

VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

E-mail: vitt@vit.iris.firenze.it

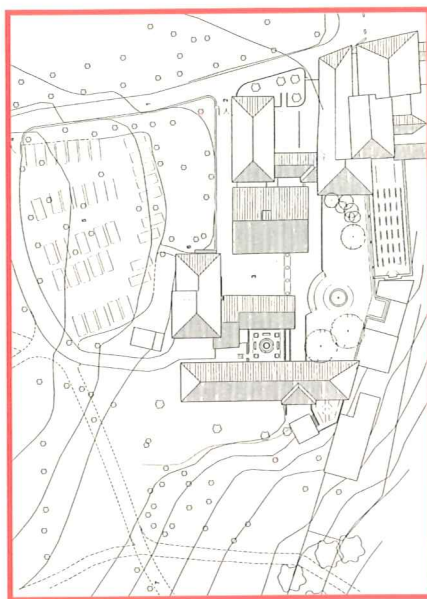
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Telephone: +39-055-608-909 / Fax: +39-055-603-383

As I write this letter, the summer is finally coming to an end here in Tuscany, and we are rejoicing in the first limpid, crystalline days of autumn. The new Fellows have all arrived by now and are settling in; their children are sharing the nervous excitement of the first days of school in a new country and an unknown language; the arcana of supermarket and post-office, *carta bollata* and *permesso di soggiorno*, are gradually being stripped of their mysteries; and in a few days we shall all of us—Fellows, spouses, children, farmers, librarians, and administrative staff—be out in the fields, happily harvesting grapes under the autumn sun. That is perhaps my favorite of all the annual rites here.

Der Sommer, as Rilke once put it, *war sehr gross*. It certainly was! For three months, heavy, sodden heat lay over Florence, day after unrelenting day, as the land became more and more parched and tempers became more and more frayed. On the ground floor of the Villa, our thaumaturgic contractor, Giorgio Piazzini, and his dedicated men performed heroic labors throughout the intolerable heat, first gutting and then rebuilding kitchen, pantry, laundry, and various storerooms, installing new foundations and floors, new wiring and plumbing, new windows, doors, stoves, ovens, refrigerators, freezers, sinks, and cabinets. A new staff bathroom was created as well as a large, new bathroom for the handicapped; the kitchen courtyard was redone; and the entire azalea terrace under the *giardino pensile* was dug up (so that new pipes and septic tanks could be buried underneath) and then restored and replanted. All of this

Letter From Florence



Large site plan showing the Deborah Loeb Brice Loggiato, the new garden and car park.

was miraculously accomplished within three months; but they were three months of dust and dirt, noise and confusion, and we are all relieved they are finally over.

I would like to be able to say that we now look forward to a peaceful winter, devoted to nothing but scholarly contemplation and companionable intellectual exploration. I trust that for the Fellows and visiting scholars those are the preoccupations that will, indeed, chiefly comprise their year. For the rest of us, however, an even more ambitious program of construction, about which we are all hugely excited, lies ahead in the (we hope) near future. Just when

we shall commence depends on when we obtain the final building permits from the Commune of Fiesole, but I trust these will be forthcoming presently. If all goes well, during the winter, spring, and summer, we shall be fully engaged in the project which has the working title of "The Scholars' Court." In case you haven't yet heard about this, I thought I might say a word or two in explanation.

During the ten years that I have been director, nothing has distressed me more than our inability to provide each Fellow with an office of his or her own. Although some Fellows have had an office to themselves, others have had to share a room with someone else, and that has always seemed to me an indignity. We offer our Fellows so much in every other way that it seems anomalous not to be able to give them each a private place to write, read, and think. At long last, we are able to do something to remedy this situation. Although as a National Monument we are forbidden from constructing new buildings, we are allowed to tear down existing structures and replace them with something the same size.

The idea is to replace the line of garages, sheds, and carpenter's room at the far side of the parking lot with a completely new building. This is something we've been thinking about for a long time, and now our ideas have been brilliantly realized by the distinguished Baltimore architect, Charles Brickbauer, and his colleagues Jamie Snead and Steve Ziger, all of whom have made frequent visits here and who have by now become esteemed members of the

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Letter from Florence

Continued from page 1

I Tatti family. Within the same space occupied by the present garages and sheds, they have designed a handsome *loggiato* which, incredibly, manages to contain 15 studies (one for each Fellow!) as well as a small underground lecture/seminar room, two bathrooms, and a photocopying room. Each study will have its own phone, computer, and printer and will be wired for the Internet; each will have built-in desks and bookcases and an easy chair for reading; each will have a large window looking out westward over the lovely slopes of Poggio Gherardo.

As you will read elsewhere in this newsletter, we were all deeply saddened this spring by the death of Signora Gioffredi, whose husband had died 10 months earlier. They had continued to live in retirement in their house on the north side of the *aia*, a kindly, benevolent, beloved Baucis and Philemon in our midst. Now that their house sits empty, we are planning to provide additional studies there for Visiting

Professors, Visiting Scholars, and Research Associates. On the ground floor of the Gioffredi house, where wine used to be stored, we are making plans for additional compact shelving. Thus, the entire congeries of buildings around the parking lot will soon become an integral part of the library and the focus, so to speak, of scholarly life at I Tatti.

Once the new *loggiato* has been built and the Gioffredi house remodeled, the parking lot will become a garden, and cars will be parked in a new area to be created in the olive grove above the Gioffredi house. Moreover, the removal of Fellows' studies from above the Fototeca will enable us to remodel that entire building, which originally was the garage for Mr. Berenson's cars with a chauffeur's apartment overhead. Charles Brickbauer has drawn up plans to move the Fototeca to the upper floor, where the studies currently are, which has the same amount of space but which will be climatized and will enjoy much more natural light. On the ground floor, he proposes to create two new

library offices, a photocopying room, and a large amount of compact shelving.

As I say, all of us here who have seen and studied the Brickbauer plans are immensely excited by the prospect of this new area, and we can hardly wait to get started. I'm also pleased to report that our excitement has already been shared by a number of our generous friends. We have put each of the studies in the new *loggiato* "up for sale," as it were, at a price of \$100,000, and as of today, five of them have already been paid for. In addition, the Ahmanson Foundation has continued its loyal support of this institution by offering \$250,000 to pay for the reading room in the new Fototeca. Each study will bear the name of its donor, as will the Fototeca reading room. It gives me particular and very personal pleasure to report to you that the new building itself, honoring our most generous donor and most steadfast friend, is to be named *The Deborah Loeb Brice Loggiato*.

✻ WALTER KAISER

Director

September 1998

I TATTI COMMUNITY 1997-98

Fellows

ROLF BAGEMIHL, *Robert Lehman Fellow*, University of Wisconsin, Art History. "Patronage and Place in Quattrocento Tuscany."

ANDREA BARLUCCHI, *Francesco De Dombrowski Fellow*, Università di Firenze, History. "Aspetti e problematiche della formazione dello stato territoriale Senese in età tardo-medievale."

NADIA CANNATA, *Deborah Loeb Brice Fellow*, University of Reading, Literature. "The Giuntina edition of *Rime Antiche* (Florence, 1527): A Study in Textual Bibliography."

VICTOR COELHO, *Robert Lehman Fellow*, University of Calgary, Music. "The Musical Canon of Raffaello Cavalcanti: Personal Repertoires and Public Taste in Late-Renaissance Florence."



Dario Del Puppo, Andrea Barlucci, and Mikael Hömqvist

DARIO DEL PUPPO, *Lila Wallace - Reader's Digest Fellow*, Trinity College, Connecticut, Literature. "Poets, Scribes, and Enterprising Readers in Quattrocento Florence."

LORENZO FABBRI, *Francesco De Dombrowski Fellow*, Opera di Santa Maria del Fiore, History. "L'Opera di S. Maria del Fiore e il patriziato fiorentino."

MAIA GAHTAN, *Florence Schepp Fellow*, Yale University, Art History. "Tempus loquendi, tempus tacendi: Representing Time in the Italian Renaissance."

LUCA GATTI, *Florence J. Gould Fellow*, Collège de France, History. "Piero Corsini: A Controversial Figure in Late 14th-Century Florence."

MEREDITH GILL, *Hanna Kiel Fellow*, University of Maryland, Art History. "Rule and Order—Augustine and the Arts."

KENNETH GOUWENS, *Andrew W. Mellon Fellow*, University of South Carolina, History. "Refashioning a Renaissance Pope: Images of Clement VII, 1527-1534."

MIKAEL HÖRNVIST, *Melville J. Kahn Fellow*, Uppsala University, History. "The Machiavellian Republic."

THOMAS MARTIN, *Rush H. Kress Fellow*, University of Tulsa, Art History. "The Florentine Sixteenth-Century Portrait Bust: Meanings and Contexts."

PATRICIA OSMOND, *Francesco De Dombrowski Fellow*, Pennsylvania State University, Rome, History. "The Reception of Sallust in the Late Middle Ages and Renaissance."

MARCO PELLEGRINI, *CRIA Fellow*, Scuola Normale Superiore, Pisa, History. "Edition of Volumes XII-XIII of the Correspondence of Lorenzo de' Medici."

SUSAN URBACH, *Mellon Research Fellow*, Budapest Museum of Fine Arts, Art History. "Giovanni Santi's *Man of Sorrows with Two Angels* in Budapest."

MARIAN WESOLY, *Mellon Research Fellow*, Adam Mickiewicz University, Poznan, Literature. "The Contributions of Byzantine Scholars to the Italian Renaissance."

BLAKE WILSON, *Ahmanson Fellow*, Dickinson College, Music. "Music in the Society of Renaissance Florence, ca 1300-1492."

Visiting Professors

ALISON BROWN (1st sem) Royal Holloway College, London, History. "New Men and New Ideas: the Intimate Circle of Lorenzo il Magnifico."

ANDREW LADIS (2nd sem) University of Georgia, Art History. "Giotto's Scrovegni Chapel."

