

postponed only at great risk to the actual structures of the various buildings on I Tatti property, together designated a national landmark by the Italian government. The second list included many items, particularly in the electrical department, that would sooner rather than later become most urgently needed if they did not receive attention.

Heretofore, with other needs necessarily taking financial priority, maintenance had had to be dealt with on an *ad hoc* basis. The extent of deterioration at present however requires a more comprehensive approach. The work can wait no longer. Once again, as it did in 1982 in initiating the expansion of library facilities into the Paul E. Geier wing, the Villa I Tatti Council has taken the lead in identifying and meeting the most pressing of current needs at the Harvard Center.

The success of the Villa I Tatti Preservation Fund is vital to continuing the leading role the Harvard Center plays in the world of humanistic studies today. Without sound walls, roofs and wiring, I Tatti's research program could not thrive, the future of its library and fototeca would be insecure, Mr. Berenson's art collection would be in danger. As we go to press, nearly \$100,000 has been contributed to the Preservation Fund, and work has begun on certain particularly critical projects. Donations are tax-deductible and may be addressed to Villa I Tatti Preservation Fund, % Anne Coffin at the New York address on this newsletter.

Letter from Florence

... “Last month, we held a day-long seminar on Michelangelo's painting technique. Papers by restorers of the Sistine Chapel frescoes, by a restorer of the Florentine panel (the Tondo Doni) of the Holy Family and by the art historian, Michael Hirst (Fellow 1969-70), were discussed before and with a very large audience. Craig Hugh Smyth returned to I Tatti to participate. Chemistry, history, architecture and the writing of sonnets were all relevant to the discoveries made that day. The Harvard-appointed Fellows in attendance observed appreciatively that such interdisciplinary investigations of the Renaissance were not to be met with in their home institutions across the country and the world. One of the well-known Italian art historians who followed the discussion that day told me later that, moreover, even in Italy only I Tatti could have provided the forum for

such a serious non-partisan scholarly exchange. Differently sponsored, a conference on this topic might have become a political event or a programmatic vindication of some particular school of thought or doctrine.

That tradition of a place where minds meet freely and where the very environment brings them together and offers them food for thought is what attracted me irresistibly to I Tatti. Bernard Berenson's way of linking past to present has been developed for 25 years by the Harvard Center, keeping the context alive and adding to it — or better, by adding to it. The result is a many-sided place that most of you have loved for years and some of us have now joined you in loving. A truly ‘Renaissance’ place. . . .”

Louise George Clubb
Director, Villa I Tatti
from an address given at
The Harvard Club
of New York City, April 17, 1986.

I Tatti Community, 1985-86

Toward the end of summer and through September, a group of young scholars gathers in Florence to begin the Fellowship year at Villa I Tatti. Leaving teaching behind them, they come to Italy for a year of research, reflection and the sharing of thought and theory with fellow members of I Tatti's academic community. They represent a multitude of disciplines, institutions and nationalities, and are selected from scores of applicants by I Tatti's Academic Advisory Committee. Those who were chosen this year, and who are now ensconced at I Tatti, are listed below: university affiliation and a brief description of the topic of study follow each name. After the Fellows comes the listing of Visiting Scholars, Associates and Research Associates for academic year 1985-86 at the Harvard Center.

Fellows

Maurizio Bettini (University of Venice), Literature: Studio della biografia d'artista (antico e rinascimentale) come costruita su antichi schemi di eroi mitici. [Study of the artist's biography (in ancient and Renaissance times) as constructed upon old schemes of mythical heroes.]

Alison Brown (second semester), (Royal Holloway College, University of London), History: Concepts of authority expressed in the official and the popular language of politics in Florence, 1382-1530.

Gianfranco Fioravanti (University of Pisa), History: Intellettuali e polemica anti-giudaica nel '400 italiano. [Intellectuals and anti-Judaic polemics in Italian Quattrocento.]

Gabor Hajnoczi* (first semester), (Budapest Technical University), Art History: Philological and iconographical issues of Giovanantonio Rusconi's architectural theory.

Jana Hlavackova* (second semester), (National Gallery, Prague), Art History: Relation between Italian and early Bohemian panel painting.

William Hood (first semester), (Oberlin College), Art History: Fra Angelico at San Marco.

Radovan Ivancevic* (second semester), (Zagreb University), Art History: "Mixed" gothic-Renaissance style in architecture.

Julian Kliemann (University of Muenster), Art History: Representation of historical events in Italian Renaissance wall-painting.

Andrew Ladis (Vanderbilt University), Art History: A monograph on Giovanni di Paolo.

Daniela Lamberini (University of Florence), Art History: Theory and practice in Renaissance fortifications: the life and works of Bernardo Puccini.

Catherine Lowe (University of California, San Diego), Literature: Renaissance linear perspective, theory and voice in the literary text.

