

# VILLA I TATTI

THE HARVARD UNIVERSITY CENTER  
FOR ITALIAN RENAISSANCE STUDIES



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## Inauguration of I Tatti Mongan Prize

In a ceremony in Florence in October 1988, Professor Sydney J. Freedberg, Chief Curator Emeritus of the National Gallery of Art in Washington and winner in 1988 of the National Medal of Arts, became the first recipient of a new international prize in the history of art, The I Tatti Mongan Prize. Established by Melvin R. Seiden, Chairman of the I Tatti Council, the award honors Agnes and Elizabeth Mongan, both distinguished

art historians and friends of Bernard Berenson. The Mongan sisters first visited Italy and I Tatti more than fifty years ago, and remained in close contact with Mr. Berenson through correspondence and visits until his death in 1959. Agnes Mongan, a member of the I Tatti Council, presented the award to Professor Freedberg, her former student, at the Palazzo Strozzi following his lecture on Berenson and connoisseurship (described under "Lectures

and Programs"). In making the presentation, Miss Mongan spoke of the "generations of gifted students, both at Harvard and at Wellesley, who have benefited from [Professor Freedberg's] teaching."

The I Tatti Mongan Prize will be awarded from time to time, at the discretion of the Prize Committee, to honor a distinguished scholar in the history of art.

## Letter from Florence

Having been Director for a year now, I appreciate much more fully than I had before coming to I Tatti just what an extraordinary scholarly institution my distinguished predecessors have created here. In the course of twenty-seven years under their inspired and dedicated leadership, I Tatti has become the finest, most successful such research institute I know of anywhere. Mr. Berenson's dream of a cultural center where the heritage of the past would be preserved and fruitfully studied has been realized to an extent even he could never have anticipated.

The intellectual excitement generated by the Fellows and Research Associates, the stimulating, truly

interdisciplinary inquiry and exchange of ideas that seem to go on at this place all the time, and the distinguished scholarship that is accomplished here combine to make I Tatti a remarkably interesting place at which to live and work.

Beyond all that, it has been deeply moving for me to see just how very much it means to the young scholars who have the chance to spend a year here: their lives, their scholarship, and I daresay their careers are invariably enhanced by the incalculable enrichment of the experience.

That I Tatti has achieved its present distinction is, as I say, the result of the gifted leadership it has enjoyed in the past three decades. Yet I am sure my predecessors would readily share my feeling that none of their accomplishments

would have been possible without the support of the devoted employees—the librarians, administrative and household staffs, farmers and gardeners. The Director of I Tatti is singularly fortunate in having an accomplished and dedicated staff to help him achieve his goals. As everyone who has ever been an appointee here knows full well, it is these exceptionally gifted people and their unbounded love for this wonderful place that give it its spirit, reinforce its standards of excellence, endow it with its sense of family, and create its unique atmosphere of congeniality and cooperation, all of which make I Tatti the sort of *locus amoenus* the Renaissance itself dreamt of.

Walter Kaiser, October, 1989.





*Agnes Mongan continues her dialogue with another generation of scholars: Chris Reynolds (left) and George Gorse.*

## International Council in Formation

In recognition of the international stature of I Tatti, the prominence of its former Fellows in major institutions of learning, not only in the United States but across Europe and the world, the increasing participation of these scholars in international conferences, and the world-wide distribution of their pub-

lications, the I Tatti Council took steps this year to establish a sister organization based in Europe. The International Council for Villa I Tatti will act as an advisory group in the dissemination of information about I Tatti and its programs to the international cultural and business communities. Jean-François

Malle has graciously accepted to be Chairman; Mrs. Paul E. Geier and Deborah Brice, also Council members, have agreed to help him in this effort. The first meeting will be held at I Tatti in November 1989.



*Mel Seiden (right) greets fellow Council member Jean-François Malle in the Biblioteca Berenson.*

## I Tatti to Launch Major Endowment Campaign

There comes a moment for every cultural and educational institution when a major campaign for endowment becomes a necessity. With the completion of the highly successful Preservation Fund, and with the stability of the physical plant secured, the Villa I Tatti Council has turned its attention to the long-term financial stability of the Harvard Center. With this in mind, and with the support of the President of Harvard College, Walter Kaiser has engaged the services of a professional fund-raising consultant to develop and carry through a major endowment campaign. This campaign, to be called the Fund for Villa I Tatti, will be launched in 1990.



## I Tatti Community 1988/89

Anticipation and excitement fill the air with the arrival of a new group of Fellows at the start of each academic year. That feeling was heightened in August 1988 by the arrival also of Walter Kaiser, the new Director. As senior scholar, the Director provides leadership for the Fellows, presiding over the lectures, conferences, and seminars so as to involve the scholars in interdisciplinary exchange. He also appoints the Research Associates, Guest Scholars and Visiting Professors. I Tatti was honored in welcoming two Harvard Visiting Professors during 1988/89: Wendell Clausen, Pope Professor of the Latin Language and Literature and Professor of Comparative Literature; and Sydney J. Freedberg, Arthur Kingsley Porter Professor of Fine Arts, Emeritus. Listed below are 1988/89 I Tatti scholars, followed by university affiliation and focus of study.

### Fellows

Susannah Baxendale (University of Florida), History: Family politics: marriage and kinship in the Alberti family, 1378-1428.

Marcello Ciccuto (Istituto di Letteratura Italiana, Pisa), Literature: The Renaissance illuminated tradition of the 'Marvels of the East.'

Ladislav Daniel (second semester) (Narodni Galerie, Prague), Art History: Italian Cinquecento and Seicento painting in connection with Italian works in Czech collections.

Alan P. Darr (The Detroit Institute of Art), Art History: Pietro Torrigiani and Italian sculpture in Renaissance England.

George Gorse (Pomona College), Art History: The villa of Andrea Doria: pleasure and politics in Renaissance Genoa.

Allen J. Grieco (École des Hautes Études en Sciences Sociales), History: Food for thought and food for the table—a social and cultural history of alimentary habits and their significance in Renaissance Italy (1350-1550).

James W. Hankins (Harvard University), History: The birth of the humanities in early Renaissance Italy.

Victoria Kirkham (University of Pennsylvania), Literature: Boccaccio visualized. Authorial iconography in the Renaissance.

Amanda Lillie (second semester) (University of York), Art History: fifteenth-century Florentine villas.

Paola Navone (University of Florence), Literature: Giovanni Conversini's *Historia Elysie*.