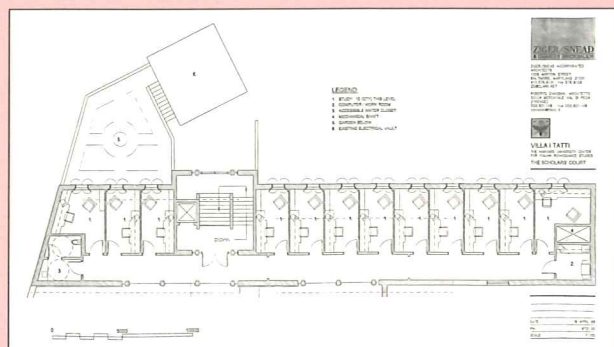
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THE SCHOLARS' COURT

Ensuring that each and every Fellow has his own study is one of the things that Walter Kaiser has most wanted to do since he became director of I Tatti ten years ago. The Scholars' Court project will realize that dream, as well as create a new lecture room for smaller lectures and seminars, a completely renovated photograph library, new offices for librarians, Visiting Professors and Research Associates, and compact shelving for the library. Both buildings, which will have elevators and computer and internet hook-ups, will be climate-controlled.

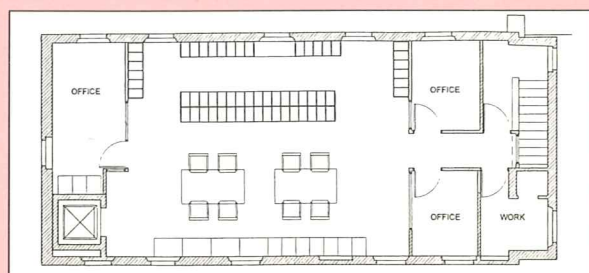
The project will be completed in various steps:

First, new parking will be provided under the olive trees up the hill from the library.



Ground floor of the Deborah Loeb Brice Loggiato showing 12 studies.

After this building has been completed, the existing Fototeca and Fellows' studies part of the library will be gutted.



The new Berenson Fototeca.

The ground floor (currently the Fototeca) will house new compact shelving for the library.

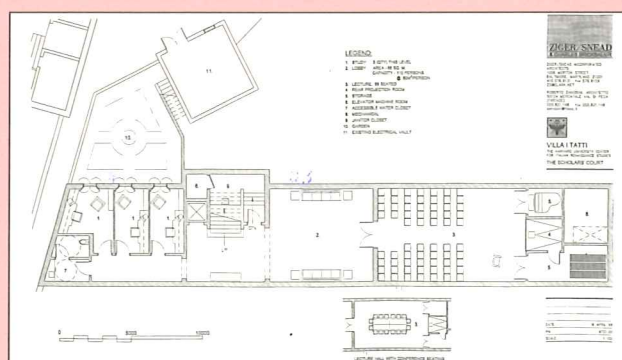
The Gioffredi House, where Mr. Berenson's estate manager and his wife lived, will be renovated very simply and will provide studies for Visiting Professors and Research Associates.

The current car park will be landscaped, and a new small garden area will be created.

The whole project will cost some \$4.2 million, which includes endowment funding for ongoing maintenance and repairs. Over \$2.5 million has already been pledged or received towards the project. The new building will be called the Deborah Loeb Brice Loggiato in honor of the Chairman of the I Tatti Council, who has been one of I Tatti's most generous benefactors. We are very grateful to Victor Atkins, Mary Weitzel Gibbons, the Arthur Loeb Foundation, Mandy and Edna Moross, and the Joseph Pellegrino Family Foundation for having endowed the first five studies. The reading room of the Berenson Fototeca will be named for the Ahmanson Foundation, which has generously pledged \$250,000 towards the project.

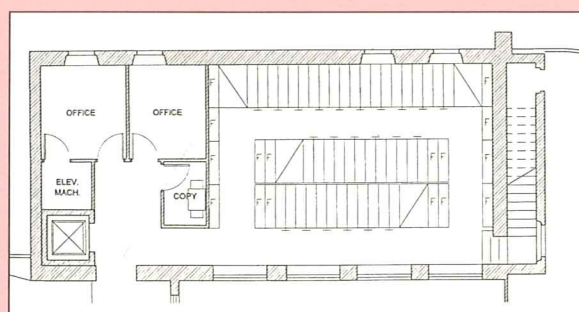
Ten studies (at \$100,000 each), the lecture hall (\$500,000) and small garden (\$250,000) all still remain to be endowed.

Next, the existing garages and tractor sheds will be demolished, and a new, two-story building (half underground), housing 15 studies and a lecture hall will then be built to replace the garage complex.



Lower floor of the Loggiato, showing three studies and the new lecture hall.

The upper floor (which currently has an inadequate number of studies) will become the new Fototeca, with offices for the Agnes Mongan Curator, her assistant, and a Research Associate, as well as plenty of storage space for the photographs, and work tables for readers.



The compact shelving room on the ground floor of the Fototeca building.

I Tatti Community 1997-98

Continued from page 2

ARTUR ROSENAUER (2nd sem) University of Vienna, Art History. "Studies in Early Titian."

JAN ZIOLKOWSKI, Robert Lehman Visiting Professor, Harvard University, Literature. "Dangerous Words of Aging Women: Attitudes toward the Verbal Activities of Old Women" and "Fairy Tales from before Fairy Tales."

Guest Scholars

BEVERLY BROWN, Art History. Two international exhibition projects: "ca. 1600 in Rome" and "Renaissance Venice and the North."

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."

ARNALDO MORELLI, Conservatorio Statale di Musica "Ottorino Respighi", Latina, Università della Calabria, Arcavacata, Cosenza, Musicology. "L'organo in Italia nel Rinascimento: costruzione, funzione, prassi, repertorio."

MICHAEL ROCKE, Villa I Tatti, History. "Edition and Translation of Italian Texts related to Homoeroticism (15th-17th centuries)."

MASSIMILIANO ROSSI, Università di Udine, Art History. "Le genealogie 'fantastiche' dei Medici: politica letteraria e figurativa granducale tra Cinque e Seicento."

SILVANA SEIDEL-MENCHI, Università di Trent, History. 1) "Bibliotheca Erasmi: 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."

THE BIBLIOTECA BERENSON

This has been a year of transition and adjustment in the Biblioteca Berenson, after the departure in September of Assunta Pisani, who for the previous five years as Assistant Director for the Biblioteca Berenson expertly guided the transformation of the library into a thoroughly modern research institution. For myself, having been appointed Acting Director in the fall and the Nicky Mariano Librarian as of January 1, this has been a period filled with exciting new challenges and learning experiences, in which I have been aided greatly by the skill, knowledge, and, not least, the patience of the other staff members. Certain organizational changes have resulted also from the appointment of Amanda George as the Andrew W. Mellon Librarian for Collection Development, a role which will permit more time and attention to be devoted to the crucial area of library acquisitions.

One additional change was made in the staff when in October we had the good fortune to employ Stefano Corsi as a full-time library assistant, recently appointed as reference librarian and assistant cataloger. Stefano received his *laurea* in 1991 from the Università di Firenze with a specialization in Archeology, a field in which he was able to develop his particular interest in Renaissance collections of antiquities with a thesis on those of the Este. Before coming to I Tatti, Stefano worked at the Casa Buonarroti in Florence, where he was responsible for the archive and library and for coordinating exhibits and research projects. Editor of several catalogues of Casa Buonarroti exhibits, he has also published numerous articles on classical antiquities in the Renaissance. With his special expertise, the dedication he has shown, and his engaging personality, Stefano has proven to be an excellent addition to the library personnel.

Aspects of the ongoing work in the library that deserve special mention include the cataloguing of three large serial collections of sources on church

history, a complex project that finally allows on-line access to these important resources. These sources are the *Corpus Christianorum*, currently numbering 29 volumes in the Greek series and 134 in the Latin series; *The Fathers of the Church*, a series of translations of patristic sources which now numbers some 90 volumes; and the *Subsidia hagiographica*, a collection of "exerpts" from the *Analecta Bollandiana* that currently counts nearly 80 titles. Previously only the series titles appeared in the catalogue, but now each individual title has a separate multi-access entry.

The project begun last year to conserve and restore old and rare books in the library continued apace this year. Having completed her work in the corridor of the House and the French



Ilaria Della Monica, Riccardo Spinelli, Massimo Saracini, and Stefano Corsi surround Donatella Pieracci at the front desk

Library, conservator Anne Hepper proceeded to do a systematic review of the several hundred volumes in the Special Collections room, where many of our rarest and most precious books are located. Ms. Hepper has been treating the leather-bound volumes to prevent their deterioration, repairing damaged pages, and identifying volumes whose bindings require special attention. As one result of her recommendations, an appropriate binding will finally be provided for the previously unbound, multi-volume compilation, *Legislazione toscana raccolta e illustrata*, edited by Lorenzo Cantini (Florence, 1800-08). With the aid of the significant new Andrew W. Mellon Library Conservation Fund for the Biblioteca Berenson (see

the spring supplement to the 1998 Newsletter), we hope soon to begin a much-needed major binding program for books throughout the collection.

Increasing growth and resulting space limitations necessitated several more or less substantial shiftings of books. The most significant move was the transfer of all of the music periodicals from the Morrill Music Library to the Geier Library and the redistribution of the music monographs into the space left vacant. This move will give the Music Library sufficient room for expansion in the years to come, while for the first time all of our periodicals are now concentrated in the Geier Library.

IRIS

This has been a particularly momentous year for the IRIS consortium of Florentine libraries. The nearly contemporaneous departures of Assunta Pisani, the guiding spirit and Project Manager of IRIS since its conception in 1993, and of Maurizio Gavioli, the original System Manager, opened up a phase of transition in the consortium's activity. Excellent new appointments have been made that have ensured continuity and progress. In October, art historian Dr. Gert Jan van der Sman, who as the Head Librarian of the Istituto Universitario Olandese di Storia dell'Arte since 1989 has been active in IRIS since its founding, was named Coordinator of the group of librarians and cataloguers involved in the development and operation of the consortium's union catalogue. As Coordinator, he oversees the practical functioning of the consortium, has a leading role in planning its current and future activities, and, together with the System Manager, draws up and administers the consortium's budget.

In December, the crucial position of System Manager was filled with the appointment of an outstanding young professional, Alessandro Lisi. Lisi has long experience in the field of data-base and system management, first as programmer for the project "Committenza e artisti nelle collezioni fiorentine" sponsored by F.lli Bassilichi S.p.A., and then from 1991 as the computer specialist for the Ufficio Catalogo of the

Soprintendenza per I Beni Artistici e Storici of Florence and Pistoia.