John McManamon (Loyola University), History: Funeral oratory and the culture of Italian humanism.

Leatrice Mendelsohn (Union College, Schenectady), Art History: *Rilievo* as a stylistic quality of early Quattrocento painting in Florence.

Angelo Pompilio (University of Bologna), Music: Produzione e mercato editoriale musicale in Italia tra Cinque e Seicento: gli editori Vincenti (Venezia, 1583-1667). [Production and marketing of printed music in Italy during the sixteenth and seventeenth centuries.]

Maria Prokopp* (first semester), (University of Budapest), Art History: Filippo Lippi and his circle; Andrea Ferrucci's art; Duccio's school in Siena.

Danuta Quirini-Poplawska (second semester), (Jagiellonian University), History: Poland/Tuscany in the sixteenth century in the light of the Medicean policy.

Charles Rosenberg (University of Notre Dame), Art History: A study of Este patronage in early Renaissance Florence.

Franek Sznura (University of Florence), History: Ristrutturazioni urbane e tutela dell'ambiente a Firenze (secoli XIV-XV). [Urban

restructuring and environmental protection in Florence (fourteenth-fifteenth centuries).]

Grazyna Rosinska (Polish Academy of Sciences), History of Science: The arithmetic, algebra, trigonometry (plane and spherical), astronomy of Giovanni Bianchini (ca. 1390-ca. 1470).

Luca Toschi (University of Florence), Literature: The making of the *gerusalemme liberata* and its relationships with historical documents of the crusades (especially Guglielmo di Tiro).

Lorand Zentai* (second semester), (Budapest Museum of Fine Arts), Art History: Florentine miniature painting: Central and north Italian drawings of the Renaissance.

*Fondo Amicizia Fellows at the Harvard Center for one or two months only.

Visiting Professor

Christiane Klapish-Zuber (Ecole des Hautes Etudes en Sciences Sociales), History: Famille et reproduction sociale à Florence (XIVe-XVIe siècles).

Associate

Eliot Rowlands (Rutgers University), Art History: The paintings of Fra Filippo Lippi from the 1440's.

Research Associates

Fabio Bisogni (University of Siena), Art History: Computer index of iconography.

Eve Borsook (independent scholar), Art History: Meaning of the royal mosaics of Norman Sicily; biography of Filippo Strozzi the Elder.

Salvatore Camporeale (The Johns Hopkins University), History: La cancelleria di Carlo Marsuppini, 1444-1453. [Carlo Marsuppini's chancellorship (1444-1543).]

Gino Corti (independent scholar), Paleography and History: Documentation of Siennese churches for volumes on the Churches of Siena being prepared under the auspices of the University of Heidelberg and the Kunsthistorisches Institut in Florence.

Laura Corti (Scuola Normale Superiore, Pisa), Art History: Computerization of art history data and documents.

Charles Davis (independent scholar), Art History: Italian sculpture around 1550.

Marco Spallanzani (University of Florence), History: Relations between Florence and Islam during the fourteenth-sixteenth centuries with emphasis on the minor arts.

The fellowship program at Villa I Tatti is supported by grants and endowment funds from: The Lawrence Berenson Fellowship Fund, the Francesco E. de Dombrowski Bequest, the Leopold Schepp Foundation, the Rush H. Kress Fellowship for Art History at Villa I Tatti, the Robert Lehman Fellowship, the National Endowment for the Humanities, the Hanna Kiel Fellowship, the Committee to Rescue Italian Art, the Andrew W. Mellon Foundation and the Fondo Amicizia, this last established five years ago to offer small grants for brief periods to art historians otherwise unable to come to Italy for their research.



Director Louise George Clubb, here with Bruno Ciellini, wears another hat for the 1985 vendemmia; as always at I Tatti, many hands joined in the harvest and celebration of the grape.

Reflections: I Tatti in Retrospect

... "My specific goal was to investigate selected manuscripts in Federico da Montefeltro's library, now in the Vatican, in order to learn more about the architecture of the Ducal Palace in Urbino. Viewing these manuscripts through the eyes of the artists and architects who worked at the court of Urbino, I was curious to know if we might penetrate more deeply into their sources of artistic inspiration. Which manuscripts were most crucial for their creative and intellectual development? What was the Duke's role as patron and possibly as builder? Are there any specific correspondences between data in the Urbino codices and the design of the Ducal Palace?

At the same time, in view of the unparalleled resources available in Italy, it was also my hope to broaden

my knowledge of Renaissance architecture in general by on-site studies. This was supplemented by research in libraries with access to obscure regional periodicals and Italian and German publications unavailable in the U.S., daily meetings with an international community of scholars in related and different fields, attendance at lectures, and participation in local and international conferences. . . .

