



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

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— ❧ —
AUTUMN 1992

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Letter From Florence

In September 1961, Kenneth (VIT '61-'64) and Eleanor Murdock opened the doors of I Tatti to the first group of Fellows, and The Harvard University Center for Italian Renaissance Studies therewith began its distinguished existence. Since the academic year 1991-92 marked the 30th anniversary of the Center, it seemed appropriate for us to celebrate that occasion in a special way. Like Titian's Allegory, our celebrations were comprised of three distinct but conjoined aspects: a banquet, which looked to the present anniversary; a *convegno*, which looked to the past; and a reception, which looked to the future.

The gala 30th-anniversary banquet was held in the Myron and Sheila Gilmore Limonaia on the evening of June 8, with almost 100 people present, including members of the I Tatti Council, the International Council, the Campaign Steering Committee, and a number of former Fellows. Unhappily, ill health prevented Sydney Freedberg (VIT '74, '81, '89), Chairman of the Council, and Jean-François Malle, Chairman of the International Council, from attending. Our devoted benefactor, Gabriele Geier, as well as Craig (VIT '74-'85) and Barbara Smyth and Louise (VIT '86-'88) and Will Clubb were also unable to be present.

As it seemed to for every major event of the week, rain prevented us from having cocktails outside on the garden



"Madonna and Child"
by Domenico Veneziano.

terrace, instead we gathered in the Big Library. The candlelit dinner in the *limonaia* was followed by a superb concert of secular Renaissance music performed in costume by the accomplished *Ensemble Sine Nomine*. The musicians came spilling down the *limonaia* steps, singing merrily to the accompaniment of pipes and drums. Daniel Steiner, Vice President and General Counsel of Harvard, who had been elected to the I Tatti Council that morning, gave the major address of the evening. Representing President Rudenstine, Vice President Steiner gave an historical account of the uncertain negotiations Mr. Berenson had with the Harvard Corporation before his gift of I Tatti was finally accepted.

On the following day, I Tatti's international conference on *Lorenzo il Magnifico e il suo Mondo* began with convocation

ceremonies in the Sala del Cinquecento of Palazzo Vecchio, at which Professor Cesare Vasoli, Director of the Istituto Nazionale di Studi sul Rinascimento, and I spoke. The *Ensemble Sine Nomine* gave a second concert on this occasion. I should like to underscore here that this important *convegno* eloquently demonstrated the excellence and preeminence of I Tatti as a center for advanced research on the Italian Renaissance. For, when the leading experts on Lorenzo de' Medici assembled from around the world, some three-quarters of them had I Tatti affiliations.

The garden party, planned to end the week's festivities, was unfortunately also forced indoors by rain. I said earlier that this occasion looked, like the youngest of Titian's heads, to the future, and that is because it officially constituted the first meeting of the newly created Society of Fellows (described elsewhere in these pages).

If these occasions provided members of the I Tatti family with merited opportunities for self-congratulation, they also encouraged a thoughtful assessment of this institution's past and a renewed resolve for its commitment to excellence. No one who pauses to think about what has been achieved here during the past 30 years could fail to acknowledge just how much all of us owe to the dedication and vision of my four distinguished predecessors and to the example provided by the 414 Fellows who, in the course of only three decades, have established the world-wide reputation of Villa I Tatti.

❧ WALTER KAISER, DIRECTOR





THE FUND FOR VILLA I TATTI



Of the \$15 million sought for the endowment campaign launched in January 1990, over one-third has been received in pledges and outright gifts. The campaign has been divided into four broad areas: the Library and Fototeca (with a goal of \$4.5 million); the Fellowship program (\$6 million); the Scholarly Programs and Publications Funds (\$3 million); and the Conservation Fund (\$1.5 million). As reported previously, the Andrew W. Mellon Foundation has offered a matching grant to benefit the Library and Fototeca (\$1 million to be matched 1:1) and Scholarly Programs and Publications (\$500,000 to be matched 2:1). Funds have been received to complete the Library match, and approximately \$800,000 of the total goal in this section remains to be raised. In pledges and gifts received, almost \$500,000 come from several new book funds (or additions to old ones), most notably in honor of Margaret Scolari Barr, Anne Coffin, Felton L. Gibbons, Mariuccia Bassi Giori Berman (Ily-Y-Ana), Maurice and Nell Lazarus, and Denise and Donald

Sutherland. An anonymous bequest of \$1 million to endow the position of Chief Librarian is also included. The completion of the endowment fund for the Agnes Mongan Curatorship of the Fototeca Berenson is encouraging, and was celebrated in October 1991. (See *Council Notes*.)

Of the initial goal of eight fellowships, two have been endowed. The Deborah Loeb Brice Fellowship was announced two years ago, and Antonio Perez-Ramos was the first Brice Fellow in 1991-92. It is with gratitude for the efforts of Robert F. Erburu (I Tatti Council member), Daniel Belin, Franklin Murphy, Lee Walcott, and the trustees of the Ahmanson Foundation that we announce the receipt of the second. Walter Kaiser wrote to the Foundation, "In providing I Tatti with one of its fellowships, the Ahmanson Foundation has made a fundamental and enduring contribution to the heart and soul of this important center." While endowment for six additional fellowships is still being sought, we would also like to thank the trustees of The Florence J. Gould Foundation, who

have recently approved three years of annual support for a French scholar or for a scholar doing research on a Franco-Italian topic. The Foundation will consider the possibility of funding a full fellowship.

The Conservation Fund will, in the future, provide for restoration of furniture and paintings as well as maintenance of the villa and other buildings. To date no money has been raised for this fund.

Thanks to a \$250,000 grant from the Robert Lehman Foundation, gifts to the Myron and Sheila Gilmore Publication Fund, and receipts from the Andrew W. Mellon Foundation, almost \$400,000 of the total goal for the Scholarly Programs and Publications portion of the campaign has been received. The present priority is to complete the Mellon match. In order to do so, \$750,000 needs to be raised by next June. Donations to new or existing publications funds, or to a new Scholarly Program Fund are actively being sought.

Sincere thanks are offered to Inge Heckel for her great help in setting the course for the Fund for I Tatti. (See *Staff Notes*.)

STEERING COMMITTEE

Co-Chairmen

Robert F. Erburu
Sydney J. Freedberg

Vice Chairmen

O. Kelley Anderson
Deborah Brice
J. Carter Brown
James R. Cherry
Maurice Lazarus
Troland S. Link
Barnabas McHenry
Susan Mainwaring Roberts
Katharine Clark Sachs
Craig Hugh Smyth
Donald J. Sutherland
Eugene V. Thaw
Edwin L. Weisl, Jr.

Walter Kaiser, *Director*

EX OFFICIO:

Edmund P. Pillsbury
Melvin R. Seiden
Chairmen Emeriti,
Villa I Tatti Council

THE FUND FOR I TATTI

Remaining Gift Opportunities

- | | | |
|------|---|----------------|
| I. | SIX NAMED FELLOWSHIPS | each \$750,000 |
| | <i>Income will provide for stipends, associated residential and academic expenses. (Original Goal: eight fellowships at \$750,000 each.)</i> | |
| II. | BIBLIOTECA AND FOTOTECA BERENSON | \$800,000 |
| | <i>Income to be used for acquisitions, salaries, and operations. (Original Goal: \$4,500,000.)</i> | |
| III. | SCHOLARLY PROGRAMS AND PUBLICATIONS FUND | \$2,237,000 |
| | <i>Income to be used for the preparation and publication of various I Tatti sponsored publications, such as I Tatti Studies: Essays in the Renaissance as well as books and monographs. And to be used for two major areas of activity:</i> | |
| | <ul style="list-style-type: none"> • Research and travel funds to enable the Center to invite visiting scholars in Europe and the United States to I Tatti for a period of a few days up to an academic year. • Funds for planning committees, travel, honoraria, and the publication of papers in connection with the Center's program of conferences, symposia, and lectures. (Original Goal: \$3,000,000.) | |
| IV. | CONSERVATION FUND | \$1,500,000 |
| | <i>Income to be used for the conservation of the art collection and for maintenance of the buildings and furnishings. (Original Goal: \$1,500,000.)</i> | |

LORENZO DE' MEDICI CONFERENCE

In the second week of June, I Tatti was host to an international conference, "Lorenzo the Magnificent and his World," organized by the Center in conjunction with the Istituto Nazionale di Studi sul Rinascimento to commemorate the 500th year of Lorenzo de' Medici's death on April 8, 1492. The conference, part of the national program coordinated by the Italian Comitato Nazionale, made an essential contribution to the extensive celebrations, bringing together as it did dozens of scholars from a number of countries (and three continents) to discuss the whole range of Lorenzo's activities and aspects of the city with which he is identified.

