THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

Letter From Florence

Telephone: 39-55-608-909 / Fax: 39-55-603-383

ike any solicitous family physician, those of us who have daily responsibility for I Tatti attempt periodically to gauge its health, variously taking its scholarly pulse, its intellectual temperature, its financial blood-pressure. As one form of "check-up," for example, we ask departing Fellows to write assessments of their year, indicating candidly what aspects of their experience here they think could be improved. Although these reports are often gratifyingly encomiastic, they also often make helpful suggestions, which we try to act upon. Yet another test of I Tatti's academic health is the simple one of counting up how many people annually want to come here on one of our 15 fellowships: I'm pleased to report that last year we received 91 applications from 18 countries, which set something of a record.

Another less precise but no less significant indication of our scholarly robustness or debility is provided by the number and quality of publications that may be said to emanate, whether directly or indirectly, from I Tatti. By "directly," I refer to those books that are the immediate outcome of a fellowship project; by "indirectly," I mean those books published in later years by scholars who formerly held appointments at I Tatti. For one hopes, and believes, that even such subsequent books may have tangibly benefited from the time their authors spent in this intellectual community.

Every year, I try to read, or at least look through, all the books I can identify as produced by the members of the



Books by I Tatti scholars (photo: Marcello Bertoni).

I Tatti family, and I must confess that few experiences make me prouder to be associated with this exceptional institution. I thought you might find it interesting if I devoted my letter this year to a brief account of *some* (for the list is, I assure you, far from complete) of the books produced by I Tatti scholars in the past year, all of them bearing publication dates of 1995 or 1996. Taken together, they give a pretty good indication of what I Tatti's about.

In Braziller's attractive new series, Great Fresco Cycles of the Renaissance, four of the first seven volumes are by Tattiani (Randolph Starn [VIT'65,'66] on the Lorenzettis in the Palazzo Pubblico of Siena, Andrew Ladis [VIT'86] on the Masaccios of the Brancacci Chapel, Bill Hood [VIT'85, '86,'90] on Fra Angelico at San Marco, and Charles Dempsey [VIT'74] on the Carraccis in the Galleria Farnese); and two of the most recent volumes in the useful Variorum Collected Studies Series, which gathers together a scholar's articles, are by Richard Goldthwaite (VIT'74) (Banks, Palaces, and Entrepreneurs in Renaissance Florence) and Paul Grendler (VIT'71,'72) (Books and Schools in the Italian Renaissance).

Alison Brown (VIT'86,'91) has edited the papers given at a conference held at the Courtauld Institute (*Language and Images of Renaissance Italy*), and Andrew Ladis (VIT'86), together with Carolyn Wood, those from a conference held at the Georgia Museum of Art (*The Craft* of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop)—both conferences, I'm

proud to note, made up chiefly of I Tatti alumni. (Incidentally, in the longawaited, finally forthcoming Macmillan Dictionary of Art, the names of Tattiani contributors will be strewn thick as Queen Anne's lace over alpine pastures.) Sam Cohn (VIT'89,'94) and Steven A. Epstein have assembled a Festschrift to commemorate I Tatti's much-missed friend, David Herlihy (VIT'62), entitled Portraits of Medieval and Renaissance Living: Essays in Memory of David Herlihy. Nicholas Terpstra's (VIT'95) insightful analysis of Lay Confraternities and Civic Religion in Renaissance Bologna appeared in late 1995, and Michael Rocke's (VIT'91) exhaustive study of the persecution of sodomy in Renaissance Friendships: Florence (Forbidden Homosexuality and Male Culture in Renaissance Florence) in 1996. Hubert Damisch's (VIT'95) acclaimed exhibition at the Louvre last spring, which he Continued on page 2

CAMBRIDGE OFFICE: Villa I Tatti, Harvard University, 124 Mt. Auburn Street, Cambridge, MA 02138-5762 Telephone: 617 495-8042 / Fax: 617 495-8041

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describes as "fruits de l'oliveraie de la Papiniana et de la lumière de Florence," has been handsomely published by the Louvre as *Traité du trait;* and Laura Corti (VIT'85-'96) and Fiorella Gioffredi Superbi have produced an invaluable manual entitled *Fotografia e fotografie negli archivi e nelle fototeche.*

Among the important new editions of Renaissance poets to have appeared in the past year, I would point to the beautiful en-face translation of Ariosto's affecting, autumnal Cinque Canti by David Quint (VIT'79,'87) and Alexander Sheers (with a valuable introductory essay by David), to the first modern edition of Ugolino Verino's sixteenth-century neo-Latin epic, the Carlias, by Nikolaus Thurn (VIT'93), and to Carlo Vecce's (VIT'92) edition of Bramante's little-known sonnets. Francesco Tateo (VIT'66) has published an engaging study of the persistence of ancient rhetoric from Dante through the Arcadians, entitled "Per Dire d'Amore"; Marcello Ciccuto (VIT'89) has brought out a collection (Icone della parola) of his essays on selected thirteenth- and fourteenth-century texts; and Lina Bolzoni's (VIT'93-'96) fascinatingly illustrated new book on La



Bernard Berenson photographed by Cecil Beaton in 1954 in front of the north Italian, 18th-century hanging recently restored by Mariarita Casarosa. The embroidery was cleaned, repaired, completely relined, and re-hung in its old position outside the French Library.

Stanza della Memoria: Modelli letterari e iconografici nell'età della stampa has already been the subject of laudatory reviews and articles in the Italian press.

Given the unparalleled strengths of the Morrill Music Library, it is not surprising to find, year after year, a steady and impressive flow of musicological scholarship by I Tatti scholars. This

past year has seen the appearance of Iain Fenlon's (VIT'76) Music, Print and Culture in Early Sixteenth-Century Italy, Richard Sherr's (VIT'83) edition of The Susato Motet Anthologies, and the very handsome publication by California of Chris Reynolds's (VIT'89) highly readable, definitive account of Papal Patronage and the Music of St. Peter's, 1380-1513.

A number of individual Renaissance places and persons have received special attention from I Tatti scholars in the past year. Thomas Tuohy (VIT'92) has completed his comprehensive, interdisciplinary study of *Herculean Ferrara*:

> Ercole d'Este (1471-1505) and the Invention of a Ducal Capital; Peter Humfrey (VIT'88,'91) has produced a volume succinctly describing the trajectory of Painting in Renaissance Venice that bears its learning and subtle connoisseurship with grace and style; Jonathan Riess (VIT'75) has published a substantial study of the Signorelli frescoes at Orvieto, now freshly restored; Sabine Eiche (VIT'83) has expanded her earlier essay on Francesco Maria II Della Rovere's villa at Monteberticchio into an attractively illustrated, bilingual monograph; and I Tatti's revered mentor, Nicolai Rubinstein, has published his magisterial history of Palazzo Vecchio, where, incidentally, he recently had honorary



Bill Kent (VIT'78,'87,'96), Brenda Preyer (VIT'80), and Alison Brown (VIT'86,'91) chat after lunch last summer.

citizenship conferred upon him by the appropriately recognizant city of Florence.

There have been too many studies of single Renaissance authors and artists published by Tattiani in the past year for me to cite them all, but I would at least signalize Pier Massimo Forni's (VIT'94) brilliant second book on Boccaccio, Harvey Mansfield's (VIT'90) provocative new interpretation of Machiavelli, Massimiliano Rossi's (VIT'93) groundbreaking monograph on the Venetian sixteenth-century sculptor-poet, Danese Cataneo, Pat Rubin's (VIT'87,'90,'93) impressively original analysis of Vasari's exemplary fabulation, and Price Zimmerman's (VIT'71) learned, elegant, authoritative biography of Paolo Giovio, deftly set in a chronicle of his troubled times.

Although neither volume can be classified as Renaissance, I can't refrain from mentioning here the absorbing new study, *Nicolas Poussin: Friendship* and the Love of Painting, by I Tatti alumni, Elizabeth Cropper (VIT'79) and Charles Dempsey (VIT'74), and the long-awaited publication by our beloved Agnes Mongan of her great masterwork, *David to Corot: French Drawings in the Fogg Art Museum*, the radiant, imperishable crown of a lifetime of brilliant scholarship and impeccable connoisseurship.

Of all the books that have been produced by members of the I Tatti family in the past year, the prize for the weightiest tome (quite possibly in every sense) goes to the noble volume by Janet Cox-Rearick (VIT'62,'63,'76,'91) on almost every conceivable aspect of *The Collection of Francis I*—a vast labor of reconstruction, attribution, and scholarship which has engaged Janet for almost a quarter-century now and which has happily brought her back summer after summer to the Biblioteca Berenson. If you can manage to pick her book up, I assure you, you won't be able to put it down!

As if this weren't enough publications for only one year, let me add a final word about those publications which have emanated most directly from I Tatti; for this has been an especially fruitful year for publications

under I Tatti's own imprint, as Fiorella Superbi, who scrupulously prepared every detailed page for publication, can wearily attest. Opera: Carattere e ruolo delle fabbriche cittadine fino all'inizio dell Età Moderna, a pioneering, 400-page collection of essays edited by Peggy Haines (VIT'76, '88-'96) and Lucio Riccetti (VIT'91) on a variety of late medieval and

Renaissance opere, was published several months ago to great acclaim, scholarly presentazioni being held in both Florence and Orvieto. Volume VI of I Tatti Studies, having triumphantly rounded the last buoy with its spinnaker tautly bellied, abruptly finds itself in irons on the final reach-something went badly wrong at the bindery and all has to be redone! Only now we're adrift, like the rest of Italy, in the doldrums of Ferragosto and must await the fresh breezes of September. By the time this newsletter reaches you, however, I trust ITS VI will have crossed the finish line at last. It contains important essays

monograph on Annibale Carracci and the Beginnings of Baroque Style, which was first published by I Tatti under Craig Smyth's directorship in 1977.