Few environments could surpass I Tatti in maintaining an around-the-clock symposium, a later-day Platonic academy, for the continuous year long dialogue with colleagues on an infinity of subjects from Lorenzo Valla to Bishop Berkeley, from Italian politics to Pergolesi's *Adriano in Siria*, from the latest TLS to Ockham in the fifteenth century. Informal conver-

sations were supplemented by more formal seminars on such diverse subjects as a Titian warhorse, the rhetoric of Alberti and Petrarch, and the formation of the Warburg Library. With rare exceptions, the ensuing 'dabates' were more provocative than the presentations. Excursions with associates to see Cremona, to hear *Attila* in Bologna, or to town to view paintings in the Gallerie Corsini, to wander through the complex of San Marco or to climb to the top of the cupola of the Duomo . . . added to one's understanding of divers art historical problems. . . ."

Excerpts from a letter from
Naomi Miller
Visiting Scholar at I Tatti
1984-85.

I Tatti Introduces a Periodical

Long anticipated in scholarly circles, the first volume of *I Tatti Studies: Essays in the Renaissance* was issued at the end of December. This inaugural volume clearly illustrates the purpose of I Tatti's new publishing venture — the examination of all aspects of Italian Renaissance culture, the focus of study at the Center itself: History, History of Art, History of Ideas, History of Italian Literature, History of Music and History of Science. The periodical is interdisciplinary in nature: the essays are intended to be broader than the narrow confines of individual disciplines, informative yet reflective, scholarly yet accessible to the lay reader. The editors of *I Tatti Studies* are Salvatore Camporeale, Research Associate at Villa I Tatti, and former Fellows Caroline Elam (Westfield College, University of London) and F.W. Kent (Monash University).

Professor Craig Hugh Smyth, former Director of I Tatti and the Chairman of *I Tatti Studies*, contributed the foreword to Volume I. The 300 pages that follow contain essays written by scholars from Australia, Great Britain, Poland, Italy and the United States. In inviting contributions, Professor Smyth wrote in his foreword: "Three out of eight contributors to this first issue have no ties to the Harvard Center. Essays need not be written in English. Italian, French, Spanish or German will do as well."

The handsome inaugural volume was printed in letterpress on high-quality paper by Parenti, a Florentine firm long known for its tradition of fine craftsmanship. Black and white illustrations supplement the text.

Inquiries may be addressed to The Editors, *I Tatti Studies*, or to Ursus Books, at 1011 Madison Avenue, New York, N. Y. 10021. It is intended that *I Tatti Studies* will appear annually, with occasional supplements in the form of monographs or collections of essays on particular themes. This is the moment to ask former Fellows of the Harvard Center to recommend *I Tatti Studies* to their university libraries; those associated with Villa I Tatti are the best advertisements.



A book fund will forever honor I Tatti's former Director and his wife.

Book Funds Established at I Tatti

In the great tradition of Harvard University, five endowed book funds were given to Villa I Tatti on the occasion of the opening of the Paul E. Geier wing of the Biblioteca Berenson in the spring of 1985. Endowed book funds are named funds established usually to honor an individual, often to nourish a particular area of the collection. The capital of such funds is kept intact, with only the income used for acquisitions. Funds may be established, or

contributions added, at any time. Harvard's first book fund was given in 1774 by Thomas Hollis and still, more than two centuries later, is buying new books for the collection on an annual basis.

I Tatti's new funds were established in honor of the following individuals: Gabriele Geier, wife of Paul E. Geier and a Villa I Tatti Council member; Agnes Mongan, former Curator of Drawings at the Fogg Art Museum and Co-Chairman of the Geier Library Campaign; Elizabeth Hunter and F. Gordon Morrill, founders of the Music Library at I Tatti which bears their name; Melvin R. Seiden, Co-Chairman of the Geier Library Campaign; Craig and Barbara Smyth, Villa I Tatti Director and his wife, who retired just this summer. A sixth fund, in honor of John Charles and Margaret McDonald Donaher, established by their son for the strengthening of humanistic studies, has recently come to I Tatti.

In providing annual sums for the acquisition of books, such funds contribute immeasurably to maintaining the quality and depth of the collections of the Biblioteca Berenson. They enable the librarians to plan purchases and to map out acquisition policy.

A special book plate is created for each named fund. The plate designed by artist Ned Smyth, for the fund established in honor of his parents, is illustrated on these pages.



News from the Library

It is with great pleasure that the Biblioteca Berenson announces a generous grant recently awarded by the J. Paul Getty Trust for library acquisitions at Villa I Tatti. Every year for four years, the Trust will make available \$42,500 to be spent in the following very specific areas of the collection: periodicals, particularly historical and archival publications originating from religious groups and small regional institutions; expensive collections of primary sources and fundamental corpus material; and those

sections of the library dealing with classical antiquity, Islam, Judaica and the History of Science. Everyone connected with Villa I Tatti is extremely grateful to the J. Paul Getty Trust for this support of heretofore undernourished areas of the library; these acquisitions will greatly increase its usefulness to the researcher in humanistic studies.