Eileen Reeves (University of Pennsylvania), Literature: Galileo's metaphorical vision.

Christopher A. Reynolds (University of California, Davis), History of Music: Music and music patronage at San Pietro: a measure of papal influence in fifteenth-century Italy.

Erling S. Skaug (Norsk Folkemuseum), Art History: Studies in Florentine punch work ca. 1330-1430.

Peter Urquhart (Harvard University), History of Music: Problems in the transmission of Franco-Flemish music to Italian sources, c. 1500.

Elissa B. Weaver (University of Chicago), Literature: Tuscan convent literature, ca. 1500-1650.

### Research Associates

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

Eve Borsook (independent scholar), Art History: Biography of Filippo Strozzi the Elder.

Riccardo Bruscagli (University of Florence), Literature: Commentary on *Orlando Innamorato*; Late sixteenth-century lyric.

Salvatore Camporeale (The Johns Hopkins University), History: The chancellery of Carlo Marsuppini, 1444-1453.

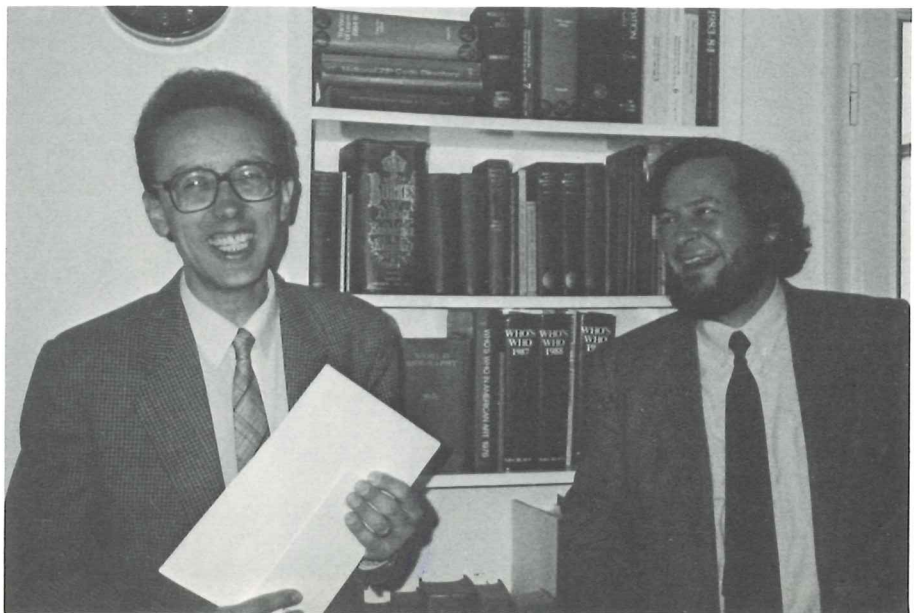
Gino Corti (Emeritus) (independent scholar), Paleography and History: Documentation for a corpus of Sieneese churches.

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

Margaret Haines (*Rivista d'Arte*), Art History: Public sculpture in Republican Florence: a study in corporate patronage.

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

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A break in a day's work is shared by Ladislav Daniel and Allen Grieco.



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### Harvard Visiting Professors

Wendell Clausen (second semester),  
Pope Professor of the Latin  
Language and Literature, Professor  
of Comparative Literature.

Sydney J. Freedberg (second semester),  
Arthur Kingsley Porter Professor of  
Fine Arts, Emeritus.

### Guest Scholars

Samuel K. Cohn, Jr. (Brandeis  
University), History.

Charles T. Davis (first semester) (Tulane  
University), History and Literature.

David H. Friedman (July-September)  
(Massachusetts Institute of Tech-  
nology), Art History.

The fellowship program at Villa I Tatti  
is presently 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, the Robert  
Lehman Fellowship, the National  
Endowment for the Humanities, the  
Hanna Kiel Fellowship, the Committee  
to Rescue Italian Art, and the Andrew  
W. Mellon Foundation. To all of these  
donors, I Tatti and its Fellows are  
grateful.

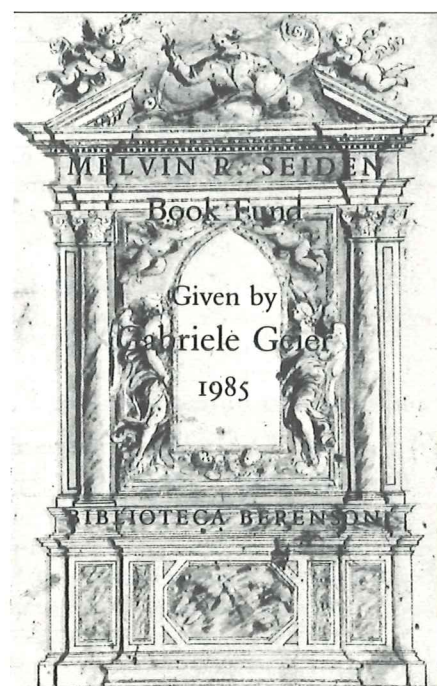
In addition to the program of  
lectures and conferences listed below,  
the Fellows this year organized many  
excursions to points of interest around  
Florence and farther afield. A visit to  
Sir Harold Acton's Villa La Pietra, its  
collections and gardens, was arranged  
in October by Julian Kliemann. In  
November, a group viewed the  
collection of paintings at the  
Fondazione Longhi. Later in the year,  
visits were arranged to the Corsini  
Gallery, the Brancacci Chapel, and the  
Gori Collection in Prato. In early  
December, at the invitation of the  
Director, Joseph Connors, a group of  
Fellows and their spouses traveled to  
Rome for a dinner with the Fellows of  
the American Academy in Rome. An I

Tatti Fellow commented as follows:  
"For us, the classicists were of great  
interest. When you are working in the  
Renaissance, you are working with  
classical sources all of the time." A visit  
to the Sistine Chapel under restoration,  
and a climb up the scaffolding, took  
place the following day.

The invitation from the American  
Academy was reciprocated early in the  
spring when the Director and a group  
of Fellows came up from Rome for  
dinner at I Tatti, a tour of the collection  
and garden, and, arranged by George  
Gorse, a visit to Villa Gamberaia. The  
following day, Professor Gorse led a  
group of thirty Fellows from I Tatti and  
the Academy to three neighboring  
Renaissance sites: La Petraia, and the  
great Medici villas at Castello and  
Poggio a Caiano. An architectural  
historian with particular focus on  
Renaissance villas, Professor Gorse was  
splendidly qualified for his role.