This was the biggest *convegno* I Tatti has ever held. There were over 500 separate registrations, and the scholarly drama played

to packed audiences. Rarely were there less than 175 people at a sitting, while 250 were present on one notable occasion. The complicated arrangements, both academic and social, went very smoothly indeed, thanks to the extraordinary efforts made by the I Tatti staff, not only during the crowded days of the conference itself but for literally months beforehand. On the academic side, Julian Kliemann (VIT '86-'92), who acted as secretary to the conference, earned the gratitude of all participants for his meticulous and thoughtful arrangements.

This grand occasion was, in yet another sense, very much an I Tatti affair. Some three-quarters of the distinguished speakers and chairs had or have I Tatti affiliations, a fact—pointed out by Walter Kaiser in his introductory speech with justifiable pride—which expresses the quite central place the Villa has in the

world of Italian Renaissance scholarship.

The proceedings of the conference will be published next year by the Istituto Nazionale, under the experienced editorship of Carlo Garfagnini. Here there is only space to say that the newly transformed Myron and Sheila Gilmore Limonaia—with its admirable acoustics and genial half *al fresco* atmosphere—was wit-



Gene Brucker, Prudence Steiner, Joanna Woods-Marsden and Janet Cox-Rearick return to I Tatti for the Lorenzo Conference.

ness to papers that were at once elegant and information-packed; not to say in some cases controversial. There were few punches pulled in discussion. If controversy, and a constant flow of new information and perspectives, are evidence that a field is alive and well, then Renaissance scholarship has little to fear for its future. Indeed, one moving aspect of the conference was to see the ample presence of very young scholars, several of whom gave papers, alongside that of several older generations, combining to make a lively *brigata* (as Lorenzo de' Medici himself might have put it) presided over by Nicolai Rubinstein—the doyen of Laurentian studies and the General Editor of the monumental edition of Lorenzo's letters—who gave the final summing up.

✠ F.W. KENT (VIT '78, '83, '87)
Monash University

*Humphrey
Butters*



*Marino
Berengo*



*Nicolai
Rubinstein*



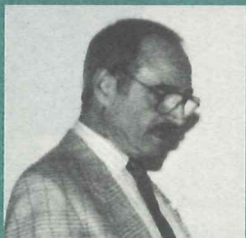
*Riccardo
Fubini*



*Vittore
Branca*



*Frank
D'Accone*



*Domenico
De Robertis*



The Fellowship Program

The Harvard University Center for Italian Renaissance Studies opened its doors to the first I Tatti Fellows in 1961-62. There were seven Fellows that year: three historians, three art historians, and one scholar studying Renaissance literature. This year, I Tatti's 30th anniversary, there are 16 Fellows, five Visiting Professors/Scholars and nine Research Associates. This is just about the maximum appointees I Tatti can support, and it furnishes the ideal number of scholars from different fields within the Italian Renaissance to provide an environment rich in opportunities for truly interdisciplinary research.

Without question, the fellowship program has expanded and improved over the last three decades, with an ever increasing body of former Fellows returning and providing yet more resources for the younger scholars, and with more lectures, seminars, and publications. In this anniversary year there are lectures and seminars on restoration, the iconography of music, and Lorenzo de' Medici and his world (celebrating the 500th anniversary of his death) among others, and publications include the fourth volume of *I Tatti Studies: Essays in the Renaissance*, and the catalogue of *The Bernard Berenson Collection of Oriental Art at Villa I Tatti*.

But there are no plans to change the fellowship program in the future. Indeed, it is vital not to, for what I Tatti most importantly provides for its Fellows, beyond its own resources and those of the libraries, archives, and museums of Florence and other nearby cities, is a year of freedom from academic and other obligations which they may devote to pure, uninterrupted scholarship and spend in intellectually stimulating, life-enhancing surroundings. The main commitment in the future will be to the continuity of the high standards already established.



Vice President Daniel Steiner gives a history of Mr. Berenson's negotiations with the Harvard Corporation about the future of I Tatti.

The fellowship program is currently made possible by endowment funds provided by the Lawrence Berenson Fellowship Fund, the Deborah Loeb Brice Fellowship, the Francisco E. De Dombrowski Bequest, the I Tatti Fellowship Fund, the Hanna Kiel Fellowship, and the Robert Lehman Endowment Fund. In addition, the Center receives substantial annual fellowship support from The Florence J. Gould Foundation, the Samuel H. Kress Foundation, the Andrew W. Mellon Foundation, the Leopold Schepf Foundation, and the National Endowment for the Humanities.

I Tatti Community

Fellows

KAREN-EDIS BARZMAN (*University of Maine*), *Art History*. "The Figuration of the Mystic in 17th-century Florence and the (En)gendering of Desire in Religious Devotion."

LUCIA BERTOLINI (*University of Pisa*), *Literature*. "Edizione e commento del IV libro della *Famiglia* di Leon Battista Alberti."

ALISON BROWN (*first semester*) *Royal Holloway and Bedford New College*, *History*. "Law and Justice in Florence, 1382-1502: Reforms and Changing Attitudes."

MARIA CRISTINA CABANI (*Istituto di Letteratura Italiana, Pisa*), *Literature*. "Memoria dei classici nell'*Orlando Furioso*."

MARC DERAMAIX (*University of Paris IV, Sorbonne*), *Literature*. "J. Sannazaro's *De partu Virginis* and Editions of Related articles."

PHILIP R. GAVITT (*University of Tennessee*), *History*. "Childhood, Society and the State in 16th-century Florence."

PETER HUMFREY (*second semester*) (*University of St. Andrews*), *Art History*. "The Altarpiece in Renaissance Venice."

ODILE REDON (*University of Paris VII*), *History*. "Food, Rituals and Sumptuary Laws in 14th- and 15th-century Tuscany."

LUCIO RICCETTI (*Opera del Duomo, Orvieto*), *Art History*. "The Social History of the Duomo of Orvieto between the 14th and 15th centuries."

MICHAEL J. ROCKE (*State University of New York, Binghamton*), *History*. "Homosexuality in Late Medieval Florence: Male Sociability and the Policing of Illicit Sex."

GUIDO RUGGIERO (*University of Connecticut*), *History*. "Power and Sexuality in the Late Italian Renaissance."

DOMENICO STAITI (*University of Bologna*), *Music*. "Tradizione iconografica e illustrazione della realtà nell'iconografia musicale del XVI secolo."

GINETTE VAGENHEIM (*Scuola Normale Superiore, Pisa*), *Art History*. "A Catalogue of the Roman Inscriptions of Pirro Ligorio."

WILLIAM WALLACE (*Washington University*), *Art History*. "Michelangelo - the Artist as Entrepreneur."

Visiting Professors

PAUL BAROLSKY (*second semester*) (*University of Virginia*), *Art History*.

JAMES BECK (*Columbia University*), *Art History*.

JANET COX-REARICK (*first semester*) (*Hunter College, CUNY*), *Art History*.

H. WILEY HITCHCOCK (*first semester*) (*Brooklyn College, New York*), *Music*.

THOMAS P. ROCHE, JR. (*Princeton University*), *Literature*.

Harvard Visiting Professors

ROBERT KIELY (*second semester*), *Donald & Katherine Loker Professor of English*.

WALLACE MACCAFFREY (*second semester*), *Francis Lee Higginson Professor of History*.

Research Librarian

JULIAN KLIEMANN, *Art History*. "Representation of Historical Events in Italian Renaissance Painting."

Research Associates

FABIO BISOGNI (*University of Siena*), *Art History*. "Computer Index of Iconography."

EVE BORSOOK, *Art History*. "Biography of Filippo Strozzi the Elder."

RICCARDO BRUSCAGLI (*University of Florence*), *Literature*. 1) "Commento all'*Orlando Innamorato*." 2) "Lirica dell'ultimo '500 (dalla battaglia di Lepanto in poi)."

SALVATORE CAMPOREALE (*The Johns Hopkins University*), *History*. "La cancelleria di Carlo Marsuppini (1444-1453)."

GINO CORTI (*Emeritus*), *Paleography & History*. "Documentation for a Corpus of Sieneese Churches."

LAURA CORTI (*Scuola Normale Superiore, Pisa*), *Art History*. "Computerization of Art History Data and Documents."

ALLEN GRIECO, *History*. "Food for Thought and Food for the Table: Social and Cultural History of Alimentary Habits and their Significance in Renaissance Italy (1350-1550)."

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 14th to 16th centuries: Decorative Arts."