A library needs replenishment in order to keep current with recent scholarship. Relying partially on recommendations from the Director,

Research Associates and particular requests from the Fellows, the librarians routinely identify and fill gaps in the collection. I Tatti's entrance into the computer age has facilitated this work; the monthly acquisitions list is now compiled by computer.

Meanwhile, the librarians have been facing the daunting task of organizing the move of parts of the collection into the Paul E. Geier library wing. Current periodicals — I Tatti subscribes to 37 — were the first to be moved last autumn. These were relocated into open racks in the spacious new ground-floor Periodical Reading Room, a facility lacking until now. Back issues of periodicals and auction catalogues have also been moved. The reordering and transferral of certain other parts of the library is taking place now. Dr. Anna Terni, Head Librarian, expects the reshelving of the History, History of Philosophy and History of Sciences sections to be completed this spring.

Despite the demands of the move in progress, life has hummed on fairly routinely in the Biblioteca Berenson, with the needs of the Fellows taking top priority. The library has also accommodated a constant stream of visitors. The stacks have been peopled with Fellows, current and former, with readers from Italian universities and scholars from far and wide. Continuous opening hours from 9 a.m. to 6 p.m., initiated in the fall, have encouraged greater use.



News from the Morrill Music Library

"The musical scholar of the Renaissance awarded a year at Villa I Tatti finds awaiting him a working environment that could hardly be bettered," writes Stanley Boorman, Music Fellow during academic year 1983-84 and now back at New York University as Associate Professor. "Perhaps other Fellows feel similarly, but the Music Fellow comes almost to believe that the collections of the Morrill Music Library are there for him alone. . . ."

The needs of the Fellows clearly well served, as well as those of casual users from nearby Italian universities, the resources of the F. Gordon and Elizabeth Hunter Morrill Music Library attracted the following scholars to Florence during academic year 1984-85: Professor Frederick Sternfeld, formerly of Oxford University, who came to I Tatti to continue work on a book in progress; Professors Cyrilla Barr (Catholic University of



Elizabeth and Gordon Morrill, who together created the Music Library at Villa I Tatti.

America), James Chater (University of Victoria, BC), and Warren Kirkendale (University of Regensburg), all former Music Fellows at I Tatti; Professors Lewis Lockwood (Harvard University) and Nino Pirrotta (University of Rome), both members of I Tatti's Academic Advisory Committee; Professor Frank d'Accone (University of California, Los Angeles); and Professor Albert Dunning (University of Utrecht.)

Appeal to Friends of the Biblioteca Berenson

Among the many acquisitions the library would like to make, the *Thesaurus Linguae Latinae* stands out as perhaps the most deserving of this year's Special Library Acquisition Appeal. A basic tool for Renaissance studies which the Biblioteca Berenson has never before been able to make available to its scholars, the *Thesaurus Linguae Latinae* is an ongoing series being published in some 18 or 19 volumes by Tuebner, Leipzig, and is gener-

ally considered to be the best Latin thesaurus on the market — long recommended and requested by I Tatti Fellows and other users of the library. Its applicability not confined to any one discipline, it is a reference work of broad usefulness to those engaged in the study of any aspect of the Renaissance.

When completed, the set will cost about \$1,200, more than our budget can afford. The librarians, however, would like to be able to

order the 11 volumes already issued (A-P) and place a standing order for the remaining volumes (Q-Z), and are thus turning to our readers for assistance. 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."

Paul E. Geier Library Wing Dedicated

May 9, 1985, will live long in the memory of those 300 friends of I Tatti, and friends and family of Paul E. Geier, who came to Florence from near and far for the dedication of a major new addition to the Biblioteca Berenson — the Geier Library wing. A marquee set up adjacent to the Library sheltered speakers and spectators during the speeches given by President Derek Bok of Harvard University; Craig Hugh Smyth, Director of Villa I Tatti; Mrs. Paul E. Geier; Melvin R. Seiden, Chairman of the Villa I Tatti Council and Co-Chairman of the fund drive for the Library; Agnes Mongan, Co-Chairman of the fund; Geremia Gioffredi, Estate Manager Emeritus of Villa I Tatti; and Professor Eugenio Garin, pre-eminent Renaissance scholar.

Also on the dais, and introduced during the ceremonies, were Professor Louise George Clubb, newly designated Director of Villa I Tatti; Susan Mainwaring Roberts, member of the Council and Administrator of the Campaign; Anna Terni, Head Librarian; Nelda Ferace, Assistant

Director for Administration; Roberto Monsani, Architect; Alfredo Cianti, Contractor.

After Mrs. Geier "officially" cut the ribbon, guests toured the handsome new wing and from there proceeded through the Villa and down to the Limonaia where refreshments were served.