The most ambitious publication we have ever undertaken is the lavishly illustrated, two-volume work by Suzanne Butters (VIT'88) which proudly appeared in May. The Triumph of Vulcan: Sculptors' Tools, Porphyry, and the Prince in Ducal Florence is an immensely erudite, far-darting (only Chapman's Homeric epithet seems adequate) study which explores innumerable folds of its multiplex subject. What began as merely an attempt to unravel a knot in Vasari

has expanded over the years into an all-encompassing enquiry. For all its detailed technical expertise, vast chronological sweep, and polyglot learning, it is beautifully written and completely engrossing. One summery day last week, we held a paperchase for some children in the gardens of I Tatti, and as they scampered hither and yon, shouting with excitement at each new discovery of a statue or a

Acting Director for I Tatti in 1997

From January through June, 1997, Walter Kaiser will be taking a longdeferred sabbatical from his duties at I Tatti, during which time Patricia Rubin, an American scholar teaching art history at the Courtauld Institute of Art in London, will be Acting Director of I Tatti. Dr. Rubin first came to I Tatti as a Fellow in 1986/87, returned as a Visiting Professor in 1989/90 and again in 1992/93, and comes to Florence almost every term for a brief period, during which she invariably works in the Biblioteca Berenson. Last year, the Yale University Press published her imposing and important study of Vasari, entitled *Giorgio Vasari: Art and History*, much of which was written at I Tatti. Dr. Rubin is beloved by the staff and highly respected by her colleagues. Her frequent visits to I Tatti have enabled her to get to know a large number of Fellows from different academic years, several of whom she has collaborated with on various scholarly projects.



David Gasparotto (Scuola Normale Superiore di Pisa), Monica Donato (VIT'90), and Massimiliano Rossi (VIT'93).

by Christiane Klapisch-Züber (VIT'86), Salvatore Settis (VIT'85), Ronald Witt (VIT'69), Andrew Butterfield (VIT'94), Creighton E. Gilbert (VIT'68), Stephen J. Campbell, Massimiliano Rossi (VIT'93), and Paul F. Gehl (VIT'94).

Volume VII of *I Tatti Studies* is already well advanced under the editorial supervision of Caroline Elam (VIT'82) and Bill Kent (VIT'78,'87, '96); the papers from our 1994 international conference on Aldus Manutius, edited by David Zeidberg who now heads the Huntington Library, will be published in the coming year; and for the following year Charles Dempsey (VIT'74) has promised us a revised, expanded version of his influential pool, an unexpected vista, a hidden stream, an umbrageous meadow, a cascade of flowers, I vividly empathized with them; for it was *precisely* what I had experienced as I hastened excitedly through page after page of Suzy's incomparably rich text and infinitely enticing footnotes. Although publication of her monumental book was heavily subsidized by the J. Paul Getty Trust, the Henry Moore Foundation, and our own publication funds, I'm afraid it still costs a minor courtier's ransom. But don't hesitate: it's a treasure beyond price!

> Walter Kaiser, Director 15 August 1996

Аитими 1996

THE BIBLIOTECA BERENSON

hile much of the year has been spent in standardizing authors' names in the electronic catalogue and in learning new cataloguing methods and what the ALEPH program can help us do, books continued to be bought and received as gifts from Fellows, former and current, and other users of the Biblioteca Berenson. As well as the I Tatti Fellows who use the library on a regular basis, the Biblioteca Berenson, which comprises also the Morrill Music Library, the Fototeca Berenson, and the Berenson Archive, is frequently consulted by scholars from the Florentine academic community as well as from abroad. As has been noted in the past, particular areas of the library's holdings are relatively strong, while others are rather weak, and we have striven to address these needs throughout the year. In addition to collection development, the acquisitions committee (Salvatore Camporeale, Amanda George, Allen Grieco, Valerio Pacini, Anna Terni, and chaired by Assunta Pisani) does its best to provide specific material required and requested by the scholars who use the facilities (see box). The Committee is reviewing existing collection development policies and is proposing guidelines for areas that need to have them. Individual members of the Acquisitions Committee bring expertise in different areas of Renaissance studies and library science, and suggestions for acquisitions are made on the basis of book reviews,

footnote citations, publishers catalogues, and trade announcements.

Salvatore Camporeale is a scholar of Renaissance humanism and theology. He was on the committee to choose I Tatti Fellows for a number of years, and is a member of the editorial board of *I Tatti Studies.* As a Research Associate, he is often of great assistance to the Fellows, meeting them regularly and always being available to discuss their work.

Amanda George is acquisitions librarian, reads many publishers' catalogues and other publications, and, now that I Tatti is connected to the Internet, checks on-line bibliographical sources for books and periodicals that might not otherwise surface in book reviews and footnotes.

Allen Grieco is a medieval and Renaissance historian, specializing in food history. He is also well versed in garden history. He first came to I Tatti as a Fellow in 1988/89 after which he became a Research Associate. He is equally at home among Italian, English, German, and French published sources.

Valerio Pacini is an art historian and I Tatti's catalogue librarian. He has been part of the Biblioteca Berenson since 1989 and has worked extensively with I Tatti's new ALEPH computer catalogue.

Anna Terni is the doyenne of the Biblioteca Berenson. She started work here as a library assistant in 1949. She retired as Head Librarian in 1992, but continues to volunteer her time on a



The doyenne of the Biblioteca Berenson, Anna Terni.



Nicholas Terpstra (VIT'95) and Assunta Pisani (© David Finn).

HOME PAGE 🕱

or all of you scholars connected to the Internet, here is an address for your bookmark file: http://www.iris.firen ze.it/ This is the home page of the IRIS library consortium, from which you can not only check the catalogue of the four libraries who are currently part of the consortium (the Biblioteca Berenson, the Istituto Universitario Olandese di Storia dell'Arte, the Fondazione Roberto Longhi, and the Biblioteca degli Uffizi), but you can also connect to the Biblioteca Berenson's home page which gives a brief description of the library, information on library hours, holiday closings, and from which you can find information about the fellowship program and request an application form directly by e-mail. As mentioned elsewhere on this page, suggestions for book acquisitions can also be made directly through the Internet connection via the IRIS home page and the connection to the catalogue. Further information will be added as time goes by, and Maurizio Gavioli, IRIS Systems Librarian (mmg@vit.iris. firenze.it) or Alexa Mason, Assistant Director for External Relations (amason @harvard.edu) welcome any suggestions for information you would like to be able to find here.

If you have other questions relating to I Tatti, please note that you can send messages via email to vit@vit.iris.firenze.it and with luck you should receive a response!

Please send us your e-mail address! We are trying to make a list of all e-mail addresses for our former Fellows in order to better communications. Please send us a message, even just to say hello, to amason@harvard.edu or vit@vit.iris.firenze.it regular basis. Her thorough knowledge of the library and her years of experience (also as acquisitions librarian) are invaluable.

Assunta Pisani is I Tatti's Assistant Director for the Library. She came to I Tatti in 1992 after holding the position of Associate Librarian of Harvard College for Collection Development where she had also held the position of specialist in French and Italian book selection.

In addition to these members of the

Acquisitions Committee, Kathryn Bosi Monteath is a Renaissance Musicologist as well as the librarian for the Morrill Music Library. It is she who guides the acquisitions for the music section of the Biblioteca Berenson.

One of the most frequently used recent acquisitions of a different type, however, was purchased with the generous assistance of Council Chairman Deborah Loeb Brice. This state-of-theart microfilm/fiche reader-printer will produce a positive image from either a negative or positive film, is equipped with zoom lenses, is entirely motor driven (which avoids damage to the film) and prints onto regular bond paper, easily available in a library environment. It replaces an old, clumsy, manual machine and has now made much more accessible the large collection of microform material, including the extremely important Cicognara Collection, given to I Tatti by the Samuel H. Kress Foundation.

THE IRIS CONSORTIUM AND TWO FOUNDATIONS

The Andrew W. Mellon Foundation Funds Phase II

The project to automate the libraries of the IRIS consortium, now in its third year, has been very successful, thanks in large part to the Andrew W. Mellon Foundation which, as described in earlier reports, provided funds to acquire and install the ALEPH library system and IBM hardware over a network that connects the libraries of the four member institutions, allowing them to contribute their holdings to the IRIS on-line union catalogue, and permitting them to share other library management data.

The success of our project has interested the Andrew W. Mellon Foundation in funding a second phase that will support a high proportion of the costs of adding another four or five institutions to the consortium. Their grant of \$552,000 will pay for hardware, software, and substantial portions of the costs of key personnel, such as cataloguer and systems manager. The IRIS catalogue will thus be enriched with the additional titles of the new member institutions.

Discussions have been taking place with a number of research centers who are interested in joining the consortium and whose participation would not only substantially strengthen the aggregate IRIS collection in the areas of historical, literary, and art historical works on the Italian and European Renaissance, but would also add research materials in new, though related, areas of scholarship.

The first new member to join as part of this second phase will most likely be the Istituto Nazionale di Studi sul Rinascimento which was founded by royal decree in 1937 in order to promote, co-ordinate, and propagate research and publications on the Italian and European Renaissance. Its library, consisting of some 40,000 volumes and close to 500 periodical runs, is specialized in art historical and historical studies on the Renaissance, and includes many rare and unique items as well as over 10,000 photographs of documents connected to the correspondence of Michelangelo and Lorenzo de' Medici, and hundreds of microfilms of Italian and foreign manuscripts. It is with a great deal of excitement and anticipation that Villa I Tatti, and the other IRIS partners look forward to working closely with the Istituto.

The Delmas Foundation funds project to develop multilingual thesaurus

The Gladys Krieble Delmas Foundation has awarded Villa I Tatti a grant of \$25,000 for the IRIS Consortium of Florentine libraries to secure cataloguing and systems expertise in order to put in place a truly multilingual subject and name authority thesaurus. The thesaurus will support and enrich an online catalogue of bibliographic records shared among member libraries in a multilingual environment. The Consortium is presently composed of four institutions of which the Biblioteca Berenson and the library of the Nederlands Interuniversitair Kunsthistorisch Instituut use the English language subject and name headings. The other two institutions, the libraries of the Fondazione Roberto Longhi and the Soprintendenza in the Uffizi both require Italian language headings. The aim of the project is to make subjects available in both languages. This development can simply be extended to other languages as it becomes necessary.

The grant covers expenses of consulting experts in MARC, systems, and cataloguing issues, as well as the actual work of entering Italian heading equivalents. The project began in June and is expected to run through June 1997.

> Massistant Director for the Biblioteca Berenson, Nicky Mariano Librarian



NEWS FROM THE FOTOTECA BERENSON

In a letter written from Dresden in 1888 to his sister, Senda, Bernard Berenson lamented that he needed more money for the acquisition of photographs. His collection of photographs was begun at that time and he continued collecting more and more material for his research and studies until his death in 1959. Berenson's interests were concentrated mainly on Italian painting and drawing from the mid-13th century to the mid-16th century, the period from which his "Lists" of Italian paintings and Florentine drawings were drawn.