Lectures & Programs

with support from the Eugene V. and Claire E. Thaw Conference Fund

In February 1991 an interdisciplinary round table on late medieval food and books of culinary recipes was organized by the speakers Lucia Bertolini (VIT '91), who presented a linguistic analysis of 14th-century cookbooks, Allen Grieco (VIT '89-'92), who spoke about the relationship between these books and the actual food served on late medieval tables, and Odile Redon (VIT '91), who developed the intriguing idea that Dante's *brigata spendereccia* might well have been the source of some of the surviving cookbooks. After the round table there was a reception in which five different medieval pies, based on original recipes, were served along with spiced wine. Attendance was particularly high, over 100 people, due to the somewhat unusual subject and the promising pies prepared by the speakers themselves with the help of several Fellows and a slightly dubious but willing kitchen staff. The afternoon was a great success, both intellectually and culinarily.

In April 1991, Lucio Riccetti (VIT '91) and Margaret Haines (VIT '76, '88-'92) organized a one-day round table on the nature and role of the various *opere* (i.e. workshops) of cathedrals as well as other ecclesiastical and public structures in Italy. Much new research has been done on this subject and experts from Germany, England, Italy, and the United States met to discuss and compare their most recent discoveries about the institutions that administered monuments of civic importance in north and central Italy through the early modern period. The morning session was chaired by Enrico Castelnuovo. The afternoon session was introduced by Roberto Bizzocchi (VIT '90) and ended with a discussion led by Giovanni Cherubini, who also contributed the concluding remarks. The other speakers were Mauro Ronzani, Antje Middeldorf, Mario Fanti, Daniela Rando, Diane Zervas (VIT '79), Caroline Elam (VIT '82), Philip Gavitt (VIT '91), Deborah Krohn, Lucia Gai (VIT '73), Maria Rita Silvestrelli, and Nicolai Rubinstein.

A small work seminar on Petrarch was held at I Tatti in early May 1991. Salvatore Camporeale (VIT '77-'92) introduced Thomas P. Roche, Jr. (VIT '87, '91), who spoke on, "Old Men on Trips: Petrarch's *Movesi il vecchierel* (Rime 16)," and Marco Santagata (VIT '84) on "*Movesi il vecchierel e la poesia erotica petrarchesca*." Later in the spring, I Tatti co-sponsored a four-day conference, organized by the University of Florence, on the Latin writings of Petrarch.

An international conference, organized by Daniela Lamberini (VIT '86), was held in June 1991 on "Giuliano e la Bottega dei da Maiano" under the auspices of the Comune di Fiesole, the Centro Studi sulle Arti Minori Decorative e Industriali of Castel di Poggio, and I Tatti. The conference was followed by a round table, entitled "Ipotesi per una Mostra," chaired by Gianfranco Borsi of the University of Florence.

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1990-91 academic year. No institutional affiliation is given for members of I Tatti's academic community that year.

ENRICO CASTELNUOVO (*Scuola Normale Superiore, Pisa*). "Avignone rivisitata - arte e committenza alla corte di Clemente VI."

DANIEL JAVITCH (*VIT '77, New York University*). "The Politics of Genre Theory in the late Cinquecento."

RAB HATFIELD (*VIT '65, '66, '71, Syracuse University in Florence*). "The Sources of Three Famous Nativities."

GIORDANA BENAZZI (*Soprintendenza ai Beni Ambientali Architettonici Artistici e Storici dell'Umbria*) and PAOLO VIRILLI (*Consorzio Tecnico*). "Conversazione sulla tecnica e il restauro degli affreschi di Fra Filippo Lippi nel Duomo di Spoleto."

H. WILEY HITCCOCK. "From *Ars Nuova* to *Nuove Musiche* - Innovation in Florentine Renaissance music."

GINETTE VAGENHEIM. "La tradizione manoscritta delle epigrafi - Pirro Ligorio e gli autori bresciani."

LUCIA BERTOLINI. "Postille certatorie - il certame de invidia e i *Profugia* albertiani."

DOMENICO STAITI. "L'immagine della musica nell'iconografia natalizia."

LUCIO RICCETTI. "Storia e computer - il Duomo di Orvieto."

ARNOLD ESCH (*Bibliotheca Hertziana, Rome*). "Riflessioni sul rapporto tra arte ed economia nel Rinascimento italiano."

PHILIP GAVITT. "Vincenzo Borghini as *Spedalingo* - Charity and State-Building in Cinquecento Florence."

MARIA CRISTINA CABANI. "Osservazioni su alcuni procedimenti di riscrittura delle fonti classiche nel *Furioso*."

MICHAEL ROCKE. "Homosexuality and Male Culture in Renaissance Florence."

MARC DERAMAIX. "The Spiritual and Literary Genesis of Jacopo Sannazaro's *De partu Virginis* (Naples, 1526)."

JAMES BECK. "Cardinal Alidosi, Michelangelo, and the Program for the Sistine Chapel."

WILLIAM WALLACE. "Michelangelo at S. Lorenzo - The Artist as Entrepreneur."

KAREN-EDIS BARZMAN. "Devotion and Desire - The Reliquary Chapel of Maria Maddalena de' Pazzi in Florence."



William Connell and Dale Kent relax in the garden between papers.

Fellows Outings

Thanks to the efforts of Julian Kliemann, Academic Program Advisor and Research Librarian at Villa I Tatti, this year's Fellows visited a number of sites and collections, mostly in and around Florence. The first of these was an on-the-spot report by conservator Agnese Parronchi on the restoration of Michelangelo's tomb sculptures in the Medici Chapel. While noting the caution and technical expertise of the work, Dr. James Beck (VIT '68, '83, '91) introduced Soprintendente Dr. Bruno Santi, who welcomed us.

At Poggio a Caiano, the Fellows benefited from Dr. Kliemann's scholarship on Medici iconography. His tour of the villa included the pediment frieze (detached from the exterior and not on public exhibition) and the 16th-century frescoes by Pontormo,

Andrea del Sarto, and Allori. The most dedicated admirers of Pontormo concluded with a trip to the church of Carmignano, which houses the painter's *Visitation*.

A visit to the Corridoio Vasariano, the gallery which runs between the Uffizi and the Pitti Palace, allowed the group to study the 17th- and 18th-century paintings as well as the fascinating collection of artists' self-portraits, both special holdings that are not on public display. As a sequel, we returned later that fall to the Pitti Palace to visit the Contini-Bonacossi collection. The unexpected treasures of this once private collection include works by Duccio, Sassetta and Giovanni Bellini, as well as a fresco by Castagno from the Castello del Trebbio.

In the winter we visited two Florentine houses once belonging to 16th-century artists: the Casa Marrocchi, a small *palazzo* on the Borgo S. Croce that was once the residence of Giorgio Vasari and which contains an intimate *salone* elegantly decorated in fresco by his hand; and the Palazzetto Zuccari on the Via Giusti, where Federico

Zuccari provided his own reception room with a personal allegorical cycle comparable with Vasari's. The trip to the Casa Zuccari was led by Dr. Loseries of the neighboring Kunsthistorisches Institut in Florenz.

The most ambitious adventure took the Fellows to Rome, and to the Villa Medici (the French Academy) and the Palazzo Farnese (French Embassy). Philippe Morel, I Tatti Fellow in art history, who arranged these visits, lectured informally on both. The rare chance to see Annibale Carracci's fresco cycle in the magnificent Farnese Gallery was particularly appreciated. The group then assembled at the American Academy in Rome. After a talk by Allen Grieco, Research Associate, on the Art of Tables, the Tattiani attended a reception and dinner which enabled them to meet their Roman-American counterparts.

Among other outings during the year, our enthusiasm for Pontormo was indulged again when we visited the Cappella dei Papi, once part of the church of S. Maria Novella in Florence, but now part of the Scuola Sottufficiali Carabinieri.

CAROLYN SMYTH (VIT '92)
UNIVERSITY OF PENNSYLVANIA

I Tatti Community

Fellows

MICHAEL E. BRACHEL (*second semester*) (*University of the Witwatersrand*), *History*. "Projects in the History of 15th-century Lucca."

MASSIMO DANZI (*Université de Genève*), *Literature*. "Studio, edizione e commento del III libro della *Famiglia* di Leon Battista Alberti."

MICHELE Y. FROMSON (*Columbia University*), *Music*. "Tonal Structure, Form, and Affect in the Motets of Willaert's *Musica Nova*."

RALPH J. HEXTER (*Yale University*), *Literature*. "Italian Renaissance Conceptions of the History of Latin and of Classical Latin Literature."

STEFANO LA VIA (*Princeton University*), *Music*. "The Relationship between Poetry and Music in Giovanni Bardi's Theoretical Thought and Musical Work."