As part of the celebratory festivities, a lunch in the home of Mr. and Mrs. Fletcher Brown (Charlotte Cabot Brown is a Council member), and a dinner given by Mrs. Gabriele Geier, were among the invitations graciously extended to the Geier family and to Villa I Tatti Council members in Florence for the occasion. These were, in addition to Mrs. Brown and Mrs. Geier: Cecil Altmann and Mrs. Altmann; Deborah Brice and her husband, James Brice; James R. Cherry; Sheila Gilmore, widow of Myron Gilmore, former Director of I Tatti; Barnabas McHenry and Mrs. McHenry; Susan Mainwaring Roberts and her husband, Anthony W. Roberts; Agnes Mongan; F. Gordon Morrill and Elizabeth Hunter Morrill, and Melvin R. Seiden. All joined in celebration of this historic moment at Villa I Tatti — a wonderful tribute to a former Council member, Paul E. Geier.



Professor Smyth, master of ceremonies, welcomes members of the Geier family, and other guests, to the May 9th Dedication.



Guests are warmly received in the Limonaia by Director Craig Hugh Smyth.



Gabriele Geier cuts the ceremonial ribbon with Nelda Ferace looking on.

NEH Challenge Met

The Harvard Center announces the successful completion of the National Endowment for the Humanities Challenge Grant awarded for the Paul E. Geier Library project at Villa I Tatti. The \$140,000 grant required the raising of \$420,000 by Villa I Tatti, a three-to-one match, which was exceeded by

far. The challenge was successfully met due to the generosity of the family, classmates and friends of Paul E. Geier and of I Tatti, and was part of the larger and now completed campaign to raise \$1,000,000 to transform a simple farmhouse adjacent to the Biblioteca Berenson into the Paul E. Geier Library wing — and to endow it for the future.



Solemnity aside, the President speaks; left to right: Melvin R. Seiden, Louise George Clubb, Derek Bok, Craig Hugh Smyth, Gabriele Geier, Eugenio Garin.



Among the audience, left to right in the second row: Philip and Susanne Geier, John Coddington, Sheila Gilmore, Elizabeth and Gordon Morrill; front row: Barbara Smyth, Charlotte Cabot Brown, Monsignor Raspini and Franco Marzoto.

... "It is a great privilege for me to be here on such a joyous occasion, at this most distant and most exotic part of Harvard's farflung empire; for the dedication of the Paul E. Geier Library. As I wander about in my present capacity, I find many people who wonder secretly why such a Villa exists in the University and whether it is some kind of extravagance in an age of austerity in higher education. Far from it, for as the pace of life on the campuses of our universities grows more hectic, as there are more committee meetings, more student demands, more assignments, quiet places like Villa I Tatti grow steadily more important, and I encounter many, many people, in different parts of the world, who look back upon the year that they spent here as a pivotal point in their scholarly lives that changed their direction, pushed them towards new forms of scholarly inquiry, made it possible to write the book that established them as scholars. . . . So, to all donors, thank you so much for choosing to support not only I Tatti, but a project so central to its purposes. Berenson once called I Tatti a few livingrooms fitted around a great library, and it is appropriate that this was so, . . . so indispensable is a library to the life of the mind in Humanities and Renaissance studies. So let me conclude by thanking all of you who made this possible . . . and particularly two persons, Gabriele Geier who has supported I Tatti, loved I Tatti along with her husband in whose name the library has been dedicated, and Craig Smyth, one of the great appointments . . . that I have been privileged to make in my administration. I am so happy for him that we should be here today to celebrate the crowning achievement in his most distinguished 12 years in this wonderful Villa. . . ."

Derek Bok
President of Harvard University
May 9, 1985

Farm and Garden



A very wet spring followed by an absence of rain from July to October compounded the damage to I Tatti's gardens, orchards and vineyards begun by the unprecedented freeze of January, 1985. Much of the *figus ripens* and *rhynchospermum* covering on the Villa itself had to be cut down, a number of ornamental shrubs had to be removed and discarded, with laurel and cypress among the most severely afflicted.