These were not the only changes that occurred during the year, however. In March, Walter Kaiser ended his second two-year term as President of the Consiglio Direttivo, an office he had held since the consortium's inception in 1994, during the initial phases of its founding and growth. As his successor for the next two years, the Consiglio elected Michele Ciliberto, the President of the Istituto Nazionale di Studi sul Rinascimento. With his enthusiastic commitment to the cooperative goals of IRIS, and his wide-ranging contacts with other Italian cultural institutions, Professor Ciliberto is sure to provide dynamic guidance as the association enters into this new phase of its development.

Finally, we are extremely pleased to have been able to procure the collaboration of Margaret D'Ambrosio, formerly of the Smithsonian Institution Libraries and since January 1997 the Cataloguing Specialist for IRIS, for an additional year through December 1999. Margaret's expertise in cataloguing practices and bibliographical standards and her skilled training of the member library's cataloguers have proven vital to the success and growth of IRIS. We are fortunate to have the continuing benefit of her commitment and professionalism.

In the spring IRIS marked a further stage in its growth with the decision of another key Florentine research institution, the Opificio delle Pietre Dure, to join the consortium. The Opificio, under the directorship of Dr. Giorgio Bonsanti (VIT'83), is the most important national institute in Italy for the conservation and restoration of paintings and sculptures. It has a small but extremely fine library of about 15,000 volumes that is specialized in art restoration and conservation, making it an ideal complement to the art historical focus



Harvard benefactress Katherine B. Loker visited I Tatti in April. She is seen here (2nd from r.) with Allen Grieco, Nelda Ferace, Michael Roche, and Fiorella Superbi.

of many of the member libraries of IRIS. The addition of the Opificio attests to the consortium's visibility and prestige as well as to the growing local recognition of the value of the concept of shared library resources.

The goal of the creation of a union catalogue for IRIS is daily becoming more concrete, as the other members continue the programmed retrospective conversion of their catalogues and more and more records are

placed on-line. The Dutch Institute has virtually completed its re-con, while the Istituto Nazionale is scheduled to have its entire catalogue on-line by next spring. The retrospective conversion of the catalogue of the Soprintendenza per I Beni Artistici e Storici has now started in earnest, and the Istituto Longhi and the Opificio are to begin their re-cons in the coming year.

Recently plans were finalized for new initiatives that will significantly increase the technological capabilities of IRIS and reinforce its organization. During the autumn most of the consortium's original PCs will be upgraded to speed cataloging and search operations and to facilitate access to additional on-line resources. The new hardware will also make it possible to migrate to the latest, more versatile version of the consortium's system software, Aleph 500. Finally, preliminary work was begun for the imminent transfer of the operational center of IRIS—the offices of the System Manager and the Cataloguing Specialist—from I Tatti to more suitable quarters at the Istituto Nazionale in Palazzo Strozzi. This move will concentrate these functions in a more accessible location and will facilitate the work of the IRIS staff.

 MICHAEL ROCHE
Nicky Mariano Librarian

■ TREASURES OF THE BIBLIOTECA BERENSON ■

Certainly the most exciting and rewarding event connected with the Biblioteca Berenson this past year was the exhibition held in conjunction with the Renaissance Week-End (see p. 16). This was apparently the first such exhibit ever organized at I Tatti, and for many it was a genuine revelation. The exhibition aimed to display the range and variety of the library's magnificent collection of books, emphasizing its rare, important, or particularly beautiful editions, to illustrate certain aspects of Mr. Berenson's professional activity, to highlight the Berensons' relations with prominent literary and cultural figures, and, in general, to underline the importance of the Harvard Center for the field of Italian Renaissance studies. Set in the three original and loveliest rooms of Mr. Berenson's library, the exhibit was by common accord a delight to the eye as well as an inspiration to the mind. It produced a host of pleasant surprises, even for staff members and old friends of the Villa long familiar with the library, and for weeks before and after, the show was the source of much animated commentary. The excitement of the library staff as we selected works from among the collection's rare and precious volumes—gingerly handling the 1484 *Divina Commedia*, leafing with wonder through the extraordinary Persian illuminated manuscripts, carefully inspecting the 1568 edition of Vasari's *Vite*, or perusing the

dedications inscribed in the many volumes that Edith Wharton gave to the Berensons—was matched, once these and many similar works were on display, by the irrepressible and enthusiastic “oohs and ahs” of the visitors.

The exhibit was organized around themes or categories of books. Too numerous to identify each one, at least some of the treasures that were displayed deserve mention. In the Big Library were exhibited mainly early printed books and other exceptional rarities; even though antiquarian book collecting was not foremost among Mr. Berenson's interests, here many of us were struck by the number and splendid quality of exemplars from the earliest centuries of printing. One impressive group was the library's three incunabula including, in addition to the Dante, Alberti's *De re aedificatoria* (1485), and Enea Silvio Piccolomini's *Epistolae familiares* (1496). Fittingly for the Biblioteca Berenson, the exhibit placed special emphasis on art historical sources. The 1568 Giunti editions of Vasari's *Le vite*, together with its rare companion piece, *I ritratti*, were accompanied by first editions of Borghini's *Il Riposo* (1584), Baglione's *Le vite de' pittori, scultori et architetti* (1642), Baldinucci's *Notizie de' professori del disegno* (1681-1728), and de' Dominici's *Vite de' pittori, scultori, ed architetti napoletani* (1742-1745). A related section highlighted architectural treatises printed in the 16th century, including editions of *De Architectura* by Vitruvius in Latin (1523) and in Caporali's Italian translation (1536),

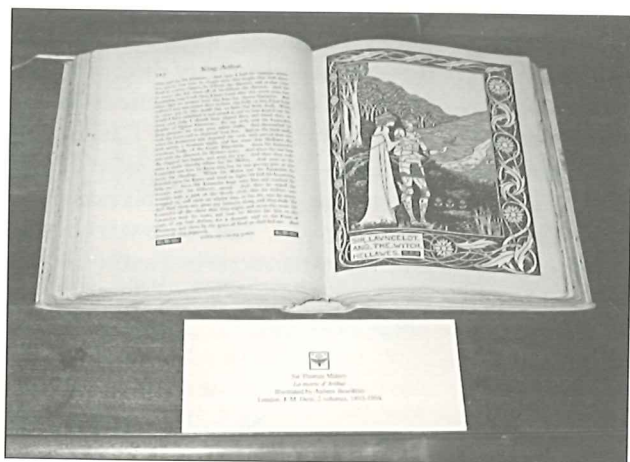


The Blaeu atlas of the world (1649-54) on view in the Big Library

Serlio's *Il primo libro d'architettura* (1551), and a first edition of Palladio's *I quattro libri di architettura* (1570).

Another group underlined the diversity of the *cinquecentine* in the collection, displaying several editions published by the celebrated Aldine Press and a surprising number of first or early editions of works by the *letterato* Anton Francesco Doni. A section of particularly beautiful illustrated books included Bellori's *Admiranda romanarum antiquitatum . . .* (1693), Falda's *Li Giardini di Roma* (1710), Zocchi's *Vedute delle ville e d'altri luoghi della Toscana* (1744), a volume from the second edition of Diderot's *Encyclopédie* (1758-1781), and the extraordinary illustrated Blaeu atlas of the world, *Theatrum orbis terrarum* (1649-54). The 1563 edition of Ramusio's famous *Delle navigationi et viaggi*, a massive compilation and commentary that marked the beginning of the history of geography, crowned a group exemplifying our magnificent collection of travel accounts.

The exhibit's visually most stunning section drew attention to the library's important collection of books on the art of the Near and Far East, still sometimes a surprise to those unfamiliar with Mr. Berenson's keen interest in this field. Arrayed throughout the New Library were luxuriously illustrated books and catalogues, representing limited or extremely rare editions, on Japanese, Chinese, and Islamic art. The



Beardsley's illustration of Mallory's *La Morte D'Arthur*

highlights of the Oriental collection, however, were without question the two ancient and delicate Chinese painted silk scrolls on display in the Big Library, together with the exquisitely beautiful 15th- and 16th-c. Persian miniatures.

In the Small Library, two groups of books illustrated further aspects of Mr. Berenson's work and cultural milieu. The first presented the catalogues of important collections of art written by Mr. Berenson, plus several examples of our extensive collection of auction catalogues. The latter category not only was basic to his own professional interests, but also continues to be one of the library's most significant research tools. The second group was a large selection of first, special, or autographed editions of literary works by friends and acquaintances of the Berensons, including volumes by Edith Wharton, Eudora Welty, Ray Bradbury, Gertrude Stein, and T. S. Eliot.

The final section of the exhibit aimed to link the foundations of the library under the Berensons to its continuing vitality and to the towering role played by I Tatti in the field of Renaissance studies today. This was a

display of books authored by the Fellows of the Center, from its beginnings in 1961 to the present. At least one book by every published Fellow appeared here, for a total of over 600 volumes, just part of the more than 1,000 books produced so far by I Tatti scholars. To browse through the hundreds of books in this section, always stimulating, often fundamental, offered the most convincing testimony to the importance of I Tatti for modern Italian Renaissance scholarship.

Apart from the sheer aesthetic and intellectual pleasure the exhibit provided, it also paid a fitting tribute to the founder of this great library and to his loving, farsighted work, the influence of which for Renaissance scholarship today is immeasurable. In a very real sense, the exhibit also represented a challenge to all of us to maintain the Biblioteca Berenson's tradition of excellence. I would like to add a personal word of thanks to the members of the library staff and to many others who contributed to making this exhibit such a gratifying and memorable success.