FRANCESCO LO MONACO (*Università Cattolica del Sacro Cuore*), *Literature*. "La filologia greco-latina a Firenze tra Angelo Poliziano e Pier Vettori."

VITTORIA MARKOVA (*Pushkin State Museum of Fine Arts*), *Art History*. "La pittura del Rinascimento italiano nei musei sovietici. Le tradizioni del collezionismo in Russia."

PHILIPPE MOREL (*Académie de France à Rome*), *Art History*. "Les décors profanes à Florence à la fin de la Renaissance. L'art des grotesques, l'illustration scientifique et la littérature burlesque."

MASSIMO OSSI (*University of Rochester*), *Music*. "The Musical Sources of Battista Guarini's Poetry: Chronology and Criticism."

ANTONIO PEREZ-RAMOS (*Universidad de Murcia*), *History*. "Galileo's Philosophy of Science."

ELIZABETH PILLIOD (*Oregon State University*), *Art History*. "Pontormo, Bronzino, and Allori: A Family and Lineage of Mannerist Painters."

LORENZO POLIZZOTTO (*first semester*) (*University of Western Australia*), *History*. "Florentine Political Terminology from the 13th to the 16th centuries."

MARCO PRALORAN (*Università di Padova*), *Literature*. "Studio sulle presenze Boiardesche nell'*Orlando Furioso*."

CAROLYN SMYTH (*University of Pennsylvania*), *Art History*. "Marian Iconography and Spatial Illusionism in Northern Italian Renaissance Frescoes."

THOMAS J. TUOHY (*Warburg Institute*), *Art History*. "Ferrara – the Creation of a Courtly Environment (1451-1505)."

CARLO VECCE (*Istituto Universitario Orientale di Napoli*), *Literature*. "Critical edition of antiquarian and philological manuscripts of Jacopo Sannazaro."

Guest Scholar

SALVATORE NIGRO (*Università di Catania*), *Literature*. "Maniera Fiorentina tra letteratura, religione, e arti figurative."

Visiting Professors

HOWARD SAALMAN (*Carnegie-Mellon University*), *Art History*.

JOSEPH B. TRAPP (*first semester*) (*Warburg Institute*), *Literature*.

HELMUT WOHL (*second semester*) (*Boston University*), *Art History*.

Harvard Visiting Professor

LARRY BENSON (*second semester*) *Francis Lee Higginson Professor of English Literature*.

The Research Librarian and Research Associates are the same as for 1990-91.

Lectures & Programs

with support from the Eugene V. and Claire E. Thaw Conference Fund

The Comitato Italiano of the *International Council for Traditional Music* (*Gruppo di studio sull'iconografia musicale*) held a two-day conference entitled "I miti della musica. Tempo, spazio, immagine, suono" in October 1991. The conference, organized by 1990-91 Music Fellow Domenico Staiti and chaired by Professor Tilman Seebaas of Duke University, gave twelve scholars the opportunity to discuss recent developments in musical iconography. The first day of the conference concluded with a concert presented at Villa I Tatti in honor of F. Gordon and Elizabeth Morrill as an ex-

pression of gratitude for their munificent support of musicological studies at I Tatti. Many members of the I Tatti community and friends of the Morrills enjoyed the program of late Quattrocento music performed by the Bolognese *Ensemble Sine Nomine*.

A concert to benefit the Italia Nostra fund for the restoration of the city of Dubrovnik was held at I Tatti in April 1992. This event was organized in response to an appeal by Radovan Ivancevic (VIT '86) from the

University of Zagreb, President of the Croatian Society of Art Historians, for assistance with the restoration and reconstruction of monuments damaged in the current conflict in the former Yugoslavia. A talented group of young London-based musicians, *I Fagiolini di Londra*, on tour in Italy, gave a memorable performance of Monteverdi's *Madrigali guerrieri ed amorosi* before a highly appreciative public. Professor Kaiser's opening address stressed I Tatti's commitment to the conservation of Renaissance monuments.

KATHRYN BOSI, MUSIC LIBRARIAN

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1991-92 academic year. No institutional affiliation is given for members of I Tatti's 1991-92 academic community.

CONVEGNO DEL INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC, GRUPPO DI STUDIO SULL'ICONOGRAFIA MUSICALE: I MITI DELLA MUSICA. "Tempo musicale e tempo drammatico nell'iconografia." Concert of the *Ensemble Sine Nomine*.

RAB HATFIELD (VIT '65, '66, '71, *Syracuse University in Florence*). "Trust in God – The Sources of Michelangelo's Frescoes on the Sistine Ceiling."

HOWARD SAALMAN. "Goodness and Value in the Structuring of Cognitive Processes."

ANDREW LADIS (VIT '86, *University of Georgia*). "Charity Triumphant: The Role of the Virtues and Vices in Giotto's Arena Chapel."

JOSEPH B. TRAPP. "Portraits of Ovid in the Middle Ages and the Renaissance."

THOMAS P. ROCHE, JR. (VIT '87, '91; *Princeton University*). "Raphael and his Father's Muses."

MARCO PRALORAN. "Alcune considerazioni sul modello dell'intreccio nel poema cavalleresco italiano del '500."

MICHELE Y. FROMSON. "Rhetoric and Music – Imitatio in the Italian Counter-Reformation Motet."

FRANCESCO LO MONACO. "Angelo Poliziano e Pier Vettori."

CAROLYN SMYTH. "Illusionism, the Virgin, and Church Authority in Paintings by Correggio, Pordenone, and Lotto."

STEFANO LA VIA. "Orfismo e musica astrale nel IV Intermedio fiorentino del 1589."

CARLO VECCE. "Sannazaro e il *De re aedificatoria* di Leon Battista Alberti."

I FAGIOLINI DI LONDRA. "Concerto di beneficenza per il restauro di Dubrovnik – musiche di Claudio Monteverdi."

VITTORIA MARKOVA. "Francesco Granacci – qualche nota sul suo percorso."

THOMAS J. TUOHY. "Ercole d'Este – His Palaces and their Decoration."

ELIZABETH PILLIOD. "Masters and Pupils – Pontormo, Bronzino, and the Allori."

FIVE-DAY INTERNATIONAL CONFERENCE. "Lorenzo il Magnifico e il suo mondo."

MASSIMO DANZI. "Leon Battista Alberti "architetto" della Famiglia."



Elizabeth and Gordon Morrill at the concert held in their honor in October 1991.

■ THE BIBLIOTECA BERENSON ■

8
A reorganization of staff in the library has taken place over the last couple of years and continues now. Anna Terni, who came to work in the Biblioteca Berenson in 1949 as a library assistant to Baronessa Alda von Anrep, Nicky Mariano's sister, recently retired from her full-time post as Head Librarian. She continues to come three days a week, however, and assist the Fellows and readers as reference librarian. During her long presence at I Tatti, Anna Terni has seen many changes. The library has almost doubled its holdings and has developed into an institutional research library which can meet the needs of scholars in various disciplines. Yet, she says, it still maintains the individual character and quality of Bernard Berenson's private library.

Amanda George, for many years responsible for the catalogue, has become the Head Librarian, while Valerio Pacini has assumed her former position. Maurizio Gavioli has reduced his hours at I Tatti so that one day a week he can pursue his own interests in computer programming. A new assistant librarian, Ilaria della Monica,

joined the staff in 1991.

Julian Kliemann, Research Librarian since 1988, leaves the Biblioteca Berenson this summer. His own research into the representation of historical events in Italian Renaissance painting, has led to his recently completed book *Gesta dipinte: La grande decorazione nelle dimore italiane dal Quattrocento al Seicento*, which won the *Premio Amilcare Pizzi* (1989). Dr. Kliemann, who has been appointed a Research Associate, will now have a year free to pursue the next stage of his studies before taking up a position at the Bibliotheca Hertziana (Max-Planck Institut) in Rome in 1993.

On 1st July, 1992, Assunta Pisani becomes the new Assistant Director for the Library. Dr Pisani has most recently been Associate Librarian of Harvard College for Collection Development where she had also held the position of specialist in French and Italian book selection. She comes to I Tatti with many years of experience in library work and will have overall responsibility for the Biblioteca Berenson, the Morrill Music Library, and the Fototeca Berenson.

Among recent gifts to the Biblioteca Berenson were 75 volumes specifically chosen from the library of Esther Sperry. A woman of wide and varied interests, Mrs. Sperry had for a long time resided at the Villa La Papiniana, on the hillside overlooking I Tatti, and had taken a great interest in the Fellows. While living at the Papiniana, she catalogued the library of Professor Roberto Papini, the architect and original owner of the villa. The house and library were left to I Tatti when Professor Papini died. Mrs. Sperry felt that cataloguing this collection would make it accessible to, and therefore useful for, I Tatti's Fellows. I Tatti is most grateful to Mrs. Sperry for her dedicated interest and her many contributions to its academic life. (See Newsbriefs.)