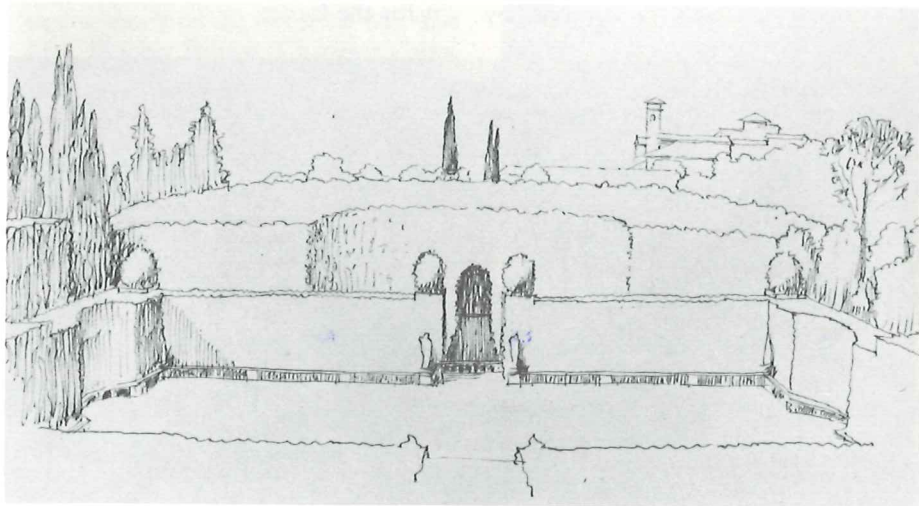
Thanks to the Lila Acheson Wallace Fund, immediate steps could be taken to save whatever possible, and to replace where necessary. Careful pruning has restored health to many afflicted plants throughout the garden. Trimming and thinning have brought new life to the ilex wood at the bottom of the *Giardina all'italiana* and, at the same time, brought back the Berensonian view. (The drawing on these pages by Cecil Pinsent illustrates his plan for the clipping of the ilex and approximates the view we see again today.) A *pietra serena* step commemorating the work of the Lila Acheson Wallace Fund in this and years past has

been placed permanently in the garden (see illustration).

Many of I Tatti's olive trees which managed to weather the freeze and even the flooding spring rains, suffered severely, in some cases irrevocably, from the summer drought. Of 2,234 trees, about 1900 will have to be cut back to stumps, and 144 uprooted

and discarded, for which permission is being sought from the Italian government. A full olive crop is not expected again for at least six years.

Luckily, the vineyards suffered little from the weather. The hot summer produced an excellent though limited crop, holding great promise for the 1985 vintage.



Cecil Pinsent, with Geoffrey Scott, designed not only the gardens at I Tatti, but also the Casa Colonica, now the Geier Library wing.

Villa I Tatti, New York

On April 16, 1985, the Garden Court of the Frick Collection provided the setting for a small reception hosted by the Villa I Tatti Council in honor of Professor and Mrs. Craig Hugh Smyth. The occasion anticipated the retirement of I Tatti's Director and his wife and their return to America in August after 12 years at the Harvard Center in Florence. Members of the Association for Villa I Tatti, representatives of Harvard University, former Fellows and friends of I Tatti were among the 100 guests who came to New York to honor the Smyths.

Welcoming remarks by Melvin R. Seiden, Chairman of the Villa I Tatti Council, were followed by short addresses from Walter Kaiser, Professor of Comparative Literature at Harvard and the Deputy Chairman of I Tatti's Academic Advisory Committee, which makes the annual selection of Fellows, and from Dr. Edmund P. Pillsbury, former Fellow, Villa I Tatti Council member and Director of the Kimbell Art Museum. Then Pro-

fessor Smyth spoke, expressing in conclusion his great pleasure at the invitation, extended earlier that day to remain on the Villa I Tatti Council.

At its December meeting in New York, the Council regretfully accepted the resignation of Mrs. Lila Tyng, and welcomed a new member, Jean-François Malle, A.B. '50. A former investment banker, Mr. Malle presently makes his home in Paris; his advice and insights will be of great value to the Council in its work in the years to come.

The Council sadly records the death of a charter member, Miss Mary M. Davis, on April 15, 1985. As Executive Vice President of the Samuel H. Kress Foundation, Miss Davis played an important role in the creation and establishment of the Rush H. Kress Fellowship for Art History at Villa I Tatti. She was devoted to the encouragement of scholarship in the history of art, and played an active role on the Council, attending meetings regularly after her retirement in 1981 and up until her death. She will be greatly missed.



A patron is honored, as workmen Spartaco Caldini, Vittorio Bucci and Sergio Merlini lay a commemorative stone in the garden at Villa I Tatti.

Lectures, Talks and a Conference

Many specialties, disciplines and perspectives are present in the Biblioteca Berenson on Thursday afternoons at the five o'clock "talks." Fellows, Associates and guests meet informally to listen to a lecture and to participate in the discussion that follows. Ideas are aired, positions debated, insights offered. Many former Fellows, in looking back on their year at I Tatti, point to the Thursday afternoon exchanges as very important to the course of their research.

The lecturer is sometimes a visitor or local scholar, sometimes a former Fellow back in Florence for a short period of time, often a current Fellow presenting an informal talk on his work in progress. During academic year 1984-85, the following talks were given; they are listed in chronological order, beginning in October, 1984, and running through mid-June, 1985. Where the speaker comes from outside the I Tatti community, his name is followed by his institutional affiliation.

—Salvatore Settis: "Laocoonte Prima e Dopo il 1506."

—David Marsh (Newberry Library): "Petrarch and Alberti."

—Massimo Ricci (Facoltà di Architettura di Firenze): "Cupola di S. Maria del Fiore: definizione geometrica e genesi strutturale."