A sunny autumn day brings an expedition of Fellows to Sir Harold Acton's neighboring Villa La Pietra.



A book fund at the Biblioteca Berenson honors Mel Seiden.





## News from the Library

News of one of the most important library acquisitions ever to come to the Biblioteca Berenson was announced this year with the selection of I Tatti as one of the five European institutes to receive the Cicognara Library Microfiche. Published as a joint project by the Vatican Library and the University of Illinois Library, the reproduction on microfiche of the entire Fondo Cicognara in the Vatican Library will be donated to the Biblioteca Berenson as the result of a grant from the Samuel H. Kress Foundation. The five thousand books on art and "kindred subjects" assembled by Conte Leopoldo Cicognara (1767-1834) and acquired by the Vatican Library (most are very rare and unavailable outside the Vatican) constitute the "largest and most judiciously selected library in the field ever brought together." According to its publishers, the library's catalogue "has long been a standard guide to primary sources in the history of art from antiquity to [Cicognara's] time. . . . The library contains everything in print that Cicognara could assemble on the practice and teaching of the arts." Thanks to the munificence of the Kress Foundation, the Cicognara Library, together with a new edition of its catalogue, will be available to generations of I Tatti Fellows and readers.

Other major donations to the Biblioteca Berenson in academic year 1988/89 include the reprint of Max Sander's *Le Livre à Figures Italien*, in six volumes and a supplement, given by William A. Donaher LLB '52 in response to an appeal in these pages last year. Mr. Donaher generously presented the volumes to I Tatti in honor of his parents, John Charles and Margaret McDonald Donaher, in whose name he has also established an endowed Book Fund at I Tatti. The following books were among many others received with gratitude: *Michelangelo architetto. La facciata di San Lorenzo e la cupola di San Pietro*, by Craig Hugh Smyth and Henry A. Millon, Milan, 1988; *Alessandro Filipepi Commonly Called Sandro Botticelli, Painter of*

*Florence*, by Herbert P. Horne, London, 1908, reprinted Florence, 1986-87; *Il Duomo di Firenze, documenti sulla decorazione della chiesa e del campanile tratti dall'Archivio dell'Opera*, by Giovanni Poggi, Florence, 1909, Vol. 1, reprinted 1988, Vol. 2, edited by Margaret Haines, 1988; *Prag um 1600. Kunst und Kultur am Hofe Kaiser Rudolfo II*, Vienna, 1988.

A further source of acquisitions comes from galleries, museums and other institutions wishing to exchange their own publications or exhibition catalogues with volumes in I Tatti's publication series (see list of publications on page 13).

One of the librarians' major objectives was achieved this year with the completion of the runs of many important periodicals—an indispensable

resource not only for I Tatti scholars but also for the many readers in the Florence area who depend on the library at I Tatti. The acquisition of these missing volumes was made possible by the continuing generosity of the J. Paul Getty Trust whose annual grant for the last three years has also enabled the librarians to fill gaps in the following areas: the classics (both Greek and Latin), archaeology, and Islamic and Jewish culture.

The computer cataloguing and reshelfing of the entire periodicals collection was completed during the year, a project long overdue and made possible with the added space created by the Paul E. Geier Library wing. Reshelfing of the literature section was also completed this year.



## News from the Morrill Music Library

With two music Fellows in residence in 1988/89, the resources of the Morrill Music Library were constantly on tap. In addition to working on a book about music and music patronage in fifteenth-century Rome, Christopher

Reynolds turned his attention to problems of attributing anonymous compositions that were copied at St. Peter's in the 1460s and '70s. "How do we decide that a particular piece of

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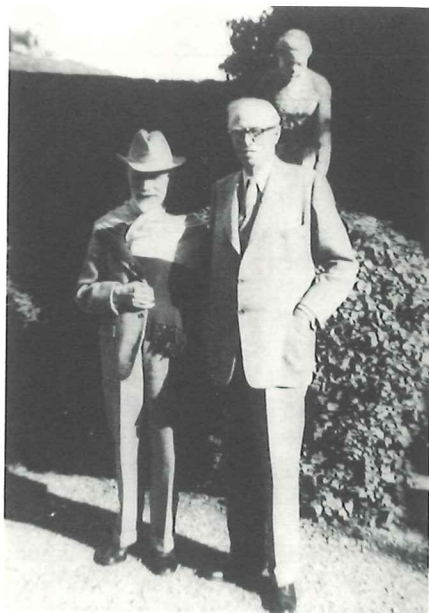
Three friends of Bernard Berenson, Gordon and Elizabeth Morrill and Gabriele Geier, gather in the garden after lunch.



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music belongs to one composer and not to another? The problems of connoisseurship in music have not been systematically pursued. The type of debate that art historians have lately engaged in has never occurred among musicologists; nor, for that matter, has anyone ever attempted to articulate a set of principles for making attributions. I came to I Tatti with a vague notion of attempting something along these lines, at least for my own work, but I had no idea about either the amount of thought that art historians have devoted to this topic or about the passion with which the opposing positions are argued. And I had little idea how much I would benefit from discussions with other Fellows here. This year I have gotten tremendous and unanticipated musical benefits from living and working in I Tatti's rich art historical milieu."

Major acquisitions for the Music Library this year included the fifty-five-volume set *Analecta Hymnica Medii Aevi*, a reprint of the original edition published in Leipzig between 1886 and 1922. A vast repertoire of medieval hymns and sequences from printed and manuscript sources (some existing in print only in these volumes), this is an essential reference tool for music scholars. With funds from the J. Paul Getty Trust, back issues of periodicals were purchased to close gaps in the collection. Eight important periodicals published in Austria, Germany, Hungary, and Israel were also added to the Library. Howard Mayer Brown kindly donated *The Motet Books of Andrea Antico*, the eighth volume in the series *Monuments of Renaissance Music*, edited by Martin Picker, with Howard Brown as general editor of the series. Both Professors Brown and Picker are former Fellows of Villa I Tatti.



From the Berenson Archive: A view of Bernard Berenson and Sinclair Lewis, a visitor in 1950.