Other major gifts came from Mrs. William Boyd, whose generosity

provided many important current acquisitions in response to requests from the Fellows, and from Mr. and Mrs. Hubert Brenninckmeyer, long-time friends of the Biblioteca Berenson. Beverly Brown (VIT '83) donated various exhibition catalogues from the Kimbell Art Museum. David Finn, photographer and public relations executive in New York, presented I Tatti with a selection of art history books containing his photographs. Harry Levin (VIT '90) has contributed many interesting and useful works from his own library.

Among the many gifts of books and money from Renaissance scholars who have used the library – in particular from numerous former Fellows – several donations were received in memory of Professor David Herlihy (VIT '62), a distinguished and beloved member of I Tatti's Academic Advisory Committee, who died in 1991.

BOOK FUNDS

In 1985, in celebration of the opening of the Paul E. Geier wing of the Biblioteca Berenson, I Tatti announced the establishment of endowed book funds. These create the opportunity for individuals to endow permanently the acquisition of books, or the conservation of library materials, for the Biblioteca Berenson, or for a part of the Biblioteca Berenson that they find of particular interest. Funds may honor an individual and nourish a specific aspect of Renaissance studies – contributing to the continuing growth and maintenance of the collections that make I Tatti an up-to-date center for advanced studies.

A named book fund can be established with a gift of \$10,000 or more. Contributions can be added at any time. There are now 21 book funds in existence and I Tatti is deeply grateful to the many donors who have chosen to honor someone special in this way:

Margaret Scolari Barr Book Fund
Ily-Y-Ana Berman Book Fund
Deborah Brice Book Fund
Anne Coffin Book Fund for periodicals
John Charles and Margaret McDonald Donaher Fund
Lois Erburu and Robert F. Erburu Book Fund
Gabriele Geier Book Fund
Felton L. Gibbons Book Fund
Giori Fund
Maurice and Nell Lazarus Fund for Renaissance Humanism and Literature
W. Barnabas McHenry Book Fund
Agnes Mongan Book Fund
F. Gordon and Elizabeth Hunter Morrill Book Fund
Kenneth B. Murdock Book Fund
Susan Mainwaring Roberts Book Fund
Eleanor B. Sachs Fund
Melvin R. Seiden Book Fund
Barbara and Craig Smyth Book Fund
Prudence and Daniel Steiner Book Fund
Denise Jackson and Donald J. Sutherland Book Fund
Edwin L. Weisl, Jr. Book Fund

Appeal to the Friends of the Biblioteca Berenson

Edwin Hall's *Sweynheym and Pannartz and the Origins of Printing in Italy: German Technology and Italian Humanism in Renaissance Rome* has been selected for the special library appeal. Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym and Pannartz. They produced an imposing catalogue of first editions of ancient authors. Edwin Hall's book is the first to create from the available information a broadly based and detailed picture of the activities of these two printers.

A gift of \$450 will make this valuable volume available to all who use the Biblioteca Berenson.

Contributions are tax-deductible and may be sent to our Cambridge, Ma., address or directly to Villa I Tatti. Checks should be made payable to The President and Fellows of Harvard College with the notation "Special Library Acquisition Fund, Villa I Tatti." Thanks to the generous response of our readers in past years, major, specific needs of the Biblioteca Berenson such as this have been filled.

Annual donations to the Friends of the Biblioteca Berenson, as well as gifts of individual volumes will, as ever, be gratefully received.

BIBLIOTECA BERENSON



Established in
reverential and loving
memory of

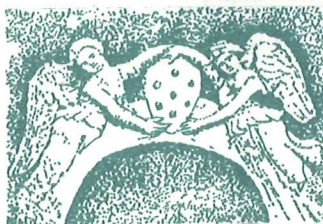
Mariuccia Bassi Giori Berman

For the acquisition of
materials relating to
Italian Art and Literature

HARVARD UNIVERSITY



*After more than four decades,
Anna Terni still works in the
Biblioteca Berenson.*



BIBLIOTECA BERENSON

Lois Erburu and Robert F. Erburu
Book Fund

Gift of Melvin R. Seiden

30th Anniversary Celebrations &
Lorenzo de' Medici Conference

June 1992



Walter Kaiser, Bill Kent and Allen Grieco



Aryan De Koomen and Carolyn Smyth



Mario Casalini and Assunta Pisani



*Kathleen Weil-Garris Brandt
and Wiley Hitchcock*



Walter Kaiser and Edwin L. Weisl, Jr.



Mario Arcari and Eugene V. Thaw



Tea break between lectures



The Ensemble Sine Nomine



Denise Sutherland and Allen Grieco



The limonaia as lecture hall



*Lauro Martines, James Hankins
and Brian Copenhaver*



Nicolai Rubinstein



Daniel and Prudence Steiner



Gene Brucker and Mary Gibbons



Charlotte Cabot Brown, Ruth Rubinstein and Walter Kaiser



Eve Borsook, Salvatore Settis and Alison Wright

The Society of Fellows

In October 1991, I Tatti Council member Marilyn Perry, President of the Samuel H. Kress Foundation, and herself a Fellow in 1976-77, launched the new Society of Fellows. Membership in the Society is automatic, and exclusively



Julian Kliemann and Marilyn Perry discuss the Lorenzo conference.

Biblioteca Berenson, both financially and as contributors of books and offprints.

Among the many responses to her letters, Dr. Perry received these words from Dr. Erling Skaug (VIT '89) from the Norsk Folkemuseum in Oslo: "Like all

other former Fellows, I certainly acknowledge the fact that a Society of Fellows already exists, as a mental as well as a practical reality. I don't know which of the two is more important, but both have meant a lot to me as a citizen of a small country in a remote corner of the map.

"Let me just mention two examples of the practical side of it:

"Firstly, the unsparing efforts of the librarians and staff of Villa I Tatti to assist me with photocopies, page references and all kinds of odd requests (including such commissions that made Alexa [Mason] climb the altar of the Pieve di Borgo San Lorenzo to measure a punch mark in Agnolo Gaddi's *Madonna* for me!).

"Secondly, the network of co-Fellows around the world: two years ago Karen and

I celebrated our wedding anniversary in Prague (just an excuse for making macro photos of the Trecento stuff in the Narodni Galerie, of course). Ladislav [Daniel, VIT '89] arranged for us to live in the Foresteria of the museum, and also generously opened his and Maria's small but very warm home for us.

"Last year we stayed with Jim [Hankins, VIT '89] in Cambridge (some more stuff in the desposits of the Fogg, etc.,...) He turned out, among our common passion for music and all the other things, to be a superb *cordons bleu* chef... We hope to make a return for them, and indeed for anybody of the I Tatti community who would like Norwegian fjords as a change from Tuscany. All this is immensely encouraging, helpful, and stimulating, and it goes far beyond the mere stretching of the modest travel budgets available to people of our category.

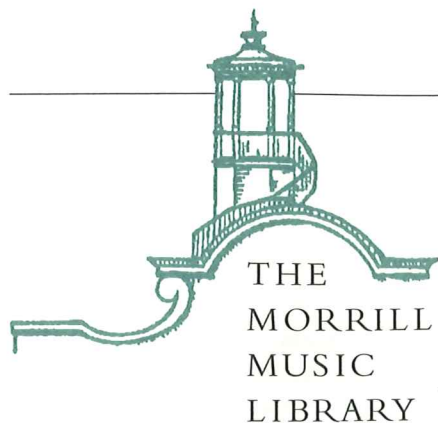
"One thing, in other words, is to meet colleagues of the highest caliber (I remember that some of the unexpected profits from the year at I Tatti were not only the after-lunch garden walks with art historians, but especially those with the literature and history people (Vicky Kirkham [VIT '78, '89], Eileen Reeves [VIT '89], Sam Cohn [VIT '89]) — i.e. those schooled in the immaterial aspects of the past, who filled in the holes of my technical and material research. Another thing is that these people also turn out to become your friends. This is the kind of experience that makes one realize time and again how the pursuit of specialized scholarship is not just a lonely exercise but also involving profound human relationships.

"So for all these reasons, and because it already exists, the Society of Fellows deserves to be baptized and called by its name."

"... in a crucial way the future of I Tatti is in our hands. No one better represents the Villa I Tatti than we do. It is our responsibility to encourage our best students and colleagues to apply so that they may share the extraordinary privilege that has been ours — and eventually join us in the Society of Fellows!"