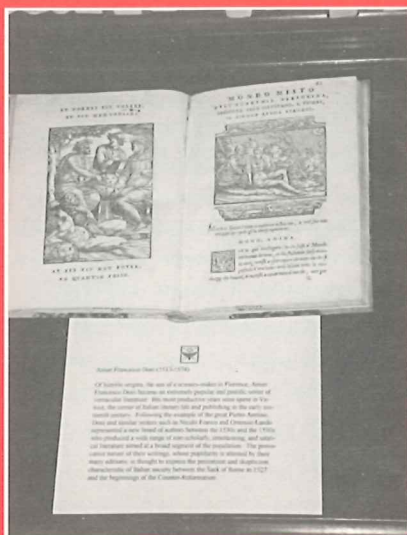
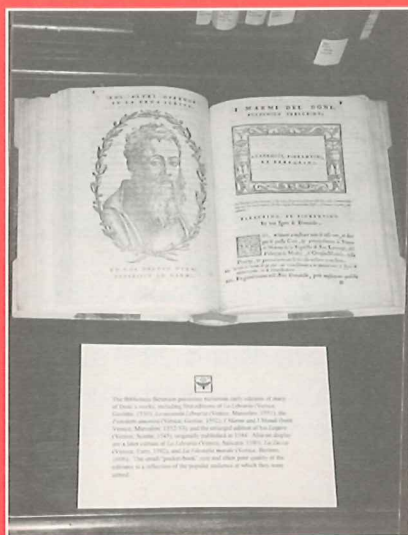
✿ MICHAEL ROCKE
Nicky Mariano Librarian

FORMER FELLOWS UPDATE

PAUL GRENDLER (VIT'71,'72) took early retirement from the University of Toronto on July 1, 1998, and has moved permanently to North Carolina. Although he no longer teaches, Grendler is involved in various projects. He is editor-in-chief of *The Encyclopedia of the Renaissance*, six large volumes, to be published in November 1999 by Scribner's of New York, the same publishers of *The Dictionary of the Middle Ages*. Indeed, *The Encyclopedia of the Renaissance* will be a continuation of it. He is also finishing a book on Italian Renaissance universities.

NICHOLAS TERPSTRA (VIT '95) began his new appointment as Associate Professor of History at the University of Toronto in July 1998. He is currently editing two essay collections, *Confraternities and Social Order in Early Modern Italy*, to be published by Cambridge UP (an undertaking begun during his Fellowship at I Tatti), and a collection of articles entitled "Civic Self-fashioning in Renaissance Bologna" for the British journal *Renaissance Studies*. His monograph *Lay Confraternities and Civic Religion in Renaissance Bologna*, published by Cambridge UP in 1995, was awarded the Howard R. Marraro Prize by the Society for Italian Historical Studies.

LEATRICE MENDELSON (VIT'86) was on research leave from the State University of New York at New Paltz last spring. During January, February, and March she was a Fellow in Residence at the Folger Shakespeare Library in Washington, D.C. completing research on the theme of the adolescent Eros in north and central Italian painting during the *Cinquecento*. This study incorporates material from papers delivered at past meetings of the International Emblem Society and the Renaissance Society of America. In February, Mendelsohn delivered a paper in Rome at the Salviati symposium sponsored by the Louvre and the French Academy in Rome and in March she gave a paper in Maryland at the Renaissance Society of America annual meeting, in the session on 'Distortion and Meaning' chaired by I Tatti Council member Mary Weitzel Gibbons.



Two volumes by Anton Francesco Doni.
On the left, *I marmi* (1552) and *I mondi* (1552-53) on the right

RECENT AQUISITIONS

BOOKS BY FORMER FELLOWS

Among the many recent additions to the Library, whether purchased by one of the endowed book funds, from donations given by the Friends of the Biblioteca Berenson, or given directly, are the following recent publications by former Fellows. Please forgive us if, due to space limitations or an oversight, your volume is not listed.

ANDREA BARLUCCHI (VIT'98). *Il contado senese all'epoca dei Nove: Asciano e il suo territorio tra Due e Trecento*. Firenze, 1997.

EVE BORSOOK (VIT'82-99). *The Companion Guide to Florence*, 6th rev. ed. Woodbridge, 1997.

MIKLÓS BOSKOVITS (VIT'71) and Giorgio Fossaluzza, eds. *La collezione Cagnola. I dipinti*. Busto Arsizio, 1998.

ALISON BROWN (VIT'86, '91), ed. *Bartolomeo Scala: Humanistic and Political Writings*. Tempe, AZ, 1997.

DAVID ALAN BROWN (VIT'70), PETER HUMFREY (VIT'88, '91), Mauro Lucco, eds. *Lorenzo Lotto: Rediscovered Master of the Renaissance*. Washington, D.C., 1997.

ANDREW BUTTERFIELD (VIT'94). *The Sculptures of Andrea del Verrocchio*. New Haven—London, 1997.

NADIA CANNATA (VIT'98). *Dizionario biografico degli scrittori italiani: dizionario compatto*. Bologna, 1997.

ISABELLE CHABOT (VIT'97), and Massimo Fornasari. *L'economia della carità: le doti del Monte di Pietà di Bologna (secoli XVI-XX)*. Bologna, 1997.

ISABELLE CHABOT (VIT'97). *Una terra senza uomini: Suvereto in Maremma dal XVI al XIX secolo*. Firenze, 1997.

VIRGINIA COX (VIT'97), trans. and ed. Moderata Fonte, *The Worth of Women: Wherein is Clearly Revealed Their Nobility and Their Superiority to Men*. Chicago—London, 1997.

ELIZABETH CROPPER (VIT'79). *Pontorno: Portrait of a Halberdier*. Los Angeles, 1997.

LORENZO FABBRI (VIT'98) and Marica Tacconi, eds. *I libri del Duomo di Firenze: codici liturgici e Biblioteca di Santa Maria del Fiore (secoli XI-XVI)*. Firenze, 1997.

STEPHEN FARMER (VIT'83). *Pico's 900 Theses (1486): Syncretism in the West*. Tempe, AZ, 1998.

RONA GOFFEN (VIT'77). *Titian's Women*. New Haven, 1997.

GÁBOR HAJNÓCZI (VIT'86), trans. and ed. Leon Battista Alberti, *A Festészetről = Della pittura, 1436*. Budapest, 1997.

JAMES HANKINS (VIT'89, '93). *Repertorium Brunianum: A Critical Guide to the Writings of Leonardo Bruni*. Rome, 1997.

DAVID HERLIHY (VIT'62). *The Black Death and the Transformation of the West*, edited and with an introduction by SAMUEL J. COHN, JR. (VIT'89, '94). Cambridge, Mass, 1997.

MIKAEL HÖRNQVIST (VIT'98). *Machiavelli and the Romans*. Uppsala, 1996.

RADOVAN IVANCEVIC (VIT'86). *Rana renesansa u Trogiru*. Split, 1997.

MARIA SERENA MAZZI (VIT'87, '88). *Oltre l'orizzonte in viaggio nel Medioevo*. Cavallermaggiore (Cuneo), 1997.

PHILIPPE MOREL (VIT'92, '93). *L'art italien du IV^e siècle à la Renaissance*. Paris, 1997.

PHILIPPE MOREL (VIT'92, '93). *Les grotesques: les figures de l'imaginaire dans la peinture italienne de la fin de la Renaissance*. Paris, 1997.

EDWARD MUIR (VIT'73). *Ritual in Early Modern Europe*. Cambridge, UK, 1997.

SALVATORE S. NIGRO (VIT'92). *L'orologio di Pontorno: invenzione di un pittore manierista*. Milano, 1998.

NUCCIO ORDINE (VIT'87). *Giordano Bruno and the Philosophy of the Ass*, translated by Henryk Baranski in collaboration with Arielle Saiber. New Haven—London, 1996.

EILEEN ADAIR REEVES (VIT'89). *Painting the Heavens: Art and Science in the Age of Galileo*. Princeton, 1997.



The Ciullini family at the gate house – Liliana, Lina, and Bruno

CHARLES MICHAEL ROSENBERG (VIT'86). *The Este Monuments and Urban Development in Renaissance Ferrara*. Cambridge, 1997.

MARCO SPALLANZANI (VIT'81-95). *Mercanti fiorentini nell'Asia portoghese (1500-1525)*. Firenze, 1997.

CARLO VECCE (VIT'92). *Leonardo*, presentazione di Carlo Pedretti. Roma, 1998.

DIANE ROSE FINIELLO ZERVAS (VIT'78, '79). *Orsanmichele: Documents 1336-1452 = Documenti 1336-1452*. Modena, 1996.

Gifts from banks and other institutions (July 1997—June 1998)

It may not be widely known that many banks and other institutions in Italy sponsor cultural initiatives of various sorts; indeed, all Fondazioni Cassa di Risparmio are required by their statutes to do so. These initiatives include the publication of books, which are often of high scholarly quality. Frequently unavailable commercially or very expensive, these books are typically given as gifts to clients and other economic or political institutions, as well as to libraries and individual scholars who request them. In the last couple of years the Biblioteca Berenson has been taking greater advantage of this admirable practice. As a form of public acknowledgment of our gratitude to these institutions, we include the following list of recently acquired publications.

BANKS

Banca delle Marche: *Il teatro nelle Marche: architettura, scenografia e spettacolo*, a cura di F. Mariano. Jesi, 1997.

Banca Nazionale del Lavoro: *La storia dei giubili*. Vol. I. Roma, 1997.

Banca Popolare dell'Emilia Romagna: E. Barbolini Ferrari, *Ceramiche nel Ducato Estense dal XVI al XIX secolo*. Bologna, 1997.

Banca Popolare di Crema: S. Bandera, *Agostino dei Fonduli e la riscoperta della terracotta nel Rinascimento lombardo*. Crema, 1997.

Banca Toscana: A. Tosi, *Inventare la realtà: Giuseppe Zocchi e la Toscana del Settecento*. Firenze, 1997.

Banche di Credito Cooperativo della Bergamasca: S. Milesi, *Butinone—Zenale e la pittura a Bergamo dal Duecento al Quattrocento*. Bergamo, 1997.

Cassa di Risparmio di Alessandria: Santa Maria di Castello, a cura di C. Spantigati, M. G. Vinardi, M.C. Visconti Cherasco. Alessandria, 1996.

Cassa di Risparmio di Fabriano e Cupramontana: B. Cleri, *Antonio da Fabriano: eccentrico protagonista nel panorama artistico del Quattrocento marchigiano*. Fabriano, 1997.

Cassa di Risparmio di Ferrara: *Inventari d'arte: documenti su dieci quadriere ferraresi del XIX secolo*, a cura di G. Agostini e L. Scardino. Ferrara, 1997.

Cassa di Risparmio di Ferrara: *Il Palazzo di Renata di Francia*, a cura di L. Olivato. Ferrara, 1997.

Cassa di Risparmio di Genova e Imperia: *Pittura fiamminga in Liguria: secoli XIV-XVII*, a cura di P. Boccardo e C. Di Fabio. Genova, 1997.