## News from the Fototeca Berenson



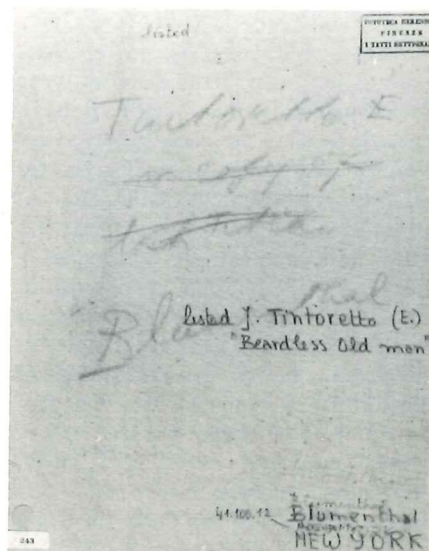
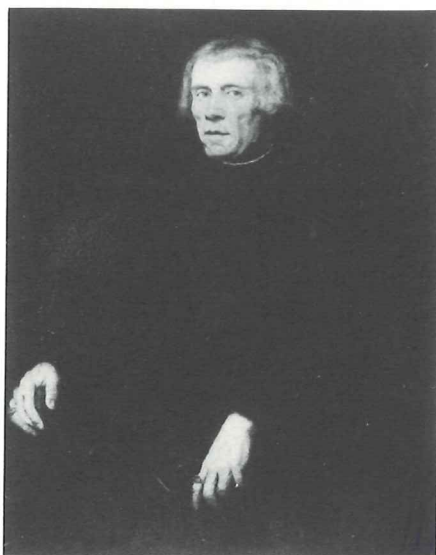
I Tatti is pleased to announce the award of the first of five annual grants from a New York philanthropist for a new initiative in the Fototeca: the creation of a photographic archive devoted to the history of the technique and conservation of Italian painting. The project will concentrate initially on paintings of the Florentine and Siennese schools. As there is presently no central collecting point for documentation of this kind in Europe, and as there is an increasing amount of major restoration work underway involving paintings of these schools, this new resource will be of invaluable help to both art historians and conservators.

The Getty project to copy the entire Berenson photograph collection, now in its sixth year and described in prior editions of this Newsletter, continues in the Fototeca. A reproduction on this

page of Tintoretto's *Beardless Old Man* offers illustration of the kind of material the J. Paul Getty Trust is duplicating for its photographic archive in California.

While the core collection is constantly consulted by scholars and continues to grow, albeit more slowly in recent years due to limited funds, the work of classification and filing of

photographs is ongoing and has been greatly helped by the presence of a new assistant. Giovanni Pagliarulo, a student at the University of Florence, is working on a degree in art history and comes to the Fototeca part-time to assist Fiorella Superbi. (He replaces Lorenzo Gnocchi, who left I Tatti to take up a research position elsewhere.)



A photograph from the Fototeca Berenson, front and back, showing Mr. Berenson's handwriting with his attribution. Many of the photographs have Mr. Berenson's own notations on the back.



## Farm and Garden



On November 21, 1988, disaster struck in the form of a tornado which, while leaving central Florence untouched, tore a path through garden and farmland at Villa I Tatti. In the words of the Director:

"The most severe damage occurred to the beautiful, formal *giardino pensile* outside the Library. Two enormous cypress trees crashed into this garden, destroying parts of the large walls and a good deal of the planting, smashing some of the stone ornaments and . . . crushing a good portion of the box hedges. We also lost cypress trees in the cypress *allée* and a number of ilexes in the ilex *allée*. The cold frames, which are part of the main façade of the villa and hence an integral part of the formal garden in front of the house, were smashed and broken. A number of other trees were lost throughout the property and in the olive groves. . . ."

Trees were uprooted, branches strewn about, wires downed, roofs



*A pair of cypresses uprooted by a freak tornado disrupted the harmony of the giardino pensile.*

damaged. The massive task of removal, repair and replanting began almost at once. The landscape we see today, though not the same, is largely restored, thanks to I Tatti's friends, especially to the J.M.R. Barker Foundation and Mrs. Paul E. Geier who

came immediately to the rescue with substantial donations, and to Harvard University.

Major work in the garden was undertaken this year with funds provided by the annual grant from the Lila Acheson Wallace/Villa I Tatti Fund. Besides general maintenance, these monies made possible the installation of a new automatic sprinkler system. The seventy-year-old pipes that carry water from the cistern down into the lower gardens had been replaced earlier this year as part of the Preservation Fund projects. The combination of new pipes and sprinkler system has restored lawns that had been impossible to maintain in recent years, and will, it is hoped, improve the vitality of I Tatti's famous Italian garden.

I Tatti is grateful to Mrs. Wallace, co-founder of Reader's Digest, who established the fund for the I Tatti gardens at The New York Community Trust. It has meant the continuity not only of ongoing caretaking but also long-term planning, preserving I Tatti's position as one of the most loved and most visited gardens of Tuscany. I Tatti also wishes to thank Burpee Seeds whose contribution of thousands of flower

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*Among Fiorella Superbi's abundant responsibilities at Villa I Tatti is the care of the picture collection.*



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seeds brightened the borders with splashes of color once again this year.

A full day of lectures hosted by I Tatti during the Verrocchio conference in June was held in the garden, in the *Limonaia*. Now serving as a winter home for the ornamental lemon trees, it is unpaved and unheated, and, in its present state, can be used for other purposes only during the warmer months. This large vaulted structure running across the center of the garden is soon to be renovated with handsome terracotta paving, a heating system and effective lighting. When the work is finished, the *Limonaia* will be usable day and night at all times of the year, enormously benefiting the intellectual life of the Center. (Winter conferences and lectures are now held in the Biblioteca and Fototeca Berenson and often interfere with research.)

## Lectures and Programs 1988/89

A Renaissance library in downtown Florence, the Gabinetto G.P. Viesseux at the Palazzo Strozzi, was the setting for the public lecture on October 6th that opened academic year 1988/89. In commemoration of the 100th anniversary of Bernard Berenson's arrival in Italy, and under the joint sponsorship of I Tatti and the Centro Romantico of the Gabinetto Viesseux, Professor Sydney J. Freedberg offered "Some Thoughts on Berenson, Connoisseurship and the History of Art." Fellows past and present, members of the Villa I Tatti Council and Association, scholars, neighbors, and representatives of Florentine cultural institutions and the press, filled the hall to overflowing. Professor Kaiser's welcoming remarks introducing subject and speaker are reproduced in part on page 10 of this Newsletter.