One of the aims of the Fototeca Berenson has always been to have a reproduction of every item mentioned in those volumes, and although we are still far from this goal, acquisitions made during the year have continued this trend. Photographs of chiefly Florentine and Sienese paintings of the period were purchased from various sources, including the two Florentine photographers Antonio Quattrone and Luigi Artini, as well as the Roman photographer R. Sismondi. In addition, a large number of photographs of drawings of the period has recently been purchased from several collections in Germany, Britain, and the United States. These photographs are either of works missing from the current collection, or are fresh prints of existing images.

Some years ago, we began a project to create a section of the Fototeca devoted to the history of technique and restoration. We continue to purchase photographs which show the various stages of restoration of works of art, and while it is not always easy to obtain the material, the project is growing slowly. The cleaning, restoration, and printing of the glass negatives from the conservator Giannino Marchig, who was involved in some of the restoration of the Berenson Collection after the Second World War, was finally completed during the year. The resultant collection of photographs of works of art which passed through his studio during the thirties and forties has provided some interesting finds of great use to local conservators as well as several puzzles. There are, indeed, hundreds of photographs in need of identification.

And in order to conserve the Fototeca for the future, Giovanni Pagliarulo and I are now in the process of replacing all the old folders in which the photographs are stored with acidfree ones. Over the coming months, we shall be talking with various experts about the conservation of the collection and its future. In the meantime, Professor Carlo Jacob, an expert in image digitalization, visited the Fototeca for a day and explained some of the current research on the subject, and we have made contact with the Archivio Fotografico Toscano at Prato which is in the process of digitalizing the images and information contained in their own photograph library.

> FIORELLA GIOFFREDI SUPERBI Agnes Mongan Curator of the Fototeca Berenson



Former Fellows Update 🦟

PATRICK MACEY (VIT'88), Associate Professor of Musicology at the Eastman School of Music, has received tenure from the University of Rochester this past summer. He is completing revisions on his book Savonarolan Music in Early Modern Europe and has an article appearing this year in Early Music History (vol 15) entitled "Galeazzo Maria Sforza and Musical Patronage in Milan: Compère, Weerbeke, and Josquin." He has recently returned from the Flanders Festival in Antwerp, where he presented a paper on composers from the Low Countries and their connections with Ferrara.

MASSIMO OSSI (VIT'92), Associate Professor of Music in the College of Arts and Science and Associate Professor of Musicology at the Eastman School of Music, also received tenure from the University of Rochester this past summer. His book, Divining the Oracle: Aspects of Claudio Monteverdi's Seconda Prattica, will shortly be published by the University of Chicago Press, and he has articles on Monteverdi forthcoming in the Festchrift for Lewis Lockwood, in the proceedings of the 1993 Mantua conference on Monteverdi, and in the proceedings of the international conference on Battista Guarini e la musica held in Ferrara in 1990. Professor Ossi, who is editor of the series "Music at the courts of Italy" published by the Broude Trust and the newsletter of the Society for Seventeenth Century Music, has recently contributed articles to a book on the history of opera staging, to the New Grove Dictionary of Music and Musicians, to Die Musik in Geschichte und Gegenwart, and to the Journal of the American Musicological Society. In 1993, his article on Monteverdi's treatment of the canzonetta after 1600 won the Alfred Einstein Award of the American Musicological Society. He is currently working on a monograph on Monteverdi's seventh book of madrigals and also on a project concerning humor in early seventeenth-century music.

MASSIMILIANO ROSSI (VIT'93) has been awarded a post-doctoral fellowship at the J. Paul Getty Center for the History of Art for the 1996/97 academic year with a research project entitled "La letteratura degli artisti nel XVI e XVII secolo: un catalogo ragionato."



In recent years there has been increasing interest in various aspects of the performing arts in the Italian Renaissance. In particular, much attention has been given to the *commedia dell' arte* and the travelling companies of professional actors who performed this genre, in which improvisation and musical performance played a substantial part. The library of I Tatti is an ideal base for studies of this kind, since it has sections devoted to the history of music, dance, literature, theater, and theater architecture.

Last July, following the death of Andrea Francalanci, a young Italian scholar who had worked in the Morrill Music Library at I Tatti some years ago, his mother gave I Tatti his papers. This archive consists of musical and choreographical scores, reconstructions of dances of the 15th, 16th, and 17th centuries, copies and transcriptions of mediaeval, Renaissance and baroque dance treatises, rare books and articles on the history of dance, documentation and choreography of Andrea Francalanci's own productions between 1982 and 1993 (37 in all), as well as unproduced projects, press reviews, his scholarly writings, diaries and correspondence. We are deeply grateful to Sra. Luciana Francalanci and are proud that her son's life work will continue to be useful to other scholars by being accessible to all who consult the Morrill Music Library.

Amongst the readers of the Morrill Music library are a number of musicians specializing in the performance of early music who find the library's scores an invaluable source for their productions. Recent records, many of which acknowlege the Morrill Music Library of Villa I Tatti, include: Canti nel chiostro. Musiche nei monasteri femminili del '600 a Bologna. Cappella Artemisia, directed by Candace Smith (Alessandra Fiori, VIT'93). Tactus, 1994.

Nuova inventione di balli. Dances, canzonas and recercatas of the Italian Renaissance. Gran Consort Li Stromenti, directed by Gian Luca Lastraioli. Sonitus, 1993.

Ghirardello da Firenze: madrigali, cacce, ballate dal Codice Squarcialupi. Modo Antiquo, directed by Federico Maria Sardelli and Bettina Hoffinann. Nuova Era, 1992.

Girolamo dalla Casa: "Il vero modo di diminuir." Ensemble Ars Cantus (Lapo Bramanti, Stefano Lorenzetti). Florentia Musicae, 1996.

Musica a Firenze al tempo di Lorenzo il Magnifico. L'Homme armé, directed by Fabio Lombardo (with the collaboration of Anthony Cummings [VIT'90]). Collection Europa, 1991.

Lodovico Grossi da Vidana: Salmi a quattro chori (1612). Accademia Musicale Chigiana-L'Homme armé, directed by Frans Brüggen. Accademia Musicale Chigiana, 1995.

Danza amorosa. Danze italiane del medioevo. Modo Antiquo, directed by Federico Maria Sardelli and Bettina Hoffmann (with the collaboration of Timothy McGee [VIT'94]). Opus 111/WDR, 1995.

Zachara: Cantore dell'antipapa (XV secolo). Ensemble Sine Nomine (with the collaboration of John Nadas



Andrea Francalanci, whose papers have been given to the Morrill Music Library.

[VIT'88], Alessandra Fiori [VIT'93]). Quadrivium, 1995. This record was recently awarded the prestigious French prize "Choc de la musique."

Other distinguished readers in the Music Library this year include Professor Nicholas Routley (University of Sydney), musicologist, pianist, and musical director of the Sydney Chamber Choir, and Professor Christopher Stembridge (Accademia Musicale Chigiana), the noted player of early keyboard instruments who, besides the organ, harpsichord, clavichord, and fortepiano, specializes in performing on the *cembalo cromatico*, a reconstruction of an Italian Renaissance harpsichord that has 19 keys to the octave.

Music Librarian

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The Neupert harpsichord donated by Gordon and Elizabeth Morrill in the Morrill Music Library.

Former Fellows Update 🛹

WILLIAM CONNELL (VIT'93, Rutgers University) has recently edited a symposium of essays on Lorenzo Valla which was published in January by the *Journal of the History of Ideas*. It contains contributions from I Tatti Research Associate SALVATORE I. CAMPOREALE (VIT'77-'96), CHARLES TRINKAUS (VIT'82), RONALD K. DELPH, and RICCARDO FUBINI (VIT '65,'73).

AUTUMN 1996

Walter Kaiser's Letter from Florence has mentioned a number of the most recent publications by former Fellows, all of which are to be found in the Biblioteca Berenson. The following is a list of a few more which have found their way to the Library, whether purchased by one of the endowed books funds, or from donations given by the Friends of the Biblioteca Berenson, or given directly by the author. Please forgive us if, due to space limitations, your volume is not listed.

BRUCE BOUCHER (VIT'85). Andrea Palladio: The Architect in his Time, New York, Abbeville Press, 1994.

DANIELA DE ROSA (VIT'78). Alle origini della repubblica Fiorentina: dai consoli al "primo popolo" (1172-1260), Firenze, Arnaud, 1995.

WILLIAM EAMON (VIT'95). Science and the Secrets of Nature: Book of Secrets in Medieval and Early Modern Culture, Princeton, PUP, 1994.

ALLEN J. GRIECO (VIT'88,89-96) et al. Et coquatur ponendo...: cultura della cucina e della tavola in Europa tra medioevo ed età moderna, Prato, Istituto Francesco Datini, 1996.

GREGORY LUBKIN (VIT'87). A Renaissance Court: Milan under Galeazzo Maria Sforza, Berkeley, UC Press, 1994.

PIETRO C. MARANI (VIT'82). Leonardo, Milano, Electa, 1994.

JERZY MIZIOLEK (VIT'95). The Lanckoronski Collection in Poland, Florence, Edam, 1995.

EDWARD MUIR (VIT'73) and GUIDO RUGGIERO (VIT'91) eds. *History from Crime*, Baltimore, The Johns Hopkins UP, 1994.

Former Fellows Update ≼

EDWARD GOLDBERG (VIT'84) is working full-time on the Medici Archive Project, based in the Archivio di Stato Fiorentino. The Project's first initiative is the Guide to Art Historical Sources in the Medici Granducal Archives (1532-1743) which will give researchers a clear understanding of the scope of the available archival material and will furnish practical instructions for its retrieval. It will appear as a multi-volume printed handbook and on CD-ROM with full search capability. While the Guide is in preparation, current entries and indices are accessible on the Internet, free of charge, under the auspices of Johns Hopkins University at: http://www.jhu. edu/~medici

The Library at Villa La Papiniana

For a period of eight months, while San Martino a Mensola was being restored, the Ferace family was sent to Villa La Papiniana, a truly "golden exile." I will not say anything about the panorama or the house itself; I will limit myself to the Library which now forms a separate section of the Biblioteca Berenson.