Cassa di Risparmio di Parma e Piacenza: *Galleria nazionale di Parma: catalogo delle opere*. Vol. I. Parma, 1997.

Cassa di Risparmio di Torino: *Pittura e miniatura del Trecento in Piemonte*, a cura di G. Romano. Torino, 1997.

Cassa di Risparmio di Verona, Vicenza, Belluno e Ancona: *Scultura lignea barocca nel Veneto*, a cura di A. M. Spiazzi. Verona, 1997.

Fondazione Cassa di Risparmio di Parma e Monte di Credito su Pegno di Busseto: *La collezione Pizzi: una quadreria del Seicento*. Parma, 1998.

Fondazione del Monte di Bologna e Ravenna: *Bartolomeo Cesi e l'affresco dei canonici lateranensi*, a cura di V. Fortunati e V. Musumeci. Fiesole, 1997.

Monte dei Paschi di Siena: *L'architettura civile in Toscana*, a cura di A. Restucci. 2 vols. Siena, 1995-1997.

Rolo Banca 1473: *Rolo Banca 1473: la raccolta d'arte*, a cura di M. Scolaro. Bologna, 1997.

INSTITUTIONS

Amministrazione Provinciale di Pordenone: A. Calligaris, *Taccuino: considerazioni critiche su Giovanni Antonio de Sacchis detto il Pordenone*. Gorizia, 1997.

Amministrazione Provinciale di Siena: *Inventari degli archivi comunali della Provincia di Siena*. 10 vols. Siena, various years.

Assessorato alla Cultura Regione Marche: among others, *Il Seicento nelle Marche: profilo di una civiltà*, a cura di C. Costanzi and M. Massa. Ancona, 1994.

Assessorato ai Servizi e Beni Culturali di Fiorano Modenese: *Petits carrés d'histoire: pavements et revêtements muraux dans le midi méditerranéen au Moyen Age*. Fiorano Modenese, 1997.

Bayer Spa: *I vasi da farmacia nella collezione Bayer = Pharmacy Jars in the Bayer Collection*, a cura di G. Biscontin. Ugolini. Milano, 1997.

Museo di Montelupo: Fausto Berti, *Storia della ceramica di Montelupo: uomini e fornaci in un centro di produzione dal XIV al XVIII secolo*. Montelupo Fiorentino, 1997.

Biblioteca Comunale di Borgo San Lorenzo: *Il monastero di Santa Caterina: storia, religione e arte di una "cittadella spirituale"* a Borgo San Lorenzo, a cura di M. M. Simari et al. Firenze, 1997.

Biblioteca e Museo Civico di Urbania: B. Cleri, *Restauro per Domenico Peruzzini*, Urbania, 1997; *La maiolica rinascimentale di Casteldurante: collezione Saide e Mario Formica*, a cura di C. Fiocco e G. Gherardi, Ancona, 1997; *Disegni, fonti, ricerche per la maiolica rinascimentale di Casteldurante*, a cura di G. C. Bojani and J. T. Spike, Urbania, 1997.

Comune di Milano, Settore Cultura e Musei Civiche Raccolte Archeologiche. *Il vetro dall'antichità all'età contemporanea: aspetti tecnologici, funzionali e commerciali*, Milano, 1998.

Editore SEAT Spa: *Il giardino del Granduca: natura morta nelle collezioni mediche*, a cura di M. Chiarini. Torino, 1997.

Amici del Castello Sforzesco: E. Pelizzoni, *La maiolica di Pavia tra Seicento e Settecento*. Milano, 1997.

Soprintendenza per I Beni Artistici e Storici di Mantova, Brescia e Cremona: I. Marelli, *Giovanni Andrea Bertanza: un pittore del Seicento sul lago di Garda*. Mantova, 1997.

Archivio di Stato di Lucca: *Giovanni Sercambi e il suo tempo: catalogo della mostra*. Lucca, 1991.



NEWS FROM THE FOTOTECA BERENSON

Among several important acquisitions made by the Fototeca in the past year are two series of works of art from the XIV-XVI centuries. One is the result of a photographic campaign that focused on frescoes in Lombardy, the other is a series dedicated to paintings and frescoes in Lazio and Le Marche. In addition, we bought a number of photographs of Italian paintings from the same period housed in the Vatican Museums, as well as the results of a photographic campaign documenting XIV-c. Florentine frescoes in the Museo Bigallo.

Several generous gifts and bequests have also enriched the collection. Ralph Lieberman (VIT '80, '81) donated a handsome collection of photographs of Italian architecture and sculpture, and Luca Gatti (VIT '98) gave a wonderfully rich documentation of illuminated manuscripts once owned by the Corsini family. Thanks to the widow of Giuseppe Marchini, the eminent Italian art historian, I Tatti now boasts a very impressive collection of photographs, negatives, glass negatives, transparencies, and other relevant material related to his research and publications on Italian art from the Middle Ages to the present day. Worthy of particular mention is the extraordinary visual documentation of Italian glass, on which Marchini wrote his famous *Corpus*. Lastly, the Fototeca recently made available to scholars the archives of Emilio Marcucci, an architect active in Florence in the second half of the 19th century. This collection primarily constitutes an important collection of images of architecture and sculpture of the period.



Giovanni Pagliarulo views the exhibition in the Fototeca

Mindful of the need for strict conservation strategies, we are continuing our program of substituting old folders with new acid-free ones in the photographic storage boxes. Some thirty anodized aluminum boxes were recently purchased to hold our increasing number of glass negatives.

The richness of the photographic collection was particularly apparent during two small exhibitions mounted in the Fototeca last fall. For the visit to I Tatti of a group of Fogg Fellows, Giovanni Pagliarulo and I chose a selection of large-format photographs, collected by Berenson over the years, which show various states of conservation of works of art held in the Fogg Museum. Besides their relevancy to the Fogg Fellows, the photos were selected for their high technical quality, which demonstrated the excellent legibility of the material. Of particular note was the *Crucifixion*, attributed to Botticelli, and *St. Francis Receiving the Stigmata*, by Taddeo Gaddi. To highlight the selection of photographs from the Fogg Museum, and to illustrate the variety of material preserved in the Fototeca Berenson, various other photographs were chosen for their unusual subject matter or quality for inclusion in the exhibition.

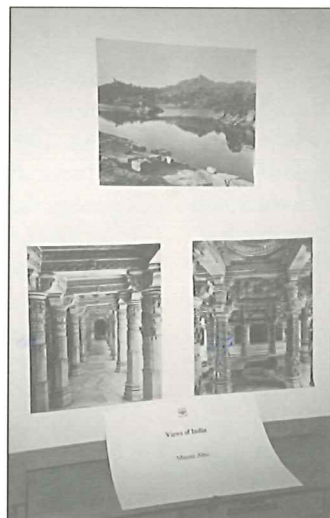
In early October, and in collaboration with the Biblioteca Berenson, we prepared another exhibition for a group of Harvard supporters (see pages 6 and 16). Here the selection was broader and greater. One part of the display focused on the relationship between Berenson

and various collectors, in particular Henry Walters and John J. Johnson. Another section was dedicated to Florentine portraits of the fifteenth century in the Metropolitan Museum of Art documenting the excellent quality of early photographs and Berenson's interest in obtaining reproductions in different techniques and of various stages of conservation of the painting. Two more sections focused on a composite of x-rays of Leonardo's *Annunciation* in the Uffizi taken in the 1950's, and large photographs of the whole and details of Leonardo's *Virgin of the Rocks* in the Louvre taken by the Laboratoire du Musée du Louvre in 1952.

In order to illustrate the extraordinary importance of the photographs of Middle East and East Asian art in the collection, a rich selection of evocative, very high-quality photos depicting scenes from Aleppo, Damascus, India, Indonesia, Tibet, and Bhutan was also displayed. Partly because of its unexpected presence in a collection primarily devoted to Renaissance art, this section earned

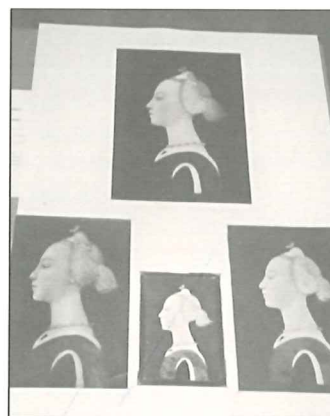
great interest and admiration from the visitors, as did the section on early 20th-c. pictures of Tuscany, which represented an idealized journey through the region in Berenson's day.

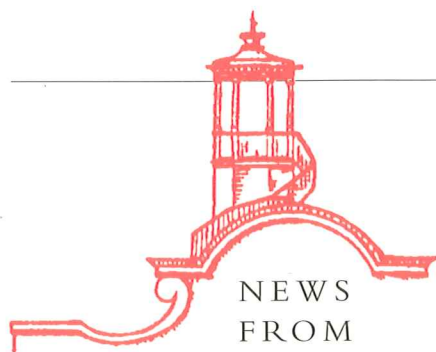
✿ FIORELLA GIOFFREDI SUPERBI
Agnes Mongan Curator of the
Fototeca Berenson
Curator of the Berenson Collection
and Archive



Top photo: Surprising photographs in the Berenson collection — Views of India

Bottom Photo: Four photographs showing the various states of preservation of the portrait of a lady attributed by Berenson to Domenico Veneziano





NEWS FROM THE MORRILL MUSIC LIBRARY

As in past years, a large number of manuscript sources have been added to the Armen Carapetyan Microfilm Collection, which now contains some 1,600 manuscripts of medieval and Renaissance music and music theory on film. Music Fellow Victor Coelho's research project, which centered on the Cavalcanti lute manuscript, compiled by the Florentine nobleman Raffaello Cavalcanti in 1590, was the point of departure for the acquisition of a major group of manuscript sources of lute music from



Blake and Keanan Wilson with Tom Martin

libraries in Florence, Genoa, Krakow, Lucca, Rome, and Venice. Some of these contain the domestic repertory of amateur Florentine lutenists of the late sixteenth century, while others contain music for Florentine festivities such as the wedding of Cosimo de'Medici and Maria Maddalena of Austria in 1608. Similarly, Fellow Blake Wilson's project on music in the society of Renaissance Florence ca. 1300-1492 led to the expansion of our holdings of 15th c. Italian sources, with the acquisition of

manuscripts of *laude* from Pavia and Udine. The acquisition of early printed music has focused above all on works by the Florentine composers Giovanni Battista da Gagliano, Marco da Gagliano, and Pietro Benedetti, whose sources are to be found in London, Paris, and Wroclaw. A rare anthology, *Armonia di scelti authori*, published in Venice in 1586 and dedicated to Giovanni Bardi, Conte di Vernio, was purchased from the Biblioteka Polskiej Akademii Nauk in Gdansk.