A round-table conference at I Tatti the following morning completed the program. Participants in this discussion were: Mina Gregori (Fondazione Longhi and the University of Florence), Michael Jaffe (Fitzwilliam Museum, Cambridge, England), Sir John Pope-Hennessy (formerly Metropolitan Museum of Art, and a member of the

The *Limonaia* renovation is being sponsored by Robert F. Erburu, a member of the Villa I Tatti Council. The Ahmanson Foundation has endorsed the project with a major contribution. I Tatti is grateful to its Trustees for their generosity, and also to The Fletcher Jones Foundation, The William and Flora Hewlett Foundation and the Times Mirror Foundation for their support.

*Fettunta* (Tuscan bread toasted over a wood fire, rubbed with garlic, sprinkled with salt, and liberally doused with new, piquant, virgin olive oil) is a rustic dish evocative of late autumn chill and the smoke of burning leaves. At the end of November 1988, with a slice of *fettunta* in one hand and a glass of I Tatti's new wine in the other, the farmers, staff, scholars, and neighbors celebrated the first olive harvest since the devastating freeze of 1985.

I Tatti Council), Pierre Rosenberg (Musée du Louvre), and Erich Schleier (Gemäldegalerie, S.M.P.K. Berlin). A member of the audience commented that it is unlikely that six such distinguished connoisseurs have ever sat down together at the same time to discuss their craft. A lively questioning period was followed by lunch in the *Limonaia* for all participants, Fellows and guests. The costs of this conference were in large part borne by the Eugene V. and Clare E. Thaw Charitable Trust whose generous sponsorship makes possible annual symposia and conferences at the Harvard Center.

A chronological listing follows of public lectures and informal talks held on Thursday afternoons at I Tatti for Fellows, Associates and guests. No institutional affiliation is given for members of I Tatti's 1988/89 academic community:

—Matthias Winner (Bibliotheca Hertziana, Rome): "Raphael's *School of Athens and Disputa*: The change of a typological concept and its consequences for the artistic genesis of the *Stanza della Segnatura*."

—Matthias Winner (Bibliotheca

Hertziana, Rome): "Raphael's *Parnassus and Justitia*: Dante's poetical vision in Raphael's paintings for Pope Julius II."

—Charles T. Davis: "Church and state in Dante's Florence."

—Samuel K. Cohn, Jr.: "Reactions to the Black Death in four Tuscan towns: initial results, questions and confusions."

—Daniel R. Lesnick (University of Alabama at Birmingham; former Fellow): "Insults and threats in medieval Todi."

—Christopher A. Reynolds: "Northern push or southern pull? Motives for musical migration in the Renaissance."

—George Gorse: "Deciphering Renaissance portraits. Representations of Andrea Doria by Sebastiano del Piombo and Agnolo Bronzino."

—Allen J. Grieco: "The politics of pre-Linnean plant classification."

—Wendell Clausen: "Virgil's messianic eclogue."

—Erling S. Skaug: "Punch work: a neglected aspect of *Trecento* painting."

—Victoria Kirkham: "Under the laurel: poets and their portraits."

—Marcello Ciccuto: "Le meraviglie di Marco Polo: la storia alla corte di Borgogna."

—Elissa B. Weaver: "The cloister and the world on stage in Tuscan convents (1500-1650)."

Paul Oskar Kristeller was due to lecture in May, but cancelled at the last moment when he broke his wrist and had to return to New York.

Two major conferences and a spring concert rounded out the calendar of events for the year. The first, "*Il Mondo delle piante. Cultura, rappresentazioni ed usi sociali dal XIII al XVII secolo*," is described below by one of its principal organizers, Allen Grieco:

"A three-day symposium of the cultural uses of plants was held in Florence on the 3rd, 4th and 5th of May 1989. Three major Florentine institutions, Villa I Tatti, the Institut Français de Florence, and the European University Institute, collaborated to sponsor the event which brought together twenty-three historians, art historians, botanists and ethnobotanists.

"The first day, hosted by the European University Institute, was devoted to various aspects of plants as food. The papers ranged from the use of





Fellow Alan Darr speaks of his work at I Tatti with Council members Sydney Freedberg and Mel Seiden.

vegetables in imitating fish and meat dishes (Françoise Sabban, Maison des Sciences de l'Homme, Paris) to the use of wild plants and specialized cooking techniques to make basically poisonous plants edible in times of famine (Bernard Rosenberger, University of Paris VIII).

"The papers read the second day at the Institut Français analyzed changes in botanical knowledge from Hildegard of Bingen and Albert the Great (Laurence Moulinier, Paris) to the great Renaissance botanist Andrea Cesalpino (Guido Moggi, Director of the Botanical Museum, Florence).

"The third and final day, hosted by Villa I Tatti, was devoted to scientific, decorative and artistic representations of plants. The audience discovered the landscapes which a sixteenth-century dilettante, G. Cibo, added to Mattioli's botanical illustrations (Lucia Tongiorgi-Tomasi, University of Pisa), as well as the plant world of the so-called Rustici manuscript (Alessandro Guidotti, University of Florence).

"Other contributors were Jean-Louis Flandrin (École des Hautes Études en Sciences Sociales), Joan

Thirsk (former Reader, Oxford University), Bruno Laurioux (University of Paris VIII), Antoine Jacobsen (Paris), Allen J. Grieco (Fellow, Villa I Tatti), Pietro Mazzola (University of

Palermo), Mauro Ambrosoli (University of Turin), Diego Moreno (University of Genoa), Milena Rizzotto-Rebasti (University of Florence), Riccardo Pacciani (University of Florence), Ettore Pacini (University of Palermo), Candace Adelson (Stibbert Museum, and former I Tatti Fellow), Rosalia Bonito-Fanelli (Cloth Museum of Prato), and Mirella Levi-D'Ancona (Hunter College, CUNY)."

A two-part *convegno* entitled "Andrea del Verrocchio and his Position in Late Quattrocento Art: a Re-evaluation 500 Years After his Death" drew Renaissance scholars to Florence in mid-June. The conference was sponsored by I Tatti in conjunction with the Accademia delle Arti del Disegno, who hosted the opening lecture on the evening of June 15, given by former Fellow Dario A. Covi (University of Louisville): "Per una giusta valutazione di Verrocchio."

The conference proper was held at I Tatti the following day. Sir John Pope-Hennessy and Professor Sydney Freedberg chaired the sessions at which these speakers gave the following papers: Artur Rosenauer (University of Vienna, former Fellow) "Proposte per il giovane Verrocchio"; Andrew Butterfield (New York University) "Some observations on Verrocchio's *David*";

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Walter Kaiser presides at the "Il Mondo delle Piante" convegno. Left to right: Lucia Tongiorgi Tommasi, Professor Kaiser, former Fellow Candace Adelson.