MARILYN PERRY IN HER LETTER TO THE SOCIETY OF FELLOWS, MAY 4, 1992

* Former Fellows are indicated in this volume with the initials "VIT" after their name, followed by the year(s) of their appointment.



THE MORRILL MUSIC LIBRARY

Major acquisitions for the Morrill Music Library this year included microfilms of 245 music manuscripts from the library of Christ Church, Oxford, thus completing the holdings of music manuscripts from that library. Other important additions included seven new periodicals: *Culture musicali*, *Early Keyboard Journal*, *FOMRHI Quarterly* (the journal of the Fellowship of Makers and Researchers of Historic Instruments), *Historical Performance Practice*, *The Journal of Musicological Research*, *Musica Antiqua*, and *The Music Forum*. The periodical collection of the music library now contains 164 titles, many of which are unavailable elsewhere in Italy.

A new compact disc collection of medieval and Renaissance music has been started with a gift from Peter Urquhart (VIT '89), director of the Cambridge-

based ensemble *Capella Alamire*, of recordings of masses and motets by Josquin, Ockeghem, Busnois, and other Renaissance composers. The collection is growing steadily, helped by donations from groups who have performed at I Tatti in recent years. Listening equipment has recently been purchased.

For the first time in I Tatti's history, not one or two, but three music Fellows were in residence during the 1990-91 academic year. Michele Fromson came to work on the motets of Willaert's *Musica nova*, Massimo Ossi studied the musical sources of Giovanni Battista Guarini's poetry, and Stefano La Via examined the relationship between poetry and music in the theoretical and musical works of Giovanni Bardi.

F. GORDON AND ELIZABETH HUNTER MORRILL, founders in 1964 and staunch patrons since then of the Morrill Music Library, have recently reiterated their strong support of The Harvard University Center. In 1986, Mr. and Mrs. Morrill bequeathed to I Tatti their house and grounds on Costa San Giorgio in Florence. They retain a life interest in this property. This year, they have increased their bequest by adding two additional apartments on this property and a half share in their house in Manchester, Massachusetts. The Morrill Music Library is generally considered the finest Renaissance music reference library in Italy. This is thanks, almost entirely, to the generosity of Gordon and Elizabeth Morrill.

THE FOTOTECA BERENSON

Since Villa I Tatti was bequeathed to Harvard upon the death of Bernard Berenson in 1959, the Fototeca Berenson has had only one curator, Fiorella Gioffredi Superbi. A student at the University of Florence and part-time employee during her student years, Dr. Superbi began her tenure in the Fototeca under the supervision of Mr. Berenson. This collection of photographs was essential to his research, as it has been to generations of art historians and Renaissance scholars since. The importance of curatorial stewardship of this still growing and unique collection has been recognized with the creation of the Agnes Mongan Curatorship of the Fototeca Berenson. The

endowment was completed in 1991 and is supported by friends of Miss Mongan on the Villa I Tatti Council and at Harvard, by former students around the world, and a generous matching grant from the Andrew W. Mellon Foundation. (See *Council Notes*.)

As the first Agnes Mongan Curator of the Fototeca Berenson, Dr. Superbi continues the traditional maintenance of the collection with the assistance of Giovanni Pagliarulo, acquiring photographs of Italian paintings and drawings from the mid-13th to mid-16th centuries. In response to the needs of the scholarly and conservation communities and with the support of generous annual grants from the Nancy and Frank E. Richardson Foundation, she has recently expanded its focus. With the creation of the Richardson Archive, hundreds of items have been added to the Fototeca. This collection with-

in a collection is devoted to the history of technique and the conservation of Italian paintings and frescoes. Museums around the world are being solicited for photographic documentation of restorations in progress. The Richardson Archive will thus constitute an invaluable and unique point of reference for curators, conservators and art historians.



Sir John Pope-Hennessy and Nancy Richardson strolling through the garden.

COUNCIL NOTES



In January 1991, I Tatti's friends convened at the Istituto Italiano di Cultura in New York for an event sponsored by the Association for Villa I Tatti. Howard Burns (VIT '77, '84), Professor of Design at Harvard and a member of the Academic Advisory Committee, gave an illustrated talk on "Our Cardinal: The Townspeople of Monte San Savino, Cardinal Antonio di Monte, and his New Palace." Approximately 100 people

attended and stayed on for the reception in the art history library of the Istituto, hosted by Director Professor Gianclaudio Macchiarella and by Professor Kaiser, who had come from Florence for the occasion.

Since the September 1990 meeting, held at I Tatti and presided over by Professor Sydney J. Freedberg in his newly appointed capacity as Chairman, the I Tatti Council has met three times. The first time was in May 1991 in New York City where

the resignations of Cecil Altmann and Reba White Williams were accepted with regret. Mr. Altmann's encouragement of the Association for Villa I Tatti at its inception was noted with appreciation, as was Mrs. William's gracious and inspired support of Council and Association events in New York during her three-year term of membership. The Council at the same time welcomed Donald J. Sutherland. Mr. Sutherland, a Harvard Business School graduate, also serves on the Steering Committee for the Fund for I Tatti.



▲ Gabriele Geier conversing with Allen Grieco and Odile Redon.

In October 1991, the Council met at Harvard University. Walter Kaiser was delighted to introduce President and Mrs. Neil Rudenstine to the assembly. Both Neil and Angelica Rudenstine were enthusiastic about I Tatti and promised to do all they can to support it. Arranging this meeting was Anne Coffin's last responsibility as I Tatti's New York Representative. Her unflagging enthusiasm and dedication during her many years of service were gratefully acknowledged by all. Her long association with I Tatti will continue, however, and she was enthusiastically elected to membership of the Council. Alexa Mason was introduced as the new Assistant Director for External Relations. (See *Staff Notes*.)

Following this meeting, Council members visited the newly re-opened Busch-Reisinger Museum. Standing in front of Franz Marc's wonderful *Grazing Horses IV* (*Red Horses*), James Cuno, Director of the Harvard University Art Museums, welcomed the I Tatti Council and introduced Peter Nisbet, the Daimler-Benz Curator, who led the tour. This was followed by a special tea in the Naumburg Room of the Fogg Art Museum to celebrate the completion of the endowment fund for the Agnes Mongan Curatorship of the Fototeca Berenson. Agnes Mongan herself was there to receive thanks and congratulations from her many friends and admirers.



► Melvin R. Seiden and Diana Gilmore Fane in the rain at La Foce.

Thanks to the generosity of J. Carter Brown, Troland S. Link and Nancy Richardson, a cocktail party to recognize

the many donors who have given to the Fund for I Tatti was held at the Knickerbocker Club in New York City on November 21, 1991.

The most recent Council meeting took place in June 1992 at I Tatti during the 30th anniversary celebrations. In addition to the Director's Report, special reports on the Preservation Fund, the Publications program, the library, and the campaign were given by Barbara Flores, Nelda Ferace, Assunta Pisani, and Alexa Mason. The resignation of James and Mary Semans, staunch early supporters of I Tatti, was accepted with regret. Daniel Steiner, retiring Vice President and General Counsel of Harvard University, and long-time friend of I Tatti, was elected by acclamation.

The day before this meeting, Council members braved inclement weather for a visit to two gardens created by Cecil Pinsent, the landscape architect responsible for I Tatti's garden. In the morning, International Council member Benedetta Origo Crea welcomed members of the Councils and 1991-92 Fellows to the garden at La Foce, south of Florence, in the Val d'Orcia. Over coffee, she spoke briefly about the garden her mother (Iris Origo) and Pinsent had created. Despite obscuring the view of the surrounding countryside, which, as he had at I Tatti, Pinsent had used as backdrop for his garden, the fog and rain failed to dampen the visitors' enthusiasm. An elegant lunch at the Fattoria dell'Amorosa at Sinalunga broke up the day before the bus ride back to Florence, and a visit to the garden at Villa Le Balze, the home of Georgetown University's Florentine program, where Heidi Flores hosted a lovely cocktail party. At Le Balze, the sloping Fiesole hillside must have been a challenge to Cecil Pinsent who created a steeply terraced garden, taking advantage of the magnificent view over Florence. Our guide throughout the day was Architetto Giorgio Galetti, *Sovrintendente ai giardini* in Tuscany.