A major conservation project was begun this year. Some 7,500 strips of microfilm belonging to the original holdings of the Carapetyan Collection are in the process of being transferred from their old paper envelopes to transparent negative preservers. The whole collection, in new archival containers, will soon be housed in a climate-controlled area.

In addition to former Fellows Anna Maria Busse Berger (VIT'93), Giuliano Di Bacco (VIT'97), Alessandra Fiori (VIT'93), and Michele Fromson (VIT'92), out-of-town visitors to the Music Library this year included Alberto Basso (Vice President, Accademia di Santa Cecilia, Rome); Paola Besutti (Università di Parma); Alan Curtis (musical director); Claudio Gallico (Università di Parma; President, Accademia Nazionale Virgiliana); Kelly Harness (University of Minnesota); Nicholas Routley (University of Sydney); the organist and harpsichordist Christopher Stenbridge; John Stinson (La Trobe University); and Richard Wistreich (Staatliche Hochschule für Musik, Trossingen).

Gifts to the library this year included *The Composer at Work: the Craft of Musical Composition 1450-1600*, by Jessie Ann Owens (VIT'80), and *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*, edited by Victor Coelho. The Regional Institute for Protection of Cultural Monuments, Split, donated a facsimile of the *Trogir Evangelary*, one of the most beautiful of the medieval Dalmatian evangelaries.

✿ KATHRYN BOSI
Music Librarian

FORMER FELLOWS UPDATE



JOHN W. O'MALLEY (VIT'67, '68), Professor of Church History at the Weston Jesuit School of Theology, was elected Fellow of the American Academy of Arts and Sciences in 1995, and in 1997 was elected a member of the American Philosophical Society. He is currently editing a volume of studies entitled *The Jesuits: Cultures, Sciences, and the Arts, 1540-1773* and writing a book tentatively entitled "Trent and All That."

JOHN MONFASANI (VIT '74, '83) is Executive Director of the Renaissance Society of America which will be holding its annual meeting in 2000 in Florence, Italy. Two of his most recent publications include *Language and Learning in Renaissance Italy*, Variorum, 1994, and *Byzantine Scholars in Renaissance Italy*, Variorum, 1995.

EVE SANDERS (VIT '97), currently a Visiting Assistant Professor at the University of California, Los Angeles, has published a book about the theater as an arbiter in debates over the reading and writing practices of contemporary men and women. *Gender and Literacy on Stage in Early Modern England* is volume 28 in the series "Cambridge Studies in Renaissance Literature and Culture."

In 1997, ROY ERIKSEN (VIT'94) became Professor of Interdisciplinary Renaissance Studies at The Norwegian Institute in Rome, where he organizes seminars and collaborates with several former I Tatti Fellows. That same year, he edited two collections for Novus Press: *Contexts of Baroque Representation: Theatre, Metamorphosis, and Design* and, with Janet Clare (University College, Dublin), *Contexts of Renaissance Comedy*. In addition to writing articles on Shakespeare, Webster, Michelangelo, and Vasari, and his editorial work, Eriksen is currently preparing *To Fortify with Words: Architecture and Renaissance Literature* for publication with Penn State Press. His current interest is the relationship between 15th- and 16th-c. Italian art and literature.

Lectures & Programs

with support from the Eugene V. and Clare E. Thaw Conference Fund,
The Lila Wallace—Reader's Digest Endowment Fund and the Scholarly Programs
and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth,
Jean-François Malle, Andrew W. Mellon, and Robert Lehman

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1997-98 academic year. Institutional affiliation is not given for members of I Tatti's 1997-98 academic community.

"A Celebration of the one hundredth anniversary of the Kunsthistorisches Institut in Florenz" CRAIG HUGH SMYTH (former I Tatti Director): Introduction. NEIL MACGREGOR (National Gallery of London): "A Fraught Friendship: Germany and the London National Gallery."

NADIA CANNATA. "Il sospiro di Alessandro e la memoria della poesia: una prima ricognizione delle fonti."

MARIAN WESOLY "Da Costantinopoli a Firenze: il recupero dei filosofi greci."

MEREDITH GILL. "Augustine and the Arts."

MAIA W. GAHTAN. "Does Time Fly?"

LUCA GATTI. "The Suicide of Florence (Dante, *Inferno* XIII)."

KENNETH GOUWENS. "Images of Clement VII, 1527-1534."

VICTOR COELHO. "Raffaello Cavalcanti's 'Domestic' History of Music, ca. 1590."

BLAKE WILSON. "Music, Art and Devotion: The Cult of St. Zenobius at the Duomo during the Early Renaissance."

ROLF BAGEMIHL. "Early *Quattrocento* Art Patronage at Volterra and San Gimignano Compared."

MIKAEL HÖRNQVIST. "The Hidden Meaning of Machiavelli's *The Prince*."

DARIO DEL PUPPO. "Sight and Sound in the Hand-Made Books of Italian Poetry."

LORENZO FABBRI. "L'Opera di S. Maria del Fiore e il patriziato fiorentino nel XV secolo."

Continued on page 13

A Fraught Friendship: Germany and the London National Gallery.

The one-hundredth anniversary of the Kunsthistorisches Institut in Florenz was memorably celebrated at I Tatti in October 1997. After opening remarks by Former I Tatti

Kugler in Berlin: that the goal of the collection should be an encyclopedic representation of European paintings chosen as much for their historical significance as for their aesthetic value.

Such aims conflicted with English/German nationalistic rivalry, as well as with the prevailing view that the collection should be like a gentleman's gallery of beautiful images, and Eastlake's efforts engendered much controversy, including some of Ruskin's most eloquent jeremiads.

Despite the support of Prince Albert, Eastlake's efforts were not successful, ending in embarrassment when he bought what was meant to be the National Gallery's first Holbein, a picture that

unfortunately turned out to be not by Holbein. This misstep effectively jinxed his goal of building a German collection for the Gallery, later rendered impossible by the two world conflicts of the twentieth century, with the result that only recently has the National Gallery begun to acquire German pictures in a systematic way. MacGregor's talk was a fascinating and witty master class on how art cannot be separated from history.

✱ THOMAS MARTIN
Rush H. Kress Fellow



Former director, Craig Smyth, after his introduction to the Kunsthistorisches celebrations, surrounded by Susan Arcamone, Anna Terzi, Nelda Ferace, Maria Fossi Todorov, Barbara Smyth, and Peggy Haines

Director, Craig Hugh Smyth, Neil MacGregor, director of the National Gallery, London, spoke about the rich and complex relationship between the National Gallery and Germany. MacGregor focused on the early history of the National Gallery, particularly on its first director, Charles Eastlake, who, along with his wife, was a fervent admirer of German culture. Eastlake not only wanted England's national collection to include German paintings, but also to emulate modern German principles of museology as put forth by

Mosaic Day

What was involved in making mosaics? This was the theme of a one-day conference held at I Tatti on 14 May, 1998 (*La Luce del Potere: problemi nascosti nei mosaici medievali*) which brought together archaeologists, art historians, mosaicists and physical chemists from Europe (Giuseppe Basile, Beat Brenk,



Ned Smyth and Jan Ziolkowski
at the mosaic conference.

Riccardo Francovich, Liz James, Marja Mendera, Erkinger Schwarzenberg, Daniela Stiaffini, Lucio Trizzino), Israel (Gustav Kühnel), Canada (Catherine Harding), and the U.S. (Irina Andreescu Treadgold, Eve Borsook and Ned Smyth). Among the matters discussed were centers of glass as well as the matter of color perception as a factor that often determined the choice of colors as much as the technological know how. A close look was taken of specific mosaics in Italy (Santa Maria Maggiore and San Clemente in Rome) and the Holy Land (the Church of the Holy Sepulcher in Jerusalem and the Church of Nativity in Bethlehem). There was also a small exhibit of mosaic *tesserae* from the IV to the XIV centuries from sites in Venice, Sicily, Rome, Istanbul, Cyprus, and Jordan. The audience included groups from Florence, Ravenna, Pisa, Siena, Trier, and Munich who met to assess current problems and to discuss ways of going ahead. The occasion showed that this new area of inter-disciplinary research has a promising future. The talks and discussions will be published in a volume in the I Tatti publications series.

✿ EVE BORSOOK
Research Associate



Barbara Schleicher (restorer), Beat Brenk (University of Basel), and
Research Associate Eve Borsook outside the Gilmore Limonaia.

Lectures & Programs

Continued from page 12

"La Luce del Potere: problemi nascosti nei mosaici medievali" A day-long symposium with the participation of GIUSEPPE BASILE (Istituto Centrale del Restauro, Rome), EVE BORSOOK (VIT'82-'99), BEAT BRENK (University of Basel), RICCARDO FRANCOVICH (VIT'73), CATHERINE HARDING (University of Victoria, Vancouver), LIZ JAMES (University of Sussex), GUSTAV KÜHNEL (University of Tel Aviv), MARYA MENDERA (Università di Siena), DANIELA STIAFFINI (Università di Siena), LUCIO TRIZZINO (architect, Palermo), MARCO VERITÀ (Stazione Sperimentale del Vetro, Murano).

ANDREA BARLUCCI. "Aspetti e problematiche della formazione dello stato territoriale senese."

MARCO PELLEGRINO. "La 'politica dell'equilibrio' alla prova—Lorenzo de' Medici nella crisi romagnola del 1488."

FORMER FELLOWS UPDATE

MAURIZIO BETTINI (VIT'86), Professor of Classic Philology at the University of Siena, where he was dean for nine years, is a recurrent visiting professor at the University of California, Berkely. For his collection of 16 stories, *Con i libri* (Einaudi, 1998), Bettini won the Opera prima – Città di Arezzo prize, promoted by the association Immaginaria, Arci, Biblioteca e Comune. His latest book, *Nascere* (Einaudi, 1998) is a big essay about the world of beliefs, stories, and practises that center on the act of giving birth. It includes research in classical scholarship, anthropology, and folklore.