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Anthony F. Radcliffe (Victoria and Albert Museum) "New light on Verrocchio's *Beheading of the Baptist*"; Loretta Dolcini and Mauro Matteini (Opificio delle Pietre Dure e Laboratori di Restauro) "Il restauro della *Incredulità di S. Tommaso*: qualche anticipazione"; Massimo Leoni (Politecnico di Milano) "La tecnica di fonderia ai tempi del Verrocchio"; Timothy Verdon (Florida State University, former Fellow) "Aspetti pittorici della scultura del Verrocchio"; Pietro Marani (Pinacoteca di Brera, former Fellow) "Tracce ed elementi verrocchieschi nella tarda produzione grafica e pittorica di Leonardo"; Alan P. Darr (Detroit Institute of Art, Fellow) "Verrocchio's legacy: observations regarding his influence on Pietro Torrigiani and other Florentine Renaissance sculptors"; and Alessandro Parronchi (University of Florence) "Due putti verrocchieschi." The next day, speakers and I Tatti Fellows were invited to view the *Incredulità di San Tommaso* under restoration at the Opificio delle Pietre Dure.

The sounds of music rather than learned talk filled the Biblioteca Berenson on June 9 when a concert was presented by soprano Mary Therese

Royal de Martinez, with the accompaniment of Stefano Mengozzi on his lute. The program of late sixteenth- and early seventeenth-century music included songs by Claudio Monteverdi, John Dowland, Pierre Guedron, Gabriel Bataille, and Johann Kapsberger. An appreciative audience made up of Fellows, friends, and a Trustees group from the Detroit Institute of Art was invited to stay on for a reception.

*Walter Kaiser's Introduction to  
Sydney J. Freedberg's Lecture at the  
Palazzo Strozzi, October 6, 1988*

For me, it is a great honor to introduce our speaker. . . . The last of Mr. Berenson's major disciples, Professor Freedberg has, through a lifetime of seminal teaching and writing, continuously enriched our perception of the great Italian artists of the High Renaissance, with some forty articles, with his definitive monographs on Parmigianino and Andrea del Sarto, with his magisterial surveys of *Painting of the High Renaissance in Rome and Florence* and *Painting in Italy, 1500-1600*. . . .

It would take far too much time . . . to analyze Professor Freedberg's incomparable achievement. I would, however, like merely to point out one or two factors which seem to me especially to characterize it. Everything he has taught us about Italian art is the result of one of the most subtly discerning eyes and astonishing visual memories ever known in his profession. That eye and that memory have always focused on the work of art itself. Informed though they are with vast learning and with a profound understanding of human nature which constantly enrich and nuance their perception, they nonetheless resolutely fix their attention on the *Ding an sich*. All that they discern there is then expressed for us lesser mortals in what Sir John Pope-Hennessy once called "the noble prose of Freedberg"—a lambent articulation of precision and elegance, empathy and evocation, which is itself a work of art in the highest degree. . . .

But there are three further qualities that distinguish his work to which I would especially draw your attention. They are its unwavering integrity, its resonant humanity, and its transforming magnanimity. . . . All three are inextricably interwoven into the very fabric of his thought. . . . But it is the last which transmutes all those other virtues into purest gold. For, when everything has been said about Sydney Freedberg's unique and enduring achievement, what finally distinguishes it, beyond all else, is its *magnanimitas*, its greatness of soul. . . ."

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IN MEMORIAM

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I Tatti records with sorrow the following deaths:

Nolwen de Janzé Clark. Lady Clark, Honorary Chairman of the Association for Villa I Tatti and widow of the art historian Kenneth Clark, died in March 1989 at her home in France.

Zdenek Horský, historian of science and philosophy at the Astronomical Institute of the Czechoslovakian Academy of Sciences and appointed to an I Tatti Fellowship for 1988/89, died in May 1988 before taking up his fellowship.



Speaker joins spectator for lunch in the Limonaia after the Berenson convegno. Left to right: Pierre Rosenberg, Mireille Pillsbury, Sir John Pope-Hennessy and Dr. Pillsbury.



## Council Notes

The Berenson anniversary celebrations and a Council meeting drew members of the New York based Villa I Tatti Council and their spouses to Florence in October 1988. Special arrangements were made for a lunch with the Fellows, a visit to the home of Gordon and Elizabeth Morrill, and a viewing of the Masaccio frescoes in the Brancacci Chapel, church of Santa Maria del Carmine. The spring meeting of the Council was held in New York in the offices of Alliance Capital Management. I Tatti is grateful for the hospitality of Reba and Dave Williams (Mr. Williams is Chairman of Alliance Capital), and also for the opportunity to see the major collection of American prints assembled by Mr. and Mrs. Williams which hang in these offices.

A reception that evening in The Robert Lehman Collection at the Metropolitan Museum of Art hosted by Edwin L. Weisl, Jr., introduced

Council and guests to Laurence Kanter, new Curator of the Collection. I Tatti wishes to thank the Trustees of The Robert Lehman Foundation and the Metropolitan Museum of Art for the opportunity to enjoy the marvels of the Collection in such special circumstances.

The Friends of the Harvard Art Museums invited all I Tatti Association members to the opening of "Seventeenth-Century Prints and Drawings: Pietro Testa in Context" at the Fogg Art Museum in January 1989. This was particularly appropriate in that the organizer of the exhibition, Elizabeth Cropper (The Johns Hopkins University), is a former Fellow of Villa I Tatti. Similar invitations to I Tatti's constituency have been offered by the Friends of the Harvard College Library. I Tatti thanks its sister institutions in Cambridge for these very enjoyable occasions.

Saladino, who offered his services following a visit to Florence in April 1989. Specific plans are now in progress and will consist of an inspired freshening up of Mr. and Mrs. Berenson's furnishings which were put in place early this century and have seen little change since. I Tatti is grateful to Mr. Saladino for this most generous donation of his time and celebrated expertise.

■ The Gabriele Geier Granaio, formerly a grain storage area for I Tatti's farm operation and later converted into meeting and conference rooms, has taken on another function as a visitor's reception center. Located opposite the main entrance to the Biblioteca Berenson, it is perfectly situated for its new purpose and offers shelter, comfort and reading material for those waiting to be guided around the Center. I Tatti publications are on display.