—F.W. Kent (Monash University): "Letters to an Obscure Florentine: Bartolomeo Cederni and his Friends (1446-1482)."

—Cesare Vasoli (University of Florence): "L'enciclopedismo nel Cinquecento."

—Adam Manikowski (University of Warsaw): "Economic Aspects of the Florentine Nobility Cultural Patronage in the Seventeenth Century."

—Katherine Tachau: "Epistemology and Optics in Fourteenth Century Scholastic Medical and Theological Texts."

—Tim Carter: "Music and Patronage in Late Sixteenth Century Florence: The Case of Jacopo Corsi (1561-1602)."

—Rona Goffen (Duke University): "Piety and Rivalry in Titian's Pesaro Madonna."

—Norberto Gramaccini (Trier University): "Another Renaissance."

—Kristina Herrmann-Fiore (Galleria Nazionale Villa Borghese): "Considerazioni sugli affreschi della Sala Clementina in Vaticano."

—Laura Corti and Fabio Bisogni: "Il computer per la storia dell'arte."

—Roberto Barducci: "I mercanti e la forza di marte: le conseguenze della guerra nella Firenze del Trecento."

—Salvatore Settis: "La Biblioteca Warburg: storia e struttura."

—Francis Richardson: "Andrea Previtali: Some Reflections."

—David Peterson: "The Florentine Church in the Early Fifteenth Century: Problems of Church Reform and Church-State Relations."

—Francesco Quinterio: "Come 'quastare si bello dificio': Le molte questioni sulla costruzione del Santo Spirito di Brunelleschi."

—Howard Saalman: "Form and Meaning in the Babadori-Capponi Chapel."

—Andrew Morrogh (Institute of Fine Arts, New York University): "Projects for the Centre of Florence During the Reign of Cosimo I dei Medici."

I Tatti joined the Florida State University School of Visual Arts in sponsorship of a two-part symposium on "Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento" in the spring of 1985. With its first session held in Florida, the second in Florence (with a concluding trip to visit sights of interest around Lake Como sponsored by the Istituto per la Storia dell'Arte Lombarda), the conference focused on



A white limestone Chinese monk, Northern Ch'i Dynasty (c. 570), from the oriental collection, catches the afternoon sun in the Biblioteca Berenson.

the relationship between religion and culture in the Renaissance. Professor Timothy Verdon of the Department of Art History at Florida State University wrote in the introduction to the program: "The reformed religious orders and lay confraternities . . . illustrated their vision of Christian life in the arts: in ritual, theatre, architecture, painting and sculpture. And these art forms, newly enriched from the treasury of ancient literary and figurative culture, gave shape to the religious sensibility of the age. . . ."

Speakers and interlocutors representing many disciplines came from universities across America and Europe, with many former I Tatti Fellows among the participants. The papers are being published and it is hoped will be available in 1987.

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Bernard Berenson's relatively unknown collection of Persian miniatures at I Tatti was the subject of Angelo M. Piemontese's article published in 1984 as part of a festschrift in honor of Francesco Gabrieli.

Renaissance Studies in Honor of Craig Hugh Smyth

About 100 Fellows, former Fellows, friends, staff and neighbors gathered at I Tatti on the evening of Tuesday, July 23, 1985, for a surprise celebration of Professor Craig Hugh Smyth's seventieth birthday which came just before his retirement as Director and departure from I Tatti. On this occasion, Professor Smyth was presented with a two-volume "Festschrift" produced by the I Tatti family during 18 months of subterfuge, hidden manuscripts and secret editorial meetings. (The "Festschrift" is the traditional scholarly way of honoring a colleague.)

Renaissance Studies in Honor of Craig Hugh Smyth is a collection of 87 essays written by scholars of many nationalities who had been I Tatti Fellows during Professor Smyth's directorship. Its editors were: Eve Borsook,

Research Associate; Andrew Morrogh and Piero Morselli, former Fellows; and Fiorella Superbi Gioffredi, Coordinator of Academic Affairs and Curator of the Collections at I Tatti. Financial support came from Professor Smyth's many colleagues and friends around the world. It seemed that he was in fact totally surprised by both the gift and the surrounding festivities.

With an introduction by Professor Rensselaer Lee, written just before he died, the first volume of *Renaissance Studies* deals with the subjects of History, Literature and Music, the second with Art and Architecture. The editors stated in their foreword that the "volumes are offered to Professor Smyth in profound gratitude, admiration and affection, for his excellence as Director, his insight as scholar and his humanity as friend. . . . We imagine that we speak for all who have contributed to this publication, when we wish Craig Hugh Smyth a most prosperous and productive future."