But first a few words about Papini to whom the house and the library belonged. Roberto Papini (Pistoia 1883 -Modena 1957), an architect and art historian, was for a number of years a civil servant in the Soprintendenze in various parts of Italy and then became professor of art history and the history of architecture in the Facoltà di Architettura of the University of Florence. Among his main interests were the Romanesque style in Tuscany and painting and sculpture in the 15th, 16th and 17th centuries. He wrote about Beato Angelico and Francesco Di Giorgio. His last book was The Essence of Architecture.

His library contains about four thousand books, some of which he inherited from his family (his mother was Clementina Incontri, descendant of an old and noble Florentine family) but most books he assembled in the course of his life. Judging from his library, Papini's main fields of interest were architecture, ancient and modern art, archaeology, history, travel (in that order), and, last but not least, books. From the number of different editions he bought from antiquarians, I believe he was the kind of person who could not resist an old book on sale. I found various editions of the Dieci libri sull'architettura by Vitruvio Pollione, the Architettura pratica by G. Valadier, the Regole Generali di architettura, published in Venice in 1537; the eight volumes of the Architettura d'acque by Baratieri, Piacenza 1699; Della fortificazione della città by Girolamo Maggi and Jacomo Castriotto, Venice 1583, and also La science des ingenieurs, dedicata alle fortificazioni, Parigi 1729, the Architettura civile by Carlo Cesare Dosio, Milano 1661, the Principes de l'art, de la sculpture et de la peinture, by Felibien, Paris 1699 with a dictionary of terms, the five volumes of Scamozzi (1776) dedicated to the Fabbriche e disegni



Clare Robertson (VIT'93,'96) with Bannie McHenry on the azalea terrace.

di Andrea Palladio completo di piani prospetti e spaccati; and by Alberto Cassio, Corso dell'acque antiche portate dentro Roma, (1757).

In the section dedicated to history, together with the *Storia d'Italia* by Botta and the *Storia Civile della Toscana* by Zobi, one can find the *Historie del suo tempo* by Paolo Giovio in a good edition made in Florence in 1551, together with the *Historia Florentina* (Venice 1715) by Poggio Bracciolini and also the *Istorie Fiorentine* (from the origins to the death of Cosimo I in 1574) by Scipione Ammirato.

There is a section dedicated to art and artists from pre-Greek art to Picasso. There are books on philosophy, a large number of dictionaries of art and architecture, among which the *Dictionarium septem linguarum* by Ambrosio Calepino (Padua 1708) and the *Mondo simbolico* by the Abate Filippo Piccinelli (Milano 1680). Among the Latin and Greek classics I found an edition published in Amsterdam (1707) of the *De Vita Pythagorica* by Jamblicus and *De Vita Pitagorae* by Malchus Porphyrius in Greek with *en face* translation in Latin.

Papini was also very interested in gnomons and sundials. He built a sundial on the façade of Villa La Papiniana and I found in his library two rare books that might have helped him: *Gnomonice. De descriptionibus horologiorum,* by Andrea Schoner (Norimbergae 1562) and L'Heliometro fisiocritico overo la Meridiana senese by Pirro Maria Gabrielli (Siena 1705).

Alessandro Ferace

The Preservation Fund

The last several years at I Tatti have seen great strides taken in consolidating I Tatti's physical plant. While Walter Kaiser has written about the renovations to the gardens and the rewiring of the villa in previous newsletters, much of the less visible work dates back to 1985 when Craig Hugh Smyth, then Director of I Tatti, requested an estimate of what it would cost to make essential repairs to the villa and the nine other major outlying buildings. The estimate came to about \$1.25 million. Melvin R. Seiden, then Chairman of the

I Tatti Council, galvanized his colleagues and together they raised this sum. It has taken eleven years to complete the various projects outlined in 1985, and in the meantime, the unspent balance of the fund each year has accrued interest, thereby increasing our spending power and enabling us, in many cases, to do more than the minimum we had hoped, despite rising costs and inflation.

During the last year, the final jobs on the list were brought to completion, and it is with gratitude that we now thank the many people who made all this possible, not only those who so generously contributed financially, but the many skilled people at all levels who planned, painted, built, tiled, rewired, and plumbed to the very depths of each of these different projects. While maintenance, conservation, preservation, and renovation will, of course, continue, emergency repairs have been made, and the fabric of the Harvard Center has never been so good.



The false windows on the façade were painted by Tiberio Fantoni following the faded outlines of bygone ones.

In the course of these eleven years, the Preservation Fund has paid for a new central heating system in the villa and in several of the other buildings; all of the roofs have been made sound, and in many cases insulated; the façades of some of the buildings have been replastered, and new windows and shutters have been installed; and all the buildings widespread over the I Tatti property have been hooked up to the city sewers and all but one to city gas. While the rewiring of the villa was not a Preservation Fund project, it has completed the list of the most immediate projects



Maurizio Gavioli, Matteo Casini, and Nelda Ferace.

which have had to be undertaken. We can now go forward with some smaller maintenance and renovation projects on an annual basis without the feeling of urgency which precipitated Professor Smyth's inquiry in the first place.

Melda Ferace Assistant Director for Administration

San Martino a Mensola

In the ninth century, on a gently sloping hill outside Florence, St. Andrew of Scotland happened upon a ruined church dedicated to St Martin, Bishop

of Tours. He fell in love with the spot and decided to rebuild the church. More than just repair the ruins, however, St. Andrew reconstructed the church, increasing the size of the apse, and adding a monastery next door to house the young people who flocked to his side. These disciples lived under the Benedictine rule, and St. Andrew was elected their first abbot. The church fell into ruin again in the 13th, 14th, and 15th centuries, and was restored, rebuilt, and reconfigured each time. It is now a very active parish church, with several beautiful altarpieces, and houses the mortal remains of St. Andrew in the Oratory, built in 1614.

The monastery itself has had a checquered career. After the death of St. Andrew's disciples, a community of Benedictine nuns lived there until 1450 when only three remained, the church was again in ruins, the community was abandoned, and the monastery passed out of the hands of the church. It was owned by several prominent Florentine families until it was purchased by Mary Berenson early this century and, with the rest of the I Tatti property, passed to Harvard University on the death of Bernard Berenson in 1959. Shortly thereafter, Nicky Mariano, Mr. Berenson's assistant, moved to the monastery of San Martino where she lived with her sister Baroness Alda Anrep who had been living there since the second world war. In the mid-1970s, after Nicky and Alda had both died, the building was converted into five apartments, four of which house I Tatti Fellows each year. Nelda Ferace, Assistant Director for Administration, lives with her family in the fifth.

Last year, the whole building was completely emptied, no-one lived there at all, and drastic measures were taken to stop San Martino from sliding down the hill. Some 66 micropoles were embedded 12 meters deep into the foundations around the perimeter walls. The electrical, heating, and plumbing systems were divided by apartment and brought up to code. Three kitchens and two bathrooms were remodeled, the façades were replastered, the roof insulated, and new shutters were installed. The boundary wall was rebuilt and the stonework on the balcony and steps completely replaced. Thanks to the Preservation Fund, San Martino has been given a new lease on life. Many I Tatti Fellows have lived at San Martino, and many more will benefit from the hard work and devotion of the numerous craftsmen, laborers, and staff of I Tatti, and the generosity of all who made the Preservation Fund possible.

Аитими 1996

I Tatti Community 1995-96

Fellows

THEODORE J. CACHEY (University of Notre Dame), Literature. "An Italian Literary History of Travel Literature."

MATTEO CASINI (Università di Venezia), History. "The Compagnie della Calza: Pageantry, Art and Politics in Venice in the late Middle Ages."

THOMAS CERBU (University of Georgia), Literature. "Towards Establishing a New Edition and Translation of Cardano's De Vita propria."

ELENA FUMAGALLI (Università di Bologna), Art History. "Un palazzo per il cardinale. I Medici e Roma, 1587-1637."

LAURENCE GÉRARD-MARCHANT, (Université de Paris I), Art History. "Etoffes dépeintes et étoffes décrites au Trecento: études autour de la Pranmatica del vestire (Florence, 1343)."

Jérôme Hayez (Université de Paris-Sorbonne), History. "Epistolary Relationships of Tuscans in Avignon around 1400."

ROBERT HENKE (Washington University), Literature. "Orality and Literacy in the Commedia dell'Arte and the Shakespearean Clown."

WILLIAM R. ROBINS (Princeton University), Literature. "The Poetry of Antonio Pucci: An Edition."

LUCIA SANDRI (Istituto Innocenti di Firenze), History. "Maternità e assistenza a Firenze tra XV e XVI secolo."

FRANCESCO SBERLATI (Università di Bologna), Literature. "Relazioni tra testo e illustrazioni nel libro italiano del XVI secolo."

MICHAEL SEGRE (Ludwig Maximilians Universität, München), History. "Renaissance Scientific Biography."

JON R. SNYDER (University of California, San Diego), Literature. "Dissimulation Theory and the Ancien Régime in Early Modern Italy."

BETTE TALVACCHIA (University of Connecticut), Art History. "Taking Positions: Explorations of the Erotic in Renaissance Culture."

T. BARTON THURBER (CASVA, National Gallery of Art, Washington, D.C.), Art History. "Magnificence and Piety: Architecture and Religious Conflict in Late 16th-century Northern Italy."

PAOLA VENTRONE (Università Cattolica del Sacro Cuore, Milano), History. "Individuazione e analisi interpretativa degli archetipi figurativi della scena prospettica rinascimentale."

Visiting Professors

F. W. KENT (Monash University), History.

VICTORIA KIRKHAM (second semester) (University of Pennsylvania), Literature.

JULIUS KIRSHNER (second semester) (University of Chicago), History.

CHRISTINE E. MEEK (first semester) (Trinity College, Dublin), History.

E. CLARE ROBERTSON (second semester) (University of Reading), Art History.

Research Associates

FABIO BISOGNI (Università di Siena), Art History. "Studi di iconografia."

LINA BOLZONI *(Università di Pisa), Literature.* "Ut pictura poesis nella letteratura italiana fra Cinque e Settecento."

EVE BORSOOK (Villa I Tatti), Art History. "The Cappella Palatina in Palermo and the History of Mosaic Making."

RICCARDO BRUSCAGLI *(Università di Firenze)*, *Literature*. "Lirica dell'ultimo '500 dalla battaglia di Lepanto in poi."

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

GINO CORTI (Emeritus) (Villa I Tatti), Paleography & History. "Lorenzo de' Medici, collezionista di antichità."

LAURA CORTI (Scuola Normale Superiore, Pisa), Art History. "Illustrated Thesaurus of Architectonic Terms found in Architectural Treatises."