■ An international *convegno* "L'arte e la Bibbia. Immagine come esegesi biblica," sponsored by the Associazione Laica di Cultura Biblica, took three former I Tatti scholars to Venice in October 1988: Carlo Del Bravo, Frederick Hartt, and Timothy Verdon were principal speakers. A conference in Florence in July 1989 celebrated the 400th anniversary of the Palazzo Strozzi with a program of lectures on Florentine nobility and their palaces; more than

(continued on next page)

## I Tatti Newsbriefs

■ "A Residential Seminar: The Arts and Civilizations of Renaissance Florence," organized by I Tatti on April 28-30, was attended by twenty-four Harvard alumni and others with an interest in Renaissance art. The weekend of lectures and site visits focused on three particular works of art: the newly cleaned cycle of frescoes by Masaccio, Masolino and Filippino Lippi in the Brancacci Chapel, Santa Maria del Carmine; Villa Poggio a Caiano, whose great reception hall contains early sixteenth-century frescoes by Andrea del Sarto, Alessandro Allori, and Jacopo Pontormo; and Michelangelo's architectural and sculptural masterpiece, the Medici Chapel in the Church of San Lorenzo. Lectures were given by Janet Cox-Rearick, professor of art history at Hunter College, CUNY, and former Fellow; Sydney J. Freedberg, Chief Curator Emeritus of the National Gallery of Art in Washington, and Harvard Visiting Professor at I Tatti; and Sir John Pope-Hennessy, former Consultative Chairman of the Department of European Paintings at the Metropolitan Museum

of Art and Professor of Fine Arts at New York University.

■ The public rooms and guest suites of Villa I Tatti will receive a restorative face lift thanks to designer John



Professor Janet Cox-Rearick illuminates the frescoes at Poggio a Caiano for subscribers to the Harvard Alumni weekend. John Saladino (second from left) was among the audience.



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half the speakers were former Fellows of Villa I Tatti.

■ Mons. Giuseppe Raspini, member of *Storia Patria*, author of various books on local history, and archivist for the Diocese of Fiesole, became parish priest of San Martino a Mensola fifty years ago. On the occasion of this anniversary and his 80th birthday, parishioners and neighbors, staff and scholars offered Mons. Raspini a festive luncheon in the I Tatti *Limonaia* following a mass in his honor celebrated by Don Carlo Bazzi, who succeeded Mons. Raspini as parish priest four years ago.

■ Christina Huemer, formerly art librarian at Cornell University, Oberlin College and Columbia University, replaced Sabine Eiche as Editor of the I Tatti-based, Italian office of RILA, the international repertory of the literature of art. Daniele Schmidt worked part-time in the Library during the summer of 1988. Cathy Becze joined the United States staff of Villa I Tatti with responsibility for administration of the Cambridge office, including the processing of fellowship applications. Evelyn Baker became part-time Secretary-Assistant in the New York office. Giulia Cantini of the house staff retired in July 1988 after 13 years of service; her position was filled by Liviana Bartolozzi. In spring 1988, while remaining on the I Tatti house staff, Luigi Bucci moved out of the Papiniana where he had been caretaker with his wife for 28 years. Osvaldo Tangocci,



A Thanksgiving party brings Fellows, staff, and members of their families together in the French Library.

formerly the proprietor of Osvaldo's *trattoria* at Ponte a Mensola, has come with his wife to take up this position.

■ Research Librarian Julian Kliemann became the second recipient of the prestigious *Premio Amilcare Pizzi*, named after the founder of the publishing house Amilcare Pizzi (Silvana Editoriale) and given for a book project on Italian art, history, or landscape. Dr. Kliemann submitted a project for a book on painted history in Italian palaces and villas of the late Renaissance, with the title "Le gesta dipinte: affreschi a soggetto storico nelle dimore italiane del tardo Rinascimento."

■ In July, at a surprise ceremony, eleven members of the staff were presented with Harvard chairs in recognition of their long service to the University. Each employee has worked at I Tatti for twenty-five years or more, whether in the gardens, the library, kitchen, or administration, and was honored in a moving tribute by Walter Kaiser. Delivery of the awards caused no problem—recipients and their chairs were driven on a balloon-bedecked tractor flatbed to their homes on the property. Followed on foot by Fellows and friends, the cortège caused much merriment in the neighborhood.



Thanksgiving dinner for the I Tatti family calls for a large bird, prepared here by Lina Ciullini and Lilia Sarti.



A procession celebrates a quarter-century of service.

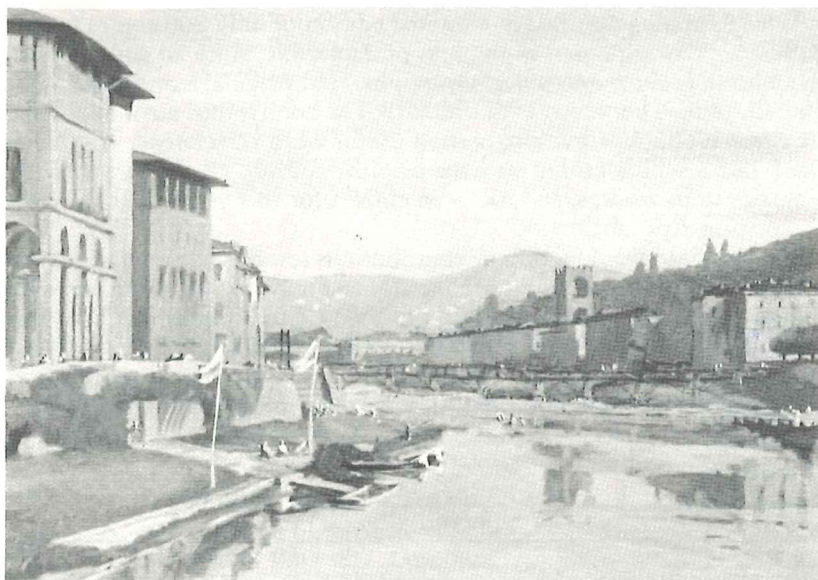


## Coming Events at I Tatti

May 28-30, 1990: A *convegno* will be held on the subject of censorship during the Reformation.

June 1991: Plans have begun for a major symposium, sponsored jointly

by I Tatti and the Istituto Nazionale di Studi sul Rinascimento, to celebrate the 500th anniversary of the death of Lorenzo de' Medici.