THE VILLA I TATTI COUNCIL

(as of 30th June 1992)

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EDMUND P. PILLSBURY, * *Founding Chairman*
MELVIN R. SEIDEN, *Chairman Emeritus*

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CHARLOTTE CABOT BROWN
JAMES R. CHERRY
ANNE COFFIN
ROBERT F. ERBURU
GABRIELE GEIER
MARY WEITZEL GIBBONS
SHEILA GILMORE
MAURICE LAZARUS
JEAN-FRANÇOIS MALLE
BARNABAS MCHENRY
AGNES MONGAN
F. GORDON MORRILL
MARILYN PERRY

SIR JOHN POPE-HENNESSY
MRS. FRANK E. RICHARDSON
SUSAN MAINWARING ROBERTS
JAMES E. ROBISON
CRAIG HUGH SMYTH
DANIEL STEINER
DONALD J. SUTHERLAND
EUGENE V. THAW
BARON H.H. THYSSSEN-BORNEMISZA*
EDWIN L. WEISL, JR.

WALTER KAISER, *Director*
ALEXA M. MASON, *Assistant Director*
for External Relations

*HONORARY

INTERNATIONAL COUNCIL

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MELVIN R. SEIDEN
BARON H.H. THYSSSEN-BORNEMISZA



To celebrate the completion of the endowment fund for the Agnes Mongan Curatorship of the Fototeca Berenson, Sydney J. Freedberg and Angelica Rudenstine join Agnes Mongan at the Fogg in October 1991.

Gardens & Grounds

16 Surrounding I Tatti's library and research institute are 75 acres of gardens and adjacent farm land which form an integral visual experience, so conceived by Cecil Pinsent when he laid out the gardens at the beginning of this century. Mr. Berenson walked through his gardens and grounds twice a day all his life, and Pinsent was at pains to devise a variety of different terrains and visual experiences, in order to provide constantly changing interest for these walks.

Thus, within these 75 acres, one encounters a large, formal Italian garden, a baroque *giardino pensile*, an enclosed terrace garden with lemon trees, a pine wood, an ilex grove, an "English meadow," olive groves, vineyards, two streams, a wisteria walk, a bamboo grove, a cypress allée, an ilex allée, areas of flowering fruit trees, small flower gardens at the Villino, at the Villa La Papiniana, and at San Martino, several courtyard gardens, the so-called "Mary's garden," the "azalea garden," the chapel garden, several vegetable gardens, cutting gardens, greenhouses, extensive cold frames, etc. Hence a relatively small area contains a diverse congeries of gardening challenges, opportunities, and pleasures.

Thanks to the generosity of the Lila Acheson Wallace/Reader's Digest Fund which, through the New York Community Trust, provides annual support for the upkeep and enhancement of the gardens and grounds, routine maintenance continues alongside long overdue projects. Thus, for example, the ilex allée was pruned for the first time since it was planted 70 or 80 years ago, and a second and more drastic pruning of the ilex wood below the Italian



The giardino pensile on a grey day.

garden has provided a view of the grotto at the foot of the garden which had been hidden from sight for years. New planting throughout the garden has included a number of climbing roses, 20 lemon trees, and four large olea fragrans. Particularly welcome are new garden furniture and a beautiful *pietra serena* bench on the azalea terrace where on fine days visitors and Fellows talk or meet for coffee after lunch and afternoon tea.

Long-term plans outlining maintenance and repair projects for the foreseeable future include rebuilding the greenhouses, now 80 years old; restoring various mosaics, statues, fountains, and stonework in the *giardino pensile* and elsewhere; and planting a new vineyard and olive trees.

Occasionally glancing up from his study of Michelangelo's letters and out of the window of his study, William Wallace (VIT '91) could see the "farmers cutting bamboo which they would then use to stake the vines... Michelangelo, who lived just 200 yards up the hill, wrote about the same process in letters to his nephew when he was considering purchasing the land... A few months of study here keeps me going for a few years and helps me to see old material in a new way."

I TATTI MONGAN PRIZE

Created in 1986 by I Tatti Council member Melvin R. Seiden in honor of Agnes and Elizabeth Mongan, the I Tatti Mongan Prize is awarded from time to time to a distinguished scholar in the History of Art. With connoisseurship and the history of Renaissance art as high priorities for selecting a recipient, Sydney J. Freedberg (VIT '74, '81, '89) was the first winner in 1988.

During the 30th anniversary celebrations this year, Walter Kaiser announced the second recipient, Craig Hugh Smyth (VIT '74-'85). Professor Smyth, who unhappily was not able to attend the celebrations, is a graduate of Princeton University where he received his B.A., M.F.A., and Ph.D. He was director of the Institute of Fine Arts, New York University from 1953 to 1973 before becoming director of I Tatti.

Professor Smyth is the author of several books including *Mannerism and Maniera* and *Bronzino as Draughtsman*. His latest publication, *Repatriation of Art from the Collecting Point in Munich after World War II*, (Gary Schwartz/SDU Publishers, Maarsen, The Hague, 1988) embodies the third Horst Gerson Lecture given by Professor Smyth at the University of Groningen in 1986. Craig Hugh Smyth, who retired in 1985, has, without question, done more than any other art historian for Villa I Tatti.

AGNES MONGAN is one of the *Patron Saints*. *Five Rebels Who Opened America to a New Art, 1928-1943*. This fascinating study of an important moment in cultural history of America by Nicholas Fox Weber was published this year by Knopf.

NEWSBRIEFS

Council members and special friends of I Tatti were among the guests at a reception in December 1990 at the Houghton Library in Cambridge in honor of Enzo and Benedetta Crea. (Mrs. Crea is a member of I Tatti's International Council.) The occasion marked the opening of "Edizione dell'Elefante," an exhibition devoted to illustrated books published by the Creas' renowned press in Rome.

On September 5, 1990, a concert was held in memory of Hanna Kiel, the distinguished art historian and friend of Bernard Berenson, who was associated with I Tatti for many years. Organized by Morrill Music Librarian Kathryn Bosi and Dottoressa Kiel's friends at I Tatti, the concert was given by the choir of King's College, Cambridge, directed by Stephen Cleobury, and was held in the Duomo of Fiesole. The program included works by Vivanco, Palestrina, Gabrieli, Allegri, Tye, Byrd, Gibbons, Stanford, and Britten, and represented a rare appearance by the choir in Italy. Dottoressa Kiel, who died in 1988, is remembered with gratitude and affection by the people of Fiesole for the courageous role she played in the

Resistance during the war years; that, and her contributions to the musical and artistic life of Florence were remembered on this occasion.

A public ceremony at the Palazzo Vecchio in May 1991 celebrated Nicolai Rubinstein's contributions to Renaissance scholarship. Amidst great fanfare, Professor Rubinstein was presented with honorary citizenship of Florence. The formal ceremony was followed by a small dinner at I Tatti. Professor Rubinstein, long associated with I Tatti, joins the distinguished ranks of Bernard Berenson and a very few others who have received this rarely bestowed accolade. After serving for 13 years, he has recently retired from I Tatti's Academic Advisory Committee.

At a charming ceremony held at the Villa La Papiniana in September 1991, Council member Charlotte Cabot Brown presented I Tatti with a map of Florence from the *Nuremberg Chronicle*, 1495, in honor of Esther S. Sperry. The exquisitely framed map was presented at a champagne reception attended by several of Mrs. Sperry's Florentine friends, the Fellows, and administrative staff. Mrs. Brown spoke movingly of Esther Sperry and all she had done for the Papiniana over many years. Now hanging in the *salone* there, the map, showing all the *Quattrocento* monuments,

had previously belonged to Mrs. Sperry, and is a fitting and lasting reminder of her generosity and of her tenure there.

Thanks to the generosity of Daniel Belin of the Ahmanson Foundation, Council member Nancy Richardson, and several other Friends of I Tatti, the *salone*, Berenson Study, and French Library have recently been refreshed with new curtains, upholstery, and paintwork. (See *Staff Notes*, Inge Heckel.)