ALLEN GRIECO (Villa I Tatti), 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)."

MARGARET HAINES (*Rivista d'Arte*), Art History. "Edition and Database of the Documentation of the Florentine Opera del Duomo during the Cupola Period."

JULIAN KLIEMANN (Bibliotheca Hertziana), Art History. "Antique Descriptions of Paintings and their Influence on 16th and 17th-century Art and Art Theory."

> SILVANA SEIDEL-MENCHI (Università di Trento), History. 1) "Bibliotheca Erasmiana Italica: Sixteenth-Century Italian Editions of Erasmus, Work," 2) "Erasmus, Iulius exclusus e coelis: Critical Text, Translation and Annotation."

> MARCO SPALLANZANI (Università di Firenze), History. "Relations between Florence and Islam during the 14th-16th Centuries: Decorative Arts."

Former Fellows Update



Janet Cox-Rearick (photo: Rhoda Nathans). JANET COX-REARICK (VIT'61,'62,'75, '90) teaches at Hunter College and the Graduate Center, C.U.N.Y., where she has recently been appointed Distinguished Professor. Her Bronzino's Chapel of Eleonora in the Palazzo Vecchio

(Berkeley, Los Angeles, and Oxford, UC Press, 1993), was completed while she was Visiting Professor at I Tatti in 1990-91. It was selected by the University of California Press as a Centennial Book and won a Wittenborn Memorial Award. Since then, she has published The Collection of Francis I: Royal Treasures (New York, Abrams, 1995; also published in French by Mercator Fonds), a study of Italian works of art collected at Fontainebleau from 1515 to 1547-the nucleus of the French Royal Collections. today at the Louvre. Her contribution to the symposium on the occasion of the 500th anniversary of the birth of Pontormo, "Aggiunte al 'corpus' dei disegni del Pontormo: 1981-1994," appeared in the Acts of the symposium (Florence, 1996). Professor Cox-Rearick's ongoing work includes a study entitled Bronzino's Portraits of Eleonora di Toledo: and another, "Imagining the Renaissance: The 19th-century Cult of François Ier as Patron of Art," the subject of her Josephine Waters Bennett lecture at the 1996 meetings of the Renaissance Society of America.

CREIGHTON GILBERT (VIT'63,'68) has recently been named general editor of a new series of Renaissance Art Texts. The series seeks volumes of scholarly editions in English with introductions and notes. The range includes original texts from the Renaissance period and classics of earlier scholarship about it, in both cases emphasizing texts not easily accessible, and anthologies of shorter writings with a shared theme, such as an artist, regional school, or issue. Interdisciplinary sources such as religious texts bearing on visual art would also be suitable. Inquiries should be directed to Professor Gilbert at the Department of the History of Art, Box 298272, Yale University, New Haven, CT 06520-8272.

ELIZABETH PILLIOD (VIT'92) was promoted to Associate Professor of the History of Art at Oregon State University. She recently became President of the Association for Textual Scholarship in Art History.



Allen Grieco, Ted Cachey, Clare Robertson, Jerome Hayez, Bill Kent, and Laurance Gérard-Marchant.

THE FELLOWSHIP PROGRAM

ith some 80-90 applicants from 15 or more countries applying for 15 I Tatti fellowships each year, the competition among younger scholars of the Italian Renaissance is strong. Since 1961 when the Harvard Center began operation, almost 500 scholars have been Fellows, Visiting Professors or Visiting Scholars at I Tatti. Director Walter Kaiser can say without fear of contradiction that by now, "a very large proportion of the world's leading scholars in Italian Renaissance Studies under the age of 60 have at one time or another been Fellows at I Tatti." Everyone who has held an I Tatti appointment is referred to as a former Fellow, and these former Fellows represent a diversity of scholarly disciplines and form an invisible network which creates and facilitates a fruitful exchange of ideas and information amongst Italian Renaissance scholars around the world.

While lunch at I Tatti can be a polyglot affair with English being spoken at one end of the long dining table, Italian at the other, and French, German or Polish in the middle, I Tatti remains an American center in Italy. Half of all the Fellows since 1961 have been American, one quarter have been Italian, and the remaining 25% is made up of scholars from 22 different countries scattered across the globe. Although the percentage of Americans has fluctuated within a range of 42%-55% over the last 20 years, the number of Italians has remained fairly stable.

I Tatti has a history of helping eastern Europeans come to Florence. In the '80s, a group of local, interested individuals raised money on an annual basis to help scholars from behind the Iron Curtain come for short periods to I Tatti. We also had a number of fullyear Polish Fellows during that period. In the years 1982-1987, for instance (and bearing in mind that some of these scholars came for only two or three months), eastern Europeans made up 15% of all the individuals pursuing

	Female	Male	↔TOTAL↔	US	Italian	Other
Art History	73	116	189	97	31	61
History	37	121	158	79	43	36
Literature	31	70	101	47	36	18
Music	6	34	40	23	8	9
	147	341	488	246	118	124

research at I Tatti. More recently, the Andrew W. Mellon Foundation, through the Council of American Overseas Research Centers, supports scholars from the Czech Republic, Slovenia, Hungary and Poland for short fellowships at I Tatti and in the last five years these Fellows have made up 7% of the academic community.

It is interesting to note that female scholars have historically comprised only 30% of I Tatti's academic community. This imbalance is, however, slowly changing. Over the past five years the percentage of female Fellows has risen to 40% and the 1996/97 academic year will, indeed, be dominated by women (see page 19).

It is apparent from Bernard Berenson's will that he envisaged I Tatti would become a center "to fur-

> ther...research and education in Italian art and in the Mediterranean world as centered in Italy...My ideal is that they [the scholars] should become ripe humanists and not mere teachers of facts about the arts." When Harvard took over I Tatti, it was decided that the

Center should not focus exclusively on art history, but on all aspects of Italian Renaissance studies. It is not surprising, however, that as the table above shows, art historians have always been strongly represented in the I Tatti fellowship program. While the Advisory Committee, the group of international senior academics which selects the I Tatti Fellows each year, does not work within a quota system and chooses the top fifteen candidates from among all the applicants, more applications are received from art historians than from any other group. Musicologists have traditionally submitted the least number of applications. That is not to say, however, that these ratios will not change in the future.

Alexa M. Mason Assistant Director for External Relations

A new, two-acre vineyard has been established in the field bordered by Via di San Martino a Mensola and Via Poggio Gherardo. Recent EEC regulations entailed I Tatti having to purchase the legal rights to plant a DOC or DOCG vineyard before the 2,200 new, young vines could be put in the



The Papi farmhouse with the new vineyard in front.

ground. In addition to the old chianti grapes (San Giovese, Trebbiano, Malvasia, and Canaiolo), the new rules allow one to introduce about 10% of other varieties. I Tatti has chosen to put in Cabernet Sauvignon which should guarantee some extra body to the mix.

Lectures & Programs

with support from the Eugene V. and Clare E. Thaw Conference Fund and the Malcolm Hewitt Wiener Fund for Scholarly Programs and Publications

BOTTICELLI'S *PRIMAVERA* AT I TATTI

2

uring early March, several I Tatti ex-fellows took part in the making of a documentary film on Botticelli's Primavera. Directed, written, and produced by a wellknown, younger, English film-maker, Agnieszka Piotrowska, the film examines current art-historical controversies surrounding the painting; and in doing so it becomes in effect an exploration of how Renaissance historians argue, and why their interpretations can differ so dramatically and fundamentally. Art historical advisors for the film were Charles Dempsey (VIT'74) and Charles Hope (VIT'83), with Elizabeth Cropper (VIT'79), Diane Zervas (VIT'79) and myself also contributing interviews and advice. Among other scholars interviewed was Sir Ernst Gombrich, O.M., who also lectured at I Tatti in June of this year.

Those who have seen a preview of the hour-long documentary, which will be screened on Britain's Channel 4, found it a beautiful and provocative film, imaginatively directed and a far cry indeed from the usual staid arthistorical documentary, dominated by immobile "talking heads" and works of art imaged as icons. A central visual theme of the film is the transporting, not without difficulty, of a life-size reproduction of the Primavera through the streets of Florence! Walter Kaiser gave permission for some of the documentary to be shot at I Tatti, where Fiorella Superbi remained unflappable and ever helpful as a sixman film crew invaded the library and gardens. It is expected that the film will also be shown in the U.S., Italy, and elsewhere.

> F.W. KENT Robert Lehman Visiting Professor (VIT'78,'83,'87,'96)

Oralità, scrittura, improvvisazione tra Medioevo ed età Barocca

the interest shown by literary and theatrical criticism in the relationships between orality, writing, and improvisation is comparatively recent, but it has already stimulated lively debate, especially in scholarship on the Commedia dell'Arte and on medieval and Renaissance court poetry. In particular, the study of the influence which the oral tradition-still very much alive in the fifteenth century before the advent of printing-has had on the composition of texts for recitation and drama has reopened a number of philological problems, including those concerning the establishment of critical editions of texts for recitation (for example, the cantari) and those concerning the origins of commedia erudita in the early sixteenth century.

These and other topics were discussed at the seminar entitled "Oralità, scrittura, improvvisazione tra medioevo ed età barocca" which was held at I Tatti in March, 1996. Introduced by Lina Bolzoni (VIT'92-96), the two Fellows who gave papers—Jon Snyder (VIT'96 "Aut tace aut loquere meliora silentio: dissimulazione e oralità") and myself ("Tra recitazione e scritture: moduli drammaturgici del primo Rinascimento fiorentino"), and the two interlocutors-Robert Henke (VIT'96) and William R. Robins (VIT'96)approached from a variety of angles the contexts and modes of performance during the Middle Ages and the Renaissance. To illustrate the relationships between the oral tradition and extempore performance, video clips were shown of improvisations in rhyme and prose by the Tuscan actor Roberto Benigni, one of the most knowledgeable preservers today of the recitation techniques of the Renaissance jester. The papers presented, the comments of the interlocutors, and the unexpected examples provided by Benigni-all aroused lively discussion among the large audience of Fellows, Research Associates, and visitors.

PAOLA VENTRONE Melville J. Kahn Fellow



Fellows Matteo Casini, Lucia Sandri, and Francesco Sberlati celebrate Christmas at I Tatti.

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1995-96 academic year. Institutional affiliation is not given for members of I Tatti's 1995-96 academic community.