In addition to receiving the 1997 Mitchell Prize for their *Nicolas Poussin: Friendship and the Love of Painting* (Princeton UP), as reported in the spring 1998 Newsletter Supplement, ELIZABETH CROPPER (VIT'79) and CHARLES DEMPSEY (VIT'74) also received the Charles Rufus Morey Prize for 1997, awarded to the outstanding book of art history published during the 1996 season. Dempsey is currently preparing a new preface for his *Annibale Carracci and the Beginning of Baroque Style*, which first appeared in 1977. New illustrations will be included in the volume which will appear in the I Tatti Publication Series.



BIG LIBRARY SEMINAR SERIES



As part of an effort to diversify the academic events at the Villa, three distinguished scholars in various fields were invited to I Tatti this past spring to conduct informal seminars exploring topics of interest to a number of this year's Fellows. Two of the three seminars, led by the musicologist David Fallows and the literary historian Jean Balsamo, focused on the subject of relations between Florence and France in the Renaissance, while the third, held by the architectural historian John Onians, dealt provocatively with links between biology and culture. These occasions provided appointees with an unusual opportunity to meet and exchange ideas in an informal setting, both in the seminars themselves and over lunches and visits the following day, with prominent scholars from outside the I Tatti ambient. Their evident success in stimulating thought and discussion ensured that the initiative will be repeated in the future.

Jean Balsamo

Jean Balsamo, professor of French literature at the University of Reims, and formerly with the Centre d'Etudes franco-italiennes at the University of Savoie (Chambéry), has devoted a substantial part of his work to the study of cultural relations between Italy and France in the Renaissance. He is the author of *Les Rencontres des Muses: Italianisme et anti-italianisme dans les lettres françaises de la fin du XVI^e siècle* (Geneva, 1992), and has recently edited a volume of essays, *Passer les Monts: Français en Italie—Italie en France (1494–1525)* (Paris, 1998).

In his introductory talk, Balsamo reviewed general questions in the study of Italian–French relations of the Renaissance and particular developments in Petrarchism through Ronsard. Discussion then turned to a wide variety of issues in politics, literature, and art: the implications of the failure of French imperial ambitions for the emergence of French classicism; French collectors of Italian art and their role in defining a new cultural identity; prejudices and predilections in French attitudes towards individual cities in Italy (Florence, Venice and Naples); currents of Petrarchism in Italy and in France; the meanings and uses of “fortuna” and reception; and the comparison of current responses to American cultural influence in France with the anti-Italian reactions in the sixteenth century. Balsamo stressed the national character of the French Renaissance and the limited Italian influence, confined chiefly to the court and court circles (a reflection, according to some Fellows, of continuing “French chauvinism”) and criticized the tendency to treat inter-cultural relations as simply an “exchange” of ideas. Whether or not participants agreed with his analysis, most felt that the seminar was a stimulating encounter that encouraged a broad inter-disciplinary approach to the ongoing problems of interpreting the Renaissance.

✿ PATRICIA OSMOND

Francesco De Dombrowski Fellow

John Onians

Professor John Onians, Director of the School of World Art Studies and Museology at the University of East Anglia, in Norwich, held the final seminar of the I Tatti series, the subject of which was “The Nature of Florentine Culture.” John Onians is the author of *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance* (Princeton, 1988), and the editor of a festschrift for the eighty-fifth birthday of Ernst Gombrich, his former teacher (*Sight & Insight*, London, 1994). The provocative title of Onians’s session as well as the controversial and challenging nature of his work helped ensure a good attendance, despite the fact that the seminar was scheduled so late in the year, when Fellows are busy winding up their work and research. During an hour-long presentation, Onians explored the extent to which a natural context affects the human body and its sense of perception, and thus moulds and determines some of the features of creative processes and defines a cultural identity. His introductory section aimed to give a more or less scientific account of how the human mind and its cognitive procedures are shaped both by a biological predisposition and by the impact of a natural environment. A considerable part of Onians’s arguments in this section of his paper stemmed from Sir Ernst Gombrich’s own research.

Onians then turned to Florentine culture, to explore the ways in which the built environment contributed to form some of its most distinctive cultural features. For instance, he argued that the civic architectural environment, which was strongly characterized by a system of orthogonal grids, helped the Florentines develop an awareness and a science of perspective. The long and lively discussion that followed testified to the variety of opinions and passions that issues of identity and ‘nature’ can generate.

✿ LUCA GATTI

Florence J. Gould Fellow

David Fallows

Professor David Fallows of the University of Manchester, a leading authority on Burgundian music of the fifteenth century and especially on Guillaume Dufay, conducted the first of the seminars in the series. In addition to several editions of and commentaries on the music of various composers, Fallows is the author of an important monograph on Dufay (London, 1982). His *Catalogue of Polyphonic Songs, 1415-1480* is scheduled to be published by Oxford UP in early 1999. In the context of his general presentation for the seminar on the dissemination of French song repertoire in Renaissance Italy, Fallows discussed the use and knowledge of the French language in Italy, the reasons why so little native Italian music was produced in the 15th century, and the character of 15th-c. Florentine musical manuscripts. A lively discussion of these themes followed for nearly two hours. Fallows's broad musicological and literary interests, and an extremely congenial manner, made his presentation very accessible to the assembled group, and they in turn contributed multi-disciplinary perspectives to the under-studied issue of the patronage of French musical repertoire in Laurentian Florence.

✿ BLAKE WILSON
Ahmanson Fellow

15

Tuesday, 16 December 1997

Dear Alexa,

I only wish you had been here yesterday! The concert at San Martino was the most beautiful thing that's happened in the ten years I've been here, and many of us were in tears, literal tears, of pure pleasure. Margrit had made the church absolutely beautiful. A huge swag of laurel hung outside over the entrance door, and inside the altar was decorated with some 25 cream-colored poinsettias and eight 5-ft tall candles in beautiful gilt and white "Renaissance" candle stands that belong to the church. The church is something of a mess just now, with a lot of scaffolding in the northeast corner, where the weight of the tower is causing huge cracks in the building. They are embarking on an ambitious and costly program to repair all this, and at the end of the concert I presented Don Carlo with a check from I Tatti to help them with their restorations.

The church was filled, mostly with Tattiani and their families, but a number of parishioners were there too. Victor Coelho is the most accomplished lute player I've heard in a long time, and he opened the program with a beautiful piece. Then there was a wonderful 9th-century chant, somewhat antiphonal, with Brita and Lynn standing amongst the poinsettias and candles in front of the altar and the three men singing at the back of the church. After that, they all joined up at the front. You could have heard a pin drop as they sang. It was ravishingly beautiful, with a number of solos by Lynn Holding, who is a professional singer with an exquisite voice, and with other solos by Victor. At the end of part three, I stood up and thanked Don Carlo and the parishioners for allowing us to hold the concert here, explaining it was also our Christmas present to the parish, and then we all joined together in singing *Silent Night* and *Adeste Fideles*. After that, we all walked out into the night and back up to I Tatti for the Fellows' Christmas party. It was unforgettable.

I've written all this, and sent you the program and my words, thinking you may be able to use some of it for the newsletter.

Best to you,

Walter



The Christmas Ensemble: Victor Coelho, Lynn Holding, Brita Heimarck, Blake Wilson, Antonio Fazzini, and Michael Rocke.

The Ensemble: Lynn Holding, soprano; Brita Heimarck, alto; Antonio Fazzini, tenor; Blake Wilson, tenor and director; Michael Rocke, bass; Victor Coelho, lute and director

RENAISSANCE WEEK-END



The harvest sun shone on four magical days early last autumn when I Tatti was delighted to welcome a lively group of friends from New York, London, and Geneva for a special weekend in Florence and Milan.

A splendid day at I Tatti provided the perfect introduction to the Harvard Center for Italian Renaissance Studies. Over a magnificent buffet lunch in the Gilmore Limonaia, the visitors met the 1997/98 academic community as well as several scholars from the Florentine museum world. Detailed views of the Berenson collection and Mr. Berenson as a collector were provided by former Fellows Pat Rubin, Professor of Art History at the Courtauld Institute in London and Everett Fahy, John Pope Hennessy Curator of European



Everett Fahy explains the Pesellino to Renaissance Week-End visitors

tors, it was easy to imagine the contemplative life led by Fra Angelico and his confrères and the impact the frescoes must have had on their devotions. With

Frescobaldi and to Cristina Pucci who very graciously invited us to cocktails in their elegant Florence *palazzi*, introducing us to their friends and family and sharing with the group their own fine collections.

Participants in the weekend were: Jean and Ann Bonna, Richard and Susan Braddock, Gilbert and Ildiko Butler, Mandy and Edna Moross, Stanley and Sydney Shuman, Paul and Harriet Weissman, William and Rosemary Weaver, Ron and Lise Daniel, and Debby Brice.

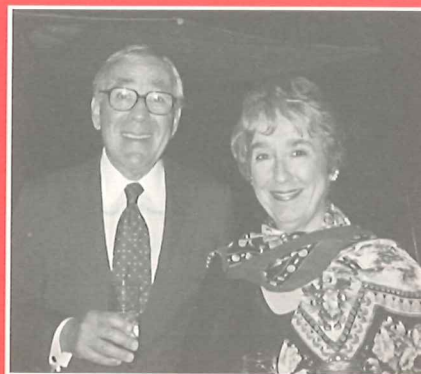
The knowledgeable guides who accompanied the group were: Everett Fahy (VIT'65,'66), Bill Hood (VIT'85,'86,'90), Pietro Marani (VIT'82), and Pat Rubin (VIT'87,'90,'93,'97).



Stan Shuman and Edna Moross



Mandy Moross and Debby Brice



Paul and Harriet Weissman

Paintings at the Metropolitan Museum. Two rich exhibitions of treasures in the Berenson Library and Fototeca (see pages 6 and 10) whetted the appetites of all who are interested in books, illustrations, and images and will, we hope, lure the visitors back to I Tatti another time. On other days, when both locations were closed to the public, we had the rare privilege of being guided through the Convent of San Marco with Bill Hood, Professor of Art History at Oberlin College and authority on Fra Angelico's frescoes, and the Uffizi Gallery with Everett Fahy who dramatically invoked the artists and their milieu. Walking through San Marco without the jostle of other visi-

no distractions, the silent halls and galleries of the Uffizi seemed almost to echo with the splendor of the paintings themselves. One afternoon, Detlef Heikamp (VIT'64) led the group on a splendid tour of the exhibition he and Mina Gregori (VIT'64,'65) had assembled at the Palazzo Pitti, "Magnificence at the Medici Court: Art in Florence at the end of the Sixteenth Century." After the group moved to Milan, Pietro Marani, Director of the Brera Museum, led an exhaustive tour through the Brera's galleries before conducting us to the top of the scaffolding for a breathtaking view of the details of Leonardo's Last Supper and its restoration. We are grateful, too, to Bona and Vittorio



Bill Hood (4th from l) lectures on Fra Angelico at San Marco.