A roofer's view of San Martino a Mensola and Florence beyond

Publications

“Bernard Berenson’s collection of Italian paintings is so famous that they overshadow his other works of art. In the long upper corridor of Villa I Tatti lined with low crowded bookshelves, the paintings above them are nearly all Italian products between the fourteenth and fifteenth centuries with a single exception, a framed Chinese handscroll of dancing girls depicted on silk between the tenth and eleventh centuries. One is immediately struck by the great difference between the elegance and sophistication of this composition and the comparative naïveté of the Florentine and Siennese panels painted on wood with gleaming golden backgrounds. Examining these rhythmical figures, one is transported to an entirely different world in which painting is governed by an inner vitality. The figures with elaborate headdresses and jeweled ornaments are plump and stylized, their round faces, tiny mouths, and double chins are not typically Chinese—in fact they are Central Asian—but their realism bears little relation to what our eyes are accustomed to. All their grace is linear—in this they may be compared with Botticelli’s drawings of five centuries later—but they are devoid of those ‘tactile values’ that Berenson considered essential to good painting. How did this exotic work of art find its way into an extremely Tuscan residence?” (Sir Harold Acton, “The Arts beyond Our Pale”*)

“As this study by Laurance Roberts reveals, Berenson purchased objects that would be admired (or coveted) by collectors of Asian art throughout the world: the superb gilt-bronze Chinese Buddhist altarpiece dated A.D. 529, for example, with the elegant geometry of its flaring garment folds and luminous facial expression of the central image; or the exotic *Dancing Girls of Kutch*, a landmark work in any history of Chinese painting; or the Song-period *In the Palace*, which is a rare and charming document of Chinese courtly traditions... This volume is the product of three years of careful study and consultation with specialists in different fields of connoisseurship... [and] is one more major contribution that

Laurance Roberts and his devoted wife, Isabel, have made to the understanding of Asian art...” (John M. Rosenfield, “Berenson, Boston and East Asia.”*)

The fourth volume of *I Tatti Studies: Essays in the Renaissance* was issued in 1992. The wide scope of subjects in this truly interdisciplinary volume range from James Banker’s well-documented and generously illustrated *Sassetta Altarpiece in the Church of S. Francesco in Borgo San Sepolcro*, through Gary Ianziti’s (VIT ’82) *History of the Future* and Allen Grieco’s (VIT ’89-’92) groundbreaking botanical essay, to two musical contributions from Tim Carter (VIT

’85) and Honey Meconi (VIT ’87), and A *New Reading of Bronzino’s London Allegory*, by Robert Gaston (VIT ’82). In addition, there are essays by Christiane Klapisch-Zuber (VIT ’86), Roberto Bizzocchi (VIT ’90), and Walter Stephens (VIT ’88).

* From *The Bernard Berenson Collection of Oriental Art at Villa I Tatti*, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, and John M. Rosenfield, and with the photographic collaboration of David Finn. Hudson Hills Press, 1992. The catalogue won a Certificate of Merit in the 1992 Graphic Arts Awards Competition of the Printing Industries of America from a field of more than 5,500 entries in 59 categories. This signal honor recognizes the content of the book as well as the quality of the graphic design and production.

Current Titles

✧ *The Bernard Berenson Collection of Oriental Art at Villa I Tatti*, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, and John M. Rosenfield, and with the photographic collaboration of David Finn. Hudson Hills Press, 1992.

✧ *Verrocchio and Late Quattrocento Italian Sculpture*. Acts of Two Conferences, in 1988 at Brigham Young University and 1989 at the Accademia delle Arti del Disegno and Villa I Tatti, Commemorating the 500th Anniversary of Verrocchio’s Death, edited by Steven Bule, Alan Phipps Darr, and Fiorella Superbi Gioffredi. Casa Editrice Le Lettere, Florence, 1992.

✧ *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.

Volume 4, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1992.

✧ *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.

✧ *Pino Ligonio—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.

✧ *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.

✧ *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. A brochure is available.

Forthcoming Titles

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

✧ *The Italian Altarpiece 1250-1550, Acts of a Conference at Villa I Tatti in 1988*, edited by Eve Borsook and Fiorella Superbi Gioffredi.

✧ *The Letters between Bernard Berenson and Charles Henry Coster*, edited by Giles Constable.

✧ *Lorenzo il Magnifico e il suo mondo*. Acts of a Conference at Villa I Tatti in 1992 in Collaboration with the Istituto Nazionale di Studi sul Rinascimento.

STAFF NOTES



We wish the very best to Inge Heckel, Anne Coffin, Evelyn Baker, and Cathy Becze, whose dedication, initiative, and efficiency will be sorely missed.

Inge Heckel's job to launch the Fund for I Tatti ended in December 1991. With her help as an independent consultant, the campaign was successfully initiated in January 1990. Miss Heckel constructed the framework for the campaign, set the Steering Committee onto the track of the allusive dollar, secured the matching grant from the Andrew W. Mellon Foundation, and ensured a strong nucleus of support. In the two years she was with I Tatti, almost \$6 million in additional endowment was raised. Miss Heckel has continued her support for I Tatti in negotiating a very favorable discount with Brunschwig & Fils for furniture and fabrics to renovate the public rooms at the Villa. (See *Newsbriefs*.)

I Tatti has had a representative in the United States since 1980 when Susan Mainwaring opened the first New York office in space provided by Council member Edwin Weisl. Anne Coffin became I Tatti's second New York Representative in 1984. Mrs. Coffin has been indefatigable in her efforts: coordinating the I Tatti

Council; maintaining links with donors and friends, foundations and corporations; and editing the newsletter. Before the fax machine, maintaining this essential transatlantic link was no easy task, but with annual visits to Florence, Mrs. Coffin swiftly became a part of the I Tatti family, and her knowledge of both I Tatti and the New York cultural world was invaluable. Among many achievements, Mrs. Coffin, under the chairmanship of Melvin R. Seiden, assisted the Council in raising \$1.25 million for the Preservation Fund. Since 1988 she has been assisted part-time by Evelyn Baker. I Tatti's New York office closed in September 1991. In October 1991, Mrs. Coffin was elected to the I Tatti Council.

While working in the Music Department at Harvard, Cathy Becze was introduced to I Tatti when she began to coordinate the American end of the fellowship application process. Between 1988 and June 1991, Mrs. Becze ran a small, part-time office for I Tatti in Cambridge. Despite the distance from Florence, she became deeply involved in I Tatti and its activities.

After nine years as Administrative Assistant and Editorial Administrator for *I Tatti Studies: Essays in the Renaissance*, Alexa Mason left Florence in October 1991. One year later, as Assistant Director for External Relations, she opened I Tatti's Cambridge office, where her duties combine fund raising with public relations, liaison between I Tatti and Harvard, and coordination of the fellowship application process.

Angela Lees joined the administrative staff as a part-time secretary in August 1991 after working in a local buying office.

Olivo Papi, one of four family members working at I Tatti, has retired from the farm staff after 37 years. His continued daily walks around the property make his absence felt a little less. He was replaced by Corrado Doddi who is a very welcome addition. Alessandro Marziali joined the garden staff for six months in 1992.

Two night watchmen, Settimo Galeotti and Franco Carlini, were added to the staff in the last year. Unhappily, Franco Carlini has recently left, and I Tatti is faced once

again with the difficulty of finding another highly qualified armed guard. Security is becoming an increasingly delicate problem the world over, and I Tatti is no exception.

Alessandro Focosi joined the household staff as *maggiordomo* in February 1992, after Gigi Bucci retired. Gigi had worked at the Villa La Papiniana for Mrs. Sperry for 18 years before coming to I Tatti in 1979.



Olivo Papi at the vendemmia.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

GIANCARLA BETTONI, wife of Osvaldo Tangocci, the caretaker of Villa La Papiniana, in January 1992. She will be missed not only by her friends and colleagues at I Tatti, but also by the many people who have stayed at the Papiniana.

WILLIAM A. DONAHER (LLB '52), generous Friend of the Biblioteca Berenson and founder of the John Charles and Margaret McDonald Donaher Fund, in April 1991.

FELIX GILBERT, Professor Emeritus in the School of Historical Studies, Princeton University, and longtime Friend of the Biblioteca Berenson, died at his home in Princeton, New Jersey, in February 1991.

FREDERICK HARTT (VIT '66), Professor Emeritus of Art History at the University of Virginia, in October 1991.

DAVID HERLIHY (VIT '62), Professor of History at Brown University, former Professor of Medieval History at Harvard (1973-86) and member of I Tatti's Academic Advisory Committee, died at his home in Providence, Rhode Island, in February 1991.

RICHARD B. POMMER (VIT '69), Professor at the Institute of Fine Arts, New York University, in April 1992.

DMITRIJ SHELEST, Curator of European Art at the Lviv Art Gallery, Ukraine, who had been nominated as a Fellow for 1992-93, was tragically murdered in an armed robbery at the gallery this past spring.

JAMES SNYDER (VIT '63), Professor of Art History at Bryn Mawr University, in August 1990.

The editors of *I Tatti Studies: Essays in the Renaissance* welcome submissions from Renaissance scholars whether former Fellows or not. Manuscripts should be about 7,000 to 10,000 words, and should be as accessible as possible in style, with minimum use of technical terminology. The editors encourage interdisciplinary approaches. Essays in languages other than English or Italian are welcome. All publications inquiries and requests for the style sheet should be addressed to:

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

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*as of 1st July 1992

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Former Fellows are indicated in this volume with the initials "VIT" after their name, followed by the year(s) of their appointment.



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