F. W. KENT. "Lorenzo de' Medici and the Visual Arts."

LUCIA SANDRI. "La richiesta di figli "da tenere come propri" nella Firenze del '300 e '400."

BETTE TALVACCHIA. "Eros, Antiquity, and Anatomy: Aspects of Sexual Representation in the 16th Century."

MATTEO CASINI. "Brigate di giovani aristocratici nella Venezia del Rinascimento."

WILLIAM R. ROBINS. "Romanzo and Novella in 14th-century Florence."

FRANCESCO SBERLATI. "Illustrazione e produzione libraria nel Cinquecento : il caso di A. F. Doni."

ELENA FUMAGALLI. "Committenza e iconografia medicea a Roma nel Seicento: il ciclo di affreschi di Palazzo Madama."

-T. BARTON THURBER. "Early Building Projects for the Shroud of Turin."

VICTORIA KIRKHAM. "Dante's Phantom, Petrarch's Specter : Bronzino's Portrait of Laura Battiferra degli Ammannati."

Continued on page 13

Lectures and Programs Continued from page 12

MICHAEL SEGRE. "Viviani's Life of Galileo: The Renaissance Model for Scientific Biography."

ROBERT HENKE. "The Poetics of Orality in the Commedia dell'Arte."

A seminar on "Oralità, Scrittura, Improvvisazione tra medioevo ed età barocca." With introduction by LINA BOLZONI; papers by PAOLA VENTRONE, "Tra recitazione e scrittura: moduli drammaturgici del primo rinascimento firorentino." JON R. SNYDER, "Aut tace aut loquere meliora silentio: Dissimulazione e Oralità," and comments by ROBERT HENKE and WILLIAM R. ROBINS.

LAURENCE GÉRARD-MARCHANT. "Decifrando e dissodando la prammatica del vestire nel 1343."

Jérôme HAYEZ. "Exploitation de correspondances marchandes de la fin du Moyen Age: le carteggio Datini de Prato."

A day of studies on "Venice in the Renaissance: arts, culture, iconography" with introduction by Matteo Casini and papers by GHERARDO ORTALLI (Università di Venezia), "Miti e immagini in Venezia fra Medioevo e Rinascimento," RAIMONDO GUARINO (Università di Bologna), "Cultura umanistica e cultura cortigiana nello spettacolo veneziano del Quattrocento," IAIN FENLON (VIT'76, King's College, Cambridge), "Did the Venetians Have a Musical Renaissance?" AUGUSTO GENTILI (Università "La Sapienza" di Roma), "Carpaccio e il Cavaliere senza nome." Julius Kirshner gave the concluding remarks.

THEODORE J. CACHEY. "Peregrinus (quasi) ubique: Petrarch and the History of Travel."

THOMAS CERBU. "Towards Establishing a New Edition and Translation of Cardano's *De Vita propria*"

SIR ERNST GOMBRICH, O.M. (*The Warburg Institute*). "A nest of every sect and faction: Santa Trinita and Lorenzo de' Medici."

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ART, MEMORY, AND Family in Early Renaissance Florence

wo-thirds of the 21 speakers at the international conference "Art, Memory and Family in Early Renaissance Florence" which was held jointly at the National Gallery with the Courtauld Institute of Art in June, 1996 in London were present or former I Tatti Fellows: Anthony Molho (VIT'69,'72, Brown University), Alison Wright (VIT'97, University College, London), Andrew Butterfield (VIT'94, Christie's, New York), Megan Holmes (VIT'97, The Johns Hopkins University), Margaret Haines (VIT' 76,'87-96), Brenda Preyer (VIT'80, University of Texas at Austin), Amanda Lillie (VIT'88,'89, York University), Caroline Elam (VIT'82, The Burlington Magazine), Giovanni Ciappelli (VIT'94, Università di Trento), Lauro Martines (VIT'63,'64,'65, University of California, Los Angeles), Samuel K. Cohn, Jr. (VIT'89,'94, University of Glasgow), F.W. Kent (VIT'78,'87,'96, Monash University), and Patricia Rubin (VIT'87,'90,'93, Courtauld Institute of Art). The following is a brief report by Jill Burke, the conference secretary:

The conference, which took place at the National Gallery and at King's College, London was attended by around 150 delegates who came from



Autumn 1996



Giovanni Ciappelli (VIT'94) and Valerio Pacini.

all over America, Australia, and Europe. The presence of so many respected academics—both as speakers and delegates—ensured constructive and wideranging discussion throughout, as well as facilitating opportunities for an exchange of ideas among all of the delegates attending.

The papers were divided up into sessions, each with its own distinctive theme relating to an aspect of memory in the period. The discussions at the end of each session both related to specific points made by individual speakers, and to a more general attempt to shape and assimilate the points of contact between each set of speakers. For specific papers, I refer you to Sally Korman's report of the proceedings [to be published in the bulletin of the Society for Renaissance Studies].

The discursive and profitably interdisciplinary nature of the conference came to a fore on the last day, when the emphasis was very much placed on discussion both from the speakers and the audience. The issue of memory was seen to be involved in every aspect of study of the period, be it law, religion, art or historiography. The desire to be remembered and (essentially) to be remembered in the desired way was the crucial motivation to many aspects of life in fifteenth-century Florence. This conference, by giving a forum for the discussion of a subject that will not be confined into disciplinary boundaries allowed new perspectives to be formed on the history of the period.

Seed money for this conference was provided by the Lila Wallace-Reader's Digest Special Project Grant to Villa I Tatti.

COUNCIL NOTES



he Villa I Tatti Council met just once this past year, last October in New York City. Walter Kaiser presented the members with the Five Year Plan which gives an overview of I Tatti's recent history and a forecast of the next five years. The plan outlines the significant increase in I Tatti's endowment over the past several years, thanks to the efforts of the Council in raising a substantial amount of money, and to good financial

planning at Harvard. With the recent changes in the library, security, and the many renovations that have set I Tatti on a firm physical footing for the next century, the costs of running the center have not, of course, gone down. With much belt tightening and the continuation of fundraising initiatives, I Tatti's financial future, however, looks reassuring.

To this end, Council Chairman Deborah Loeb Brice has enlisted the help of several prominent businessmen and philanthropists to advise her on ways to expand I Tatti's constituency of supporters, and to approach fundraising in the future. Lewis Bernard, formerly of Morgan Stanley, Ron Daniel, Harvard University's Treasurer, and Frank E. Richardson have met with Council members Bill Thompson, Alton Peters, Daniel Steiner, and Richard Ekman, and



John Kenyon with Council member, Barney McHenry.

Bill Boardman from the Harvard University Development Office several times over the last year to discuss I Tatti's future and offer advice.

N ancy Richardson's resignation from the Council was accepted with regret at the October meeting. We are all grateful to her for her loyal support in recent years. Early in the year, Jean Bonna of Geneva was invited to join the Council. He is a notable collector of rare books and of drawings, serves on the boards at the Frick Museum, the Morgan Library, and the Metropolitan Museum, and has long been a friend of several members of the Council.

n April, Professor Kathleen Weil-Garris Brandt (New York University) gave a lecture for the Council, members of the Association for Villa I Tatti, and

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other friends. Her lecture, held at the Metropolitan Museum, was entitled "Michelangelo, Lost and Found?" and focused on the marble sculpture of a naked youth in the foyer of the French Cultural Institute across the street. Well over one hundred people came to hear her thoughts about the work of art and to discuss it themselves at the reception which followed at New York University's Institute of Fine After her lecture, Kathleen Weil-Garris Brandt walks Arts, where the wine was grahand-in-hand with Walter Kaiser, Gabriele Geier, and ciously donated by Frederick Barbara Smyth to the Institute of Fine Arts.

THE VILLA I TATTI COUNCIL

(as of 30 June 1996)

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I TATTI MONGAN PRIZE

Professor Sir Ernst Gombrich, O.M., was awarded the I Tatti Mongan Prize at a ceremony at I Tatti on Thursday, June 13th, 1996, when he gave a public lecture entitled, "A nest of every sect and faction—Santa Trinita and Lorenzo de Medici."

Sir Ernst Gombrich, O.M., former Director of the Warburg Institute and Professor Emeritus of the History of the Classical Tradition in the University of London, is acknowledged to be one of the most original and influential art historians of the second half of the twentieth century. His long and impressive bibliography includes his magisterial overview of the history of western art, The Story of Art (1950, 15th edition 1989), his seminal study of visual perception entitled Art and Illusion (1960), Meditations on a Hobby Horse (1963), Norm and Form (1966), his biography of Aby Warburg (1970), In Search of Cultural History (1972), his Wrightsman Lectures on The Sense of Order (1979), The Image of the Eye (1982), New Light on Old Masters (1986), Oskar Kokoschka in his Time (1986), Topics of Our Time (1991), and numerous contributions to learned journals. Sir Ernst is the

recipient of 15 honorary degrees, including an honorary D.Lit. from Harvard in 1976. He is also an honorary member of 20 scholarly academies in some 10 countries and has received several dozen honorary awards, including the Order of Merit bestowed on him by Queen Elizabeth II in 1988.

The Mongan Prize at Villa I Tatti was established by Melvin R. Seiden, A.B. 1952, LL.B. 1955, in honor of Agnes and

Elizabeth Mongan. "This prize is to be awarded from time to time, at the discretion of the Prize Committee, to honor a distinguished scholar in the History of Art; all other things being equal, special emphasis is to be placed on connoisseurship or the history of Renaissance art. It is assumed that the prize will be awarded at irregular intervals..., whenever adequate funds have accrued to award a substantial prize and a recipient of merit is available." Previous recipients have been Sydney J. Freedberg (1988) and Craig Hugh Smyth (1992).



Sir Ernst Gombrich, O.M. talking with Enrico Castelnuovo (Scuola Normale Superiore di Pisa) and Research Associate Lina Bolzoni.

As this newsletter goes to press, we learned the sad news that Agnes Mongan died peacefully in her sleep on 15 October 1996. The Harvard Center mourns the passing of one who knew I Tatti well since the days of Mr. Berenson. Her friendship, advice, knowledge, and good humor will be missed by all on the I Tatti Council, the I Tatti Advisory Committee, and by all her friends in Florence. Her memory will be kept alive at I Tatti, however, by the curatorship of the Fototeca Berenson, which was named in her honor.