I Tatti Newsbriefs

- Professor Nicolai Rubinstein received the Galileo Prize in October, 1985, which is given by the Scuola Normale in Pisa to the foreign scholar who has contributed most significantly to Italian studies. Honored for his work on the Medici, Professor Rubinstein is presently engaged in the major task of publishing the letters of Lorenzo de Medici. Professor Emeritus at the University of London, Dr. Rubinstein taught last year at the University of Florence. A member of the Academic Advisory Committee, he and his wife Ruth are regular visitors to I Tatti where he has done most of his recent research, and, in fact, they were at the house at the time that the Galileo Prize was announced.

- The reproduction project in the fototeca announced on these pages in Volume V of the I Tatti Newsletter (1982-83) continues under the sponsorship of the J. Paul Getty Trust. To date, more than one quarter of the approximately 150,000 items due to be photographed has been reproduced.

- A new computer, a gift of IBM, links I Tatti to Pisa where an information service has been established to gather and disseminate data on projects using the computer as an aid to research in the arts. Entitled "SN/G: Report on Data Processing Projects in Art," this data bank will succeed a preliminary edition published as "CENSUS: Computerization in the History of Art." This new information service is the second collaboration between the Scuola Normale Superiore in Pisa and the Getty Art History Information Program, an operating program of the J. Paul Getty Trust in Los Angeles. The I Tatti link is administered by Laura Corti, Research Associate at I Tatti. Dr. Corti invites information from scholars on art projects related to the computer.

- The Biblioteca Berenson received the services of Kurtis A. Barstow, a special seminar student from Oberlin College who came to study with I Tatti Fellow William Hood. Mr. Barstow's work as a volunteer was greatly helpful to the librarians. I Tatti welcomes such volunteers who, in turn, can learn much from the experience of being involved with the daily work-

ings of a library of such variety and depth.

- In addition to the change in Directorship, effective July 31, 1985, the following staff changes have taken place in recent months. Alexa Mason became Assistant Administrator in spring, 1985, with increased responsibilities related to I Tatti's expanding publishing program, among others. Claudia Jacova, Secretary to the Director, left this April to join the publishing house, Giunti Barbèra, and to work in her own field, psychology.

A newly created post of Assistant Librarian has been filled by Maurizio Gavioli. This position was necessary with the expansion of the Library into the Paul E. Geier wing. Mr. Gavioli first came to the Center in January, 1984, as a temporary substitute in the Morrill Music Library; he returned to take up this permanent position in April, 1985.

Luisa Nardi, cook since 1982 and undercook since 1961, retired in May, 1985. Since Nello Nardi's death four years ago, she had shared responsibility for the meals with Lila Sarti, who now takes over full time in the kitchen.

I Tatti Publications

Current Titles:

I Tatti Studies: Essays in the Renaissance,* a new journal edited by Salvatore Camporeale, Caroline Elam and F.W. Kent and published by Villa I Tatti, 1985. Volume I is currently available.

Renaissance Studies in Honor of Craig Hugh Smyth, edited by Andrew Morrogh, Fiorella Superbi Gioffredi, Piero Morselli, and Eve Borsook. Giunti Barbèra, Via Scipione Ammirato 37, Florence, 1985, 2 Volumes.

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.

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, Viale Codignola, Scandicci, Florence, 1979-80, 2 Volumes.

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

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

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

Studies on Machiavelli, edited by Myron P. Gilmore. Casa Editrice Sansoni, Via Varchi 47, Florence, 1972.

Orders may be placed directly with the publisher. Those marked with an asterisk may also be ordered from Ursus Books Ltd., 1011 Madison Avenue at 78th Street, New York, NY 10021, tel: 212-772-8787.

Forthcoming Titles:

Florence and Milan: Comparisons and Relations, 2 Volumes.

Acts of the Pirro Ligorio Seminar. Tecnica e Stile: Esempi di Pittura Murale del Rinascimento, 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.

The Triumph of Vulcan: Sculptors' Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters, a supplement to *I Tatti Studies*.

Please address inquiries to:

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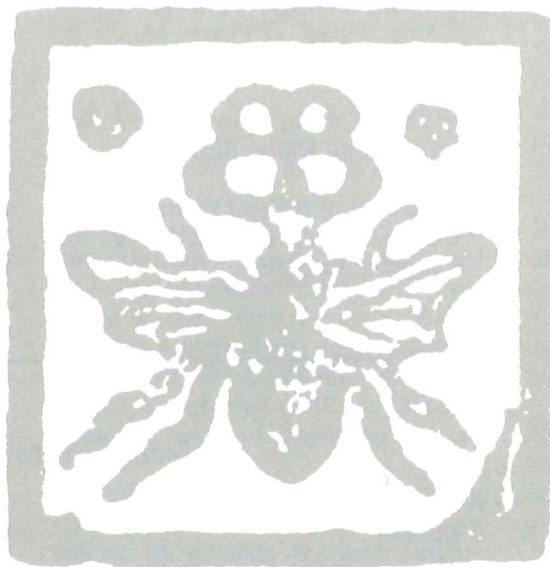
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