"April, 1945. View from the Center Arch of the Ponte Vecchio" is one of twenty-four full color, wash drawings, or black and white prints by F. Gordon Morrill available in portfolio to our readers. A fifty-year resident of Florence, Mr. Morrill created "Bridges of Florence," an edition of ninety sets of which there are a few remaining, for the benefit of the Morrill Music Library at Villa I Tatti. Craig Hugh Smyth, former Director of Villa I Tatti, describes them as follows:

"Gordon Morrill combines the eye, conscientious accuracy, and precise draftsmanship of the trained architect with a pictorial imagination able to convey drama, sweep, and scale. His pictures register more than beautiful views of Florence and its bridges. They register intense scrutiny and love

of architectural design and structure, of Florentine craftsmanship in the building trades and engineering. They also embody a sense of history, of Florence laboring to rebuild and repair in response to calamity, its varied inhabitants continuing, close at hand, with their chores and their days. . . . The famed Meriden Press has done the pictures full justice. They are all of the same size, 17¼ inches by 23 inches, and can be alternated in a standard frame."

Priced at \$1,500, of which \$1,100 is tax-deductible, the portfolio can be ordered through the New York office of Villa I Tatti at the address on this Newsletter. Checks should be made out to "Harvard University-Villa I Tatti." An illustrated, color brochure is also available.

## Publications

### Current Titles

*Florence and Milan: Comparisons and Relations.* Acts of two Conferences at Villa I Tatti in 1984 and 1986, organized by Sergio Bertelli, Nicolai Rubinstein, and Craig Hugh Smyth. 2 vols. La Nuova Italia Editrice, Florence, 1989.

*Pirro Ligorio-Artist and Antiquarian*, edited by Robert W. Gaston. Silvana Editoriale, Milan, 1988.

*The Parte Guelfa, Brunelleschi & Donatello*, by Diane Finiello Zervas. J.J. Augustin Publisher, Locust Valley, New York, 1987.

*Tecnica e stile: esempi di pittura murale del Rinascimento italiano*, edited by Eve Borsook and Fiorella Superbi Gioffredi, with an introduction by Craig Hugh Smyth. 2 vols. Silvana Editoriale, Milan, 1986.

*I Tatti Studies: Essays in the Renaissance, Volume 1*, edited by Salvatore Camporeale, Caroline Elam, and F.W. Kent. Villa I Tatti, 1985.

*Volume 2*, edited by Riccardo Bruscagli, Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, and F.W. Kent. Leo S. Olschki, Florence, 1987.

*Volume 3*, edited by Riccardo Bruscagli, Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, and F.W. Kent. Leo S. Olschki, Florence, 1989.

*Renaissance Studies in Honor of Craig Hugh Smyth*, edited by Andrew Morrogh, Fiorella Superbi Gioffredi, Piero Morselli, and Eve Borsook. 2 vols. Giunti Barbèra, Florence, 1985.

*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 Sergio Bertelli, Nicolai Rubinstein, and Craig Hugh Smyth. 2 vols. La Nuova Italia Editrice, Florence, 1979-80.

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*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. 2 vols. La Nuova Italia Editrice, Florence, 1978.

*Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey. J.J. Augustin Verlag, Glückstadt, 1977.

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

Orders may be placed directly with the publisher or with Casalini Libri SPA., 3 via Benedetto da Maiano, 50014 Fiesole, Italy. Tel: (055) 599 941; FAX: (055) 598 895.

#### Forthcoming Titles

*The Triumph of Vulcan: Sculptor's Tools, Porphyry and the Prince in Ducal Florence*, by Suzanne B. Butters.

*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

*I Tatti Studies*. Essays in the Renaissance welcomes submissions from Renaissance scholars whether former Fellows or not. Manuscripts should be about 7,000 to 10,000 words long, and should be as accessible as possible in style, with minimum use of technical jargon. The editors are eager to encourage interdisciplinary approaches. Essays in languages other than English or Italian are welcome. Copies of the style sheet may be obtained from:

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

## Appeal to Friends of the Biblioteca Berenson

After the invention of printing with movable type, the transformation of Greek calligraphy into a form compatible with the requirements of the new technique still remained a major challenge. The different forms of Greek type developed for the Venetian printer Aldus Manutius are of paramount importance in this process; they constitute even today masterpieces of punch-cutting and type founding.

This aesthetic and technical innovation is the theme of Nicolas Barker's book on *Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century*, published in a limited edition of only 200 copies in 1985. It illustrates its argument in the best possible way, since all copies contain (in addition to the numerous photographs) four original leaves from Aldine editions, printed between 1497 and 1518. The book is thus not only a delight for every bibliophile but also a most useful work of reference in a library like I Tatti's which cannot provide original editions of the 15th and 16th centuries to its readers, and has been chosen for this year's Special Library Acquisition Appeal.

The librarians would welcome contributions towards its purchase. Its price is \$600. 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." It is thanks to the generous response of our readers in past years that major, specific needs of the Biblioteca Berenson identified on these pages have been filled.

*A Short Selection of Recently Published Books Written, Edited or Translated by former Fellows of Villa I Tatti, and Donated to the Biblioteca Berenson*

Brown, Alison. *The Renaissance*, London and New York, 1988.

Cochrane, Eric. *Italy, 1530-1630*, London-New York, 1988.

Corti, Laura. *Vasari. Catalogo completo dei dipinti*, Florence, 1989.

Cropper, Elizabeth. *Pietro Testa, 1612-1650: Prints and Drawings*, Philadelphia, 1988.

Field, Arthur. *The Origins of the Platonic Academy of Florence*, Princeton, 1988.

Goldberg, Edward. *After Vasari, History, Art, and Patronage in Late Medici Florence*, Princeton, 1988.

Hankins, James. *Italian Humanists in Ten Manuscripts from the Houghton Library*, Cambridge, Mass., 1989.

Ianziti, Gary. *Humanistic Historiography Under the Sforzas. Politics and Propaganda in Fifteenth-Century Milan*, Oxford, 1988.

Lesnick, Daniel R. *Preaching in Medieval Florence. The Social World of Franciscan and Dominican Spirituality*, Athens and London, 1989.

Marani, Pietro. *Leonardo. Catalogo completo dei dipinti*, Florence, 1989.

McManamon, John M. *Funeral Oratory and the Cultural Ideals of Italian Humanism*, Chapel Hill and London, 1989.

Wilson, Timothy. *Ceramic Art of the Italian Renaissance*, London, 1987.

This list is incomplete due to space restrictions; however, it was felt that even a partial list would be of interest to our readers.

Photographs in this issue by Anne Coffin, David Currie and Nelda Ferace.



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