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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 long, and should be as accessible as possible in style, with minimum use of technical terminology. The editors are eager to 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



Some of the farmers, gardeners, household, and security staff gather for a group photograph. Back row: Raffaele Camarrone, Marco Pompili, and Liliana Ciullini. Middle row: Corrado Doddi, Beppina Bongini, Piero Messinese, Aureliana Angini, Liviana Bartalozzi, and Alessandro Focosi. Front row: Claudio Breschi, Massimo Saracini, Gennaro Napolitano, Emiliano Pernice, and Gianluca Rossi.

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LILA WALLACE-READER'S DIGEST SPECIAL GRANTS

1995/96 marks the second year of special awards to I Tatti Fellows from the Lila Wallace-Reader's Digest Endowment Fund at Villa I Tatti. These grants were designed to help I Tatti's current and former Fellows bring their knowledge and appreciation of the great achievements of the Italian Renaissance to as large an audience as possible. By agreeing to give one or more LW-RD Endowment Fund Lecture or to organize a special seminar during the academic year following their fellowship, each 1995/96 Fellow received \$1,500 from the LW-RD Lecture Program. Look out for announcements of these lectures and seminars in your part of the world.

In addition, the following former Fellows received grants from the two other programs:

LILA WALLACE-READER'S DIGEST PUBLICATIONS SUBSIDIES:

ANTONELLA ASTORRI (VIT'95, University of Florence), publication subsidy for her book "La mercanzia Fiorentina nella prima metà del XIV secolo: funzione economica e ruolo istituzionale" to be published by the Archivio Storico Italiano.

LAURIE FUSCO (VIT'83, independent scholar), publication subsidy for her book on "Lorenzo de' Medici, Collector" to be published by the Cambridge University Press.

RICCARDO SPINELLI (VIT'94, University of Rome), publication subsidy for an article on "Decorazioni pittoriche dell'appartamento fatto affrescare dalla granduchessa Maria Maddalena d'Austria al piano terreno della villa medicea del Poggio Imperiale a Firenze."

LILA WALLACE-READER'S DIGEST Special Project Grants:

FRANCO FRANCESCHI (VIT'94, Fondazione Filippo Turati, Firenze) special project grant to carry out further research for his book about "Riferimenti teorici e retroterra ideale nelle scelte del ceto dirigente Fiorentino in materia economica (secc. XIV-XV)" ANITA MOSKOWITZ (VIT'80, SUNY, Stony Brook) for assistance with photographic expenses for her book on Italian Gothic Sculpture, c. 1260-1400 to be published by the Cambridge University Press.

Reminder

Villa I Tatti grants of up to \$5,000 per person, from a total of not more than \$25,000 per year, are available from the Lila Wallace-Reader's Digest Publications Subsidy to former Fellows who apply to help subsidize the publication of a scholarly monograph or article on the Italian Renaissance, to help pay for photographs or other special costs of such a publication, to help prepare a manuscript for publication, to engage a research assistant, etc. Recipients will be chosen by a committee formed of three to five senior Renaissance scholars (plus the Director acting as chairman) chosen from among the I Tatti Research Associates, Visiting Professors and Scholars, and former Fellows. Proposals, which should include a brief project description and a budget, should be sent to the Director by 1st September each year. Final notification will be sent to applicants within three months. No more than five such awards will be made in a given year and preference will be given to applicants who have not previously received such an award.

In addition, Villa I Tatti grants of up to \$10,000 per project, from a total of not more than \$25,000 per year, are available from the Lila Wallace-**Reader's Digest Special Project** Grant to former Fellows who wish to initiate, promote, or engage in some sort of interdisciplinary project in Italian Renaissance studies. Eligible projects would include conferences, publications, courses, seminars, workshops, or lectures which are interdisciplinary in character. No more than five such awards will be made in a given year. Recipients will be chosen by the same committee as above and preference will ordinarily be given to collaborative



Franco Franceschi and Riccardo Spinelli (both VIT'94).

projects and to applicants who have not previously received such an award. Proposals, which should include a brief project description and a budget, should be sent to the Director by 1st September each year. Final notification will be sent to applicants within three months.

1995/96 was a year for births and weddings. Eleonora Pacini, sister to Alessandro, was born on 23 September 1995 to Valerio and Roberta Pacini. Matteo Masini was born to Susan Bates and her husband Alessandro Masini on 18 January 1996. Emma Peruzzi, sister to Massimo, was born on 2 April 1996 to Angela Lees and her husband Gino Peruzzi. On 30 April 1996, Alois Mattia Cerbu was born to Fellow Thomas Cerbu (VIT'96) and his wife Jill Biskin. And wedding bells rang in Naples on 3 January 1996 for two of last year's Fellows, Fausta Navarro and Eric Nicholson, who met at I Tatti and found romance in the Renaissance.

IN MEMORIAM

UPCOMING EVENTS

S. MARGHERITA OF CORTONA, SANTA MARIA DEL FIORE, AND THE MILLENNIUM

On behalf of the City of Cortona, Laura Corti (Research Associate) and Riccardo Spinelli (VIT'94) are currently organizing the May 1997 exhibition "Margherita da Cortona e la sua immagine: la santa nell'arte italiana dal XIV al XX secolo."

Margherita was born in Lavianosul-Trasimeno around 1247. After the murder of her lover, Ascanio, by whom she had a son, she was forced to seek refuge in Cortona, where she devoted herself to good works and where, after becoming a member of the Third Order of Franciscans, she founded a city hospital. She died in 1297 in the odor of sanctity and by popular devotion was immediately revered as a saint. She appeared in numerous paintings documenting her cult, which was ratified by Pope Leo X only in 1515.

Santa Margherita was canonized in 1728. This process, solicited by the people of Cortona under the patronage of the Medici, inspired a period of important artistic activity with Margherita as the protagonist and which, divided by themes and periods, will form the structure of the exhibition. Among the many artists who took the fortunes of Margherita as their themes were Pietro Lorenzetti and Gano di Fazio, the sculptor who made her tomb, Andrea del Sarto, Francesco Vanni, Giovanni Lanfranco, Giuseppe Maria Crespi, Francesco Rustici, Pietro da Cortona, Il Volterrano, Marco Benefial, Giovan Battista Piazzetta, Gian Domenico Tiepolo, and Gaspare Traversi.

As well as iconographic research, the exhibition catalogue will include essays about the religious history of the period and popular traditions relating to the theme. In conjunction with the exhibition, a one day seminar about the saint will be held at I Tatti in May 1997.

As part of the 700th anniversary celebrations of the Cathedral of Florence, I Tatti will host an international conference on the subject of the sculpture in Santa Maria del Fiore on 5

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and 6 June 1997 with a visit to the Cathedral and/or the Museo dell'Opera del Duomo being arranged for Saturday, 7 June 1997. Speakers will include: Gert Kreytenberg (VIT'88), Antje Middeldorf Kosengarten, Eve Borsook (VIT'82-'96), Shelley E. Zuraw, Mary Bergstein, Doris Carl, Michael Amy, Mario Scalini, Enrica Neri Lusanna, Luciano Bellosi, Louis Alexander Waldman, Louis F. Mustari, Jack Wasserman, Bonnie Bennett (VIT'87), Carlo Sisi, and Francesco Caglioti. The sessions ("The Choice of Sculpture," "The Meaning of Sculpture," "The Making of Sculpture," and "Transformations") will be chaired by Kathleen Weil-Garris Brandt, Timothy Verdon (VIT'87), Margaret Haines (VIT'76,'88-'96), and Artur Rosenauer (VIT'69,'77).

In 1999, as the millennium draws to a close, I Tatti will host an international *convegno* the purpose of which is to identify and examine some of the major paradigms that have shaped 20thcentury Renaissance scholarship in a wide variety of disciplines, noting both achievements and lacunae and exploring in what ways and to what extent recent questionings of those paradigms may have changed the aims and results of research in particular disciplines. A *Comitato Scientifico* has been formed and will be meeting this autumn.



I Tatti records with sorrow the following deaths:

OWARD SAALMAN (VIT'64, '65,'85,'92), Andrew W. Mellon Professor of Architecture at the Carnegie Mellon University until his retirement in 1994, died suddenly at his home in Pittsburgh on 19th October 1995 of a cerebral hemorrhage. He was the author of a two-volume study on Brunelleschi, and, among other things, had written about Michelangelo, Alberti, and the 19th-century modernization of Paris.

CHARLES McCorquodale (VIT'82) died of an AIDS-related illness on 16 February 1996 aged 47. An independent scholar, Dr. McCorquodale's writings included "A Fresh Look at Carlo Dolci" (Apollo, 1973), The Baroque Painters of Italy (1979), several contributions to the catalogue of the 1979 Royal Academy exhibition "Painting in Florence, 1600-1700," which he organized, Bronzino (1981), The History of Interior Decoration (1983), and The Renaissance: European Painting, 1400-1600 (1994).

E RNEST SAMUELS, Franklyn Bliss Snyder Professor of English, Emeritus, Northwestern University, died in February 1996. Among his many other publications, including his Pulitzer Prize-winning biography of Henry Adams, Professor Samuels was the author of Bernard Berenson, The Making of a Connoisseur and Bernard Berenson, The Making of a Legend, published by The Belknap Press of Harvard University Press in 1979 and 1987 respectively.



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Publications

Opera

o, Luciano Pavarotti did not perform at I Tatti. In the early spring of 1991, however, a Round Table at I Tatti entitled, "Una giornata di Opere. Carattere e ruolo delle fabbriche cittadine fino all'inizio dell'età moderna," discussed the construction, planning, financing, architecture, and politics of various public buildings in the Italian Renaissance, most notably cathedrals but also town halls, hospitals and oratories. The occasion was presided over by three eminent scholars, Roberto Bizzocchi (VIT'90), Enrico Castelnuovo, and Giovanni Cherubini, who introduced two groups of speakers and guided the ensuing discussion. The fourteen speakers, each working on specific Opere, met to discuss their individual discoveries as well as their common problems and diverse methodologies. "Just as the great medieval cathedrals commonly stood at a central confluence of city streets," wrote Walter Kaiser in his preface, "so the very subject of Opere (however one may define that vexed term) stands at the confluence of a number of scholarly subjects and disciplines. For, an understanding of the development and function of any given Opera usually involves social, economic, and institutional history, cultural, artistic, and religious themes, urban studies, and a detailed knowledge of artists, artisans, and patrons-to list merely the most obvious components research may entail. Precisely because of this, Villa I Tatti, which for more than three decades has been dedicated to advanced research in interdisciplinary studies, seemed an ideal venue for such a gathering." The group was not only international and interdisciplinary, but also intergenerational, combining work from scholars who had pondered the subject for many years, and fresh ideas from work in progress by younger scholars.

The *tavola rotonda* was organized by Lucio Riccetti (VIT '91) and Margaret Haines (VIT'76, '87-'96) who also edited the ensuing volume of studies, which contains papers by Mauro Ronzani (L'Opera di S. Maria, Pisa), Daniela Rando (L'Opera di S. Marco, Venezia), Valeria Polonia Felloni (La cura della cattedrale e del porto nella Genova medievale), Maria Rita Silvestre lli (Le Opere del comune di Perugia), Lucio Riccetti

(L'Opera del Duomo, Orvieto), Margaret Haines (L'Opera del Duomo, Firenze), Lucia Gai (VIT'73) (L'Opera di S. Iacopo, Pistoia), Diane Finiello Zervas (VIT'78,'79) (Orsanmichele and its *Operai*), Deborah L. Krohn (Opera della Pieve, San Gimignano), and Antje Middeldorf Kosegarten (Rapporti tra artisti, committenti e operai). Some of these papers have been considerably expanded since they were originally discussed in 1991. Some of those who took part in the discussions have published their work elsewhere. Ample footnotes indicate where these can be found.



At an 80th birthday dinner for Sydney J. Freedberg (4th from left) were Janine Luke, Melvin R. Seiden, Beverly Brown (VIT'83), SJF, Daniel Steiner, Catherine Freedberg, Alexa Mason, Walter Kaiser, and Prudence Steiner.

Opera. Carattere e ruolo delle fabbriche cittàdine fino all'inizio dell'età moderna. Atti della Tavola Rotonda, Villa I Tatti, Firenze, 3 aprile 1991, a cura di M. Haines e L. Riccetti, Leo S. Olschki, Firenze, 1996.

Orders for this volume and any other volume in the I Tatti series 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: THE STORY OF I TATTI

lthough not in the I Tatti publications series, A Legacy of Excellence: The Story of Villa I Tatti, by William Weaver, will be published by Harry N. Abrams Inc. next year. William Weaver has written a biography of I Tatti and the people who have inhabited it from the early part of this century to the present day. He tells us its history, how the villa as we know it today was created by Bernard and Mary Berenson, and how, since 1961, it has become the Harvard University Center for Italian Renaissance Studies, successfully fulfilling Mr. Berenson's dream of turning I Tatti into an institute for mature students to come to Florence and have the time and opportunity to study at

leisure. "The history of a house (or its biography, as it might preferably be called in this case) is not just an account of its walls, its furnishings, its setting; nor is it simply a record of those who resided in the house, those who visited there, who fell in love there, who worked and died there. A house consists, to be sure, of its architecture and decoration, and also of its inhabitants. But its history should narrate the relations between the former and the latter." This handsome book, lavishly illustrated with beautiful photographs taken by David Finn and David Morowitz, evokes all the memories one has of I Tatti and, for those who have not yet been there, will do much to whet the appetite.

I Tatti Community 1996–97

Fellows

CARMEN BAMBACH CAPPEL (Metropolitan Museum of Art), Art History. "Leonardo and the Language of Drawing in the Renaissance."

MARIA LUISA CERRON PUGA (Università di Roma, La Sapienza), Literature. "Italian Petrarchist anthologies: History and Structure."

ISABELLE CHABOT *(European University Institute), History.* "La dette des familles—Femmes, lignages et patrimoine à Florence aux XIV et XV siècles."

VIRGINIA COX (Christ's College, Cambridge), History. "Rhetoric and Political Thought in Italy, 1250-1600."

WIETSE DE BOER (Indiana University), History. "Sinews of Discipline: The Uses of Confession in Counter-Reformation Italy (1550-1630)."



Musicologists Bill Prizer (VIT'77,'78) and Giuliano di Bacco (VIT'97) find that I Tatti brings together different generations of scholars working on the same period.

Published in the Villa I Tatti series:

- 1. Studies on Machiavelli, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.
- Essays Presented to Myron P. Gilmore, edited by Sergio Bertelli and Gloria Ramakus, La Nuova Italia Editrice, Florence, 1978, 2 vols.
- 3. Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey, J.J. Augustin Verlag, Glückstadt, 1977.
- Masaccio: The Documents, by James Beck, with the collaboration of Gino Corti, J.J. Augustin Publisher, Locust Valley, New York, 1978.
- Florence and Venice: Comparisons and Relations. Acts of two Conferences at Villa I Tatti in 1976 and 1977, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, La Nuova Italia Editrice, Florence, 1979-80, 2 vols.
- 6. 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.
- 7. Renaissance Studies in Honor of Craig Hugh Smyth, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook, Giunti Barbera, Florence, 1985, 2 vols.
- 8. The Parte Guelfa, Brunelleschi and Donatello, by Diane Finiello Zervas, J.J. Augustin Publisher, Locust Valley, New York, 1988.
- 9. Tecnica e stile: esempi di pittura murale del

GIULIANO DI BACCO *(Università di Pavia), Music.* "Teoria e cultura musicale a Firenze e in Toscana nel tardo Medioevo."

ANGELA FRITSEN (St Louis University), Literature. "Ovid's <u>Fasti</u> in the Renaissance: Literary and Scientific Reception."

MEGAN HOLMES (The Johns Hopkins University), Art History. "Studies in Fifteenth-Century Florentine Art and Society."

SILVIO LEYDI *(Università di Torino), History.* "Immagini imperiali e consenso politico nella Milano spagnola del XVI secolo."

KATHERINE J. P. LOWE (University of London), History. "Nuns' chronicles and convent culture in Renaissance and Counter-Reformation Italy."

GIOVANNA RABITTI *(Università di Firenze), Literature.* "Percorsi evolutivi e ricezione della poesia femminile nel Cinquecento italiano da Vittoria Colonna a Isabella Andreini."

EVE SANDERS (*McGill University*), Literature. "Gender, Literacy, and the Theater: The Case of the Commedia dell'Arte."

ADA V. SEGRE (Israel Institute of Technology), Art History. "The design of flower gardens, knot gardens and parterres de broderie during the sixteenth and seventeenth centuries."

ALISON JANE WRIGHT (University College London), Art History. "The work of Antonio and Piero Pollaiuolo as designers, goldsmiths and sculptors."

ANDREA ZORZI (Università di Finenze), History. "Le rappresentazioni della giustizia nelle città italiane dei secoli XIII-XVI."

Mellon Research Fellows:

JAN CHLIBEC (Narodni Gallery, Prague), Art History. "Italian Renaissance Sculpture in Czech State and Private Collections."

Rinascimento italiano, a cura di E. Borsook e F. Superbi Gioffredi, Silvana Editoriale, Milan, 1986, 2 vols.

- Pirro Ligorio—Artist and Antiquarian, edited by Robert W. Gaston. Silvana Editoriale, Milan, 1988.
- 11. Florence and Milan: Comparisons and Relations. Acts of two Conferences at Villa I Tatti in 1984 and 1986, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, edited by C.H. Smyth and G. C. Garfagnini, La Nuova Italia Editrice, Florence, 1989, 2 vols.
- 12. On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy, edited by Walter Kaiser and Michael Mallon, Leo S. Olschki, Florence, 1993.
- Opera. Carattere e ruolo delle fabbriche cittadine fino all'inizio dell'età moderna. Atti della Tavola Rotonda, Villa I Tatti, Firenze, 3 aprile 1991, a cura di M. Haines e L. Riccetti, Leo S. Olschki, Firenze, 1996.
- The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters, Leo S. Olschki, Florence, 1995.

I Tatti Studies: Essays in the Renaissance, Volume 1, edited by Salvatore Camporeale, Caroline Elam, and F.W. Kent. Villa I Tatti, Florence, 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. KLARA PAJORIN (Hungarian Academy of Sciences, Budapest), Literature. "Fifteenth-Century Humanist Literary Criticism."

Guest Scholar

BETTE TALVACCHIA (University of Connecticut), Art History. "Il destino della donna tra rinascimento e controriforma: monaca, moglie, serva o cortigiana?" Visiting Professors:

PHILIP R. GAVITT (Saint Louis University), History. "Inventing the Renaissance: Vincenzio Borghini and Medici Patronage."

F. W. KENT (first semester) (Monash University), History . "A Biography Of Lorenzo De' Medici."

JOHN PADGETT (University of Chicago), History. "Political Parties and social Networks in Renaissance Florence."

CHRISTOPHER ALAN REYNOLDS (first semester) (University of California at Davis), Music. "Musical Design in the Madrigals of Gesualdo and Marenzio."

LAWRENCE E. SULLIVAN (Harvard University), History. "Renaissance Occult Sciences and the Religions of the World."

The Research Associates are the same as for 1995/96.

Former Fellows Update 🚕

FRANCESCO BAUSI (VIT'94) has been appointed "Ricercatore" at the University of Cosenza.

GIOVANNI CIAPPELLI (VIT'94), who with Patricia Rubin (VIT'87,'90,'93) organized the Conference "Art, Memory and Family in Early Renaissance Florence which took place in London at the National Gallery and the Courtauld Institute of Art in June 1996, has been appointed "Ricercatore" at the University of Trento.

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.

Volume 5, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1994.

Published under the auspices of Villa I Tatti:

The Bernard Berenson Collection of Oriental Art at Villa I Tatti, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, John M. Rosenfield, Hudson Hills Press, New York, 1991.

Verrocchio and Late Quattrocento Sculpture. Acts of two Conferences, 1988-89, edited by Steve Bule, Alan Darr, Fiorella Superbi Gioffredi, Licosa-Le Lettere, Florence, 1992.

The Letters Between Bernard Berenson and Charles Henry Coster, edited by Giles Constable in collaboration with Elizabeth H. Beatson and Luca Dainelli, Leo S. Olschki, Florence, 1993.

Italian Altarpieces 1250-1550. Function and Design, edited by Eve Borsook and Fiorella Superbi Gioffredi, Clarendon Press, Oxford, 1994.

STAFF DIRECTORY

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JOHN NAJEMY, Department of History, Cornell University

EDUARDO SACCONE, Department of Italian, University College, Cork

SALVATORE SETTIS, The J. Paul Getty Center for the History of Art and the Humanities

CHRISTINE SMITH, Graduate School of Design, Harvard University

WILLIAM WALLACE, Department of Art History and Archaeology, Washington University

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