COUNCIL NOTES



In early November 1997, Hanna H. Gray, Harry Pratt Judson Distinguished Service Professor & President Emerita of the University of Chicago, Fellow of Harvard College, and Chairman of the Board of Trustees of the Andrew W. Mellon Foundation, hosted a dinner for I Tatti in New York City. About sixty friends and I Tatti Council members convened at the Knickerbocker Club for a delightful evening at which the Mellon Foundation challenge grant for the library was announced. As was reported



Thanksgiving dinner with Council members Elizabeth and Gordon Morrill (2nd & 3rd from l.).

in the newsletter supplement that came out last spring, this challenge has been swiftly and successfully met. Since the challenge grant was offered in June 1997, \$900,000 has been raised to match an equivalent sum from the Mellon Foundation to endow a new position in the Biblioteca Berenson and to provide for library conservation.

Guests at the dinner heard from Dr. Gray about her own connections with I Tatti, from Walter Kaiser about the Mellon Foundation challenge and plans for a new building, and from John Najemy (VIT'70,'71,'75,'99) about how I Tatti has influenced the world of Renaissance scholarship by breaking down the traditional divisions and barriers of scholarship imposed by universities and by national cultures.

At the April 1998 Council meeting, held at Harvard, Chairman Deborah Loeb Brice was delighted to welcome four new Council members. Susan Braddock is an active supporter of the Metropolitan Opera Guild. Sydney Shuman is president of the Lenox Hill Neighborhood House. Rosemary Weaver is an active supporter of the International Preschool/International Community Center of New York. Joseph Pellegrino (Harvard AB'60) is involved at Harvard in a number of capacities including membership of the Committee on University Resources and the Visiting Committee to Athletics. With regret, on the other hand, Debby Brice announced the retirement from the Council of Charlotte Cabot Brown after many years of dedicated service, and the death in February of former I Tatti Council member James Robison (see page 21).

At the meeting, Walter Kaiser noted that the 1997/98 academic year was his tenth as director of I Tatti. He reported on the highlights of the past decade, including the 12 major conferences, 35 public lectures, 10 seminars, eight round-tables, 115 in-house lectures, and 3 concerts that have taken place at the Harvard Center in Florence, in addition to the numerous publications, and the large amounts of maintenance and construction.

After the meeting, several members of the Council gathered at the Fogg Art Museum, where Dr. Ivan Gaskell, Margaret S. Winthrop Curator of the Harvard University Art Museums, accompanied the group on a guided tour of the exhibition of Bernini clay sketches and the Straus Conservation Center.

A Memorial Tribute for former Council member Sydney J. Freedberg was held at five o'clock that day. A large crowd of friends and well wishers filled the courtyard of the Fogg Art Museum where remarks were given by Harvard President Neil L. Rudenstine;

Seymour Slive, Gleason Professor of Fine Arts, Emeritus; Walter Kaiser; and James Cuno, Elizabeth and John Moors Cabot Director of the Harvard University Art Museums. Two pieces written by Sydney Freedberg were read by his son, Sydney Jr., and Beethoven's Sonata no. 32 in C minor, opus 111 was played by Charles Rosen.

THE VILLA I TATTI COUNCIL

(as of October 1998)

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for External Relations*

*Honorary

Gardens and Grounds

ARCHEOLOGY IN THE GARDEN?

One of the tasks accomplished this year in the garden was to complete the restoration work at the bottom of the Italian garden by planting a new row of cypresses to replace a rather ugly hedge. As these cypresses grow and fill out they will recreate the "room" effect that Cecil Pinsent had in mind for this part of the garden. The two statues on either side of the opening onto the steps leading down to the ilex grove were obviously going to show their rather poor state of repair. We decided, therefore, to have them restored by the team from the Opificio delle Pietre Dure that has done much of the stone restoration in the garden over the past few years. The statues, which were literally falling to pieces, were moved from the garden and put under cover. The first step was to remove the iron rods inserted at the beginning of the century in order to prevent the marble from being forced apart by their gradual rusting. The next step was to undertake a much-needed cleaning.

The statues in question were bought by Bernard Berenson in the autumn of 1912 after receiving a letter from Pinsent who saw them in Rome and very cautiously wrote: "They are right in scale + agreeable in quality (old marble)." Further on in the letter he depre-

cated the high price, "L. 2,500 the pair," but suggested that they would be a perfect pendant placed exactly where they are today: "at the top of the last flight of steps down to the ilex bosco." To make sure that the exact location was understood, he drew a sketch, which might well be the only one of his drawings of this garden that has survived. It is not known what Berenson thought of these statues but he must have liked them enough to buy them despite the price tag and, furthermore, there is some recollection that he sometimes spoke of them as of his pieces of classical art. This was, of course, taken to be a very much tongue in cheek statement.

The cleaning of the statues revealed that the pieces composing them were not all from the same grade of marble and therefore that they had to be very much composite pieces of statuary. This confirmed Pinsent's letter from Rome, which stated that "some of the missing limbs (or restorations of them) were lying about in fragments, if it should seem advisable to add them."

During the long winter months Giancarlo Raddi, Ernesto Tucciarelli, and Paolo Nencetti first took the statues apart and then carefully put them back together. At more or less the same time, Gabriella Capecci, a classical archeologist of the University of Florence, was writing an essay on "Bernard Berenson e le suggestioni dell'antico" (to be published in the volume *In memoria di Enrico Paribeni*, Rome, 1998). In the course of her work at I Tatti she noticed the two pieces being cleaned. After the restoration work had been carried out, a closer look at them brought about a surprising verdict. The torso of one of them was identified as an antique copy of an *Ephebus* (possibly from the end of the 2nd century), completed at an unspecified date as a *Hermes*. The other one, even more surprisingly, is a copy of a *Faun with Fruit and a Panther*, easily recognizable even though missing some of his attributes (the panther and most of the tail of the Faun). When the statues were finally moved back into place with

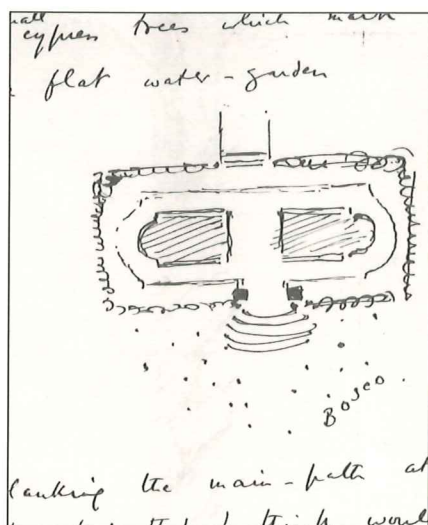


Returning the statues to the garden.

a crane, the white marble, highlighted by the dark green cypress hedge, and the knowledge of their unsuspected origin, suddenly cast another light on the *giardino all'italiana*.

✶ ALLEN J. GRIECO

Lila Acheson Wallace Assistant to the Director for Scholarly Programs and for Gardens and Grounds



Pinsent's sketch of the lower terrace

FORMER FELLOWS UPDATE

MICHAEL MALLET (VIT'75) was awarded an OBE in the Queen's Birthday Honors, published on 13 June 1998, "for services to the history of Renaissance Italy." His main research and publications have been concerned with the internationally-sponsored edition of the *Letters of Lorenzo the Magnificent*, in which Villa I Tatti is also closely involved. He published volumes V and VI in 1990, and is just completing work on the final proofs of volume VII, covering the 1482-84 period, which should be published by the end of the year. He has also, for over 30 years, had the main responsibility for the University of Warwick's teaching program in Venice, which now takes a group of nearly 80 students, undergraduate and postgraduate, to Venice each autumn term. He is due to retire next year.

LILA WALLACE – READER'S DIGEST SPECIAL GRANTS

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 Appointees 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.

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 Appointees 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.

Recipients of both grants 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. In the case of applications relating to the special costs of publication (publication subvention, cost of illustrations, etc.), a letter from the publisher indicating that the manuscript has been accepted for publication should also be sent. Final notification will be sent to applicants within three months. No more than five awards in each category will be made in a given year and preference will be given to applicants who have not previously received such an award.

1997/98 LILA WALLACE— READER'S DIGEST PUBLICATIONS SUBSIDIES RECIPIENTS:

MARCIA HALL (VIT'72). Towards the publication of the *Rome* volume of

the series "Artistic Centers of the Italian Renaissance," to be published by Cambridge UP. Hall will edit the volume and will contribute an art historical introduction and the segment on 1500–1534. Other contributors include INGRID ROWLAND (VIT'94) (Historical and Cultural Introduction), Shelley Zuraw (up to 1500), CLARE ROBERTSON (VIT'93) (1534–1565), and Steven Ostrow (1565–1600).

PATRICK MACEY (VIT'88). Towards the publication of his book *Bonfire Songs: Savonarola's Musical Legacy*, to be published by Oxford UP in 1998. The book is the result of research Macey carried out while he was a Fellow at I Tatti and its publication will coincide with the quincentenary of the death of Savonarola. Included with the volume is a compact disk, which will allow the reader to hear most of the pieces under discussion. The performers are soloists from the Eastman Capella Antiqua, accompanied on one of the pieces by the lutenist Paul O'Dette.

LUCIA SANDRI (VIT'96). Towards a compilation of her previously published articles on demographic history and the history of healthcare, particularly in connection with hospitals in the late Middle Ages. With new introductions, this work, to be entitled *Sanità e società. Storie di malattia e povertà a Firenze nel Bassomedioevo*, will be published in the series "Medicina e Storia" recently inaugurated by the Casa Editrice Le Lettere in Florence.

ADA SEGRE (VIT'97). To help defray the photographic expenses and the costs of bibliographical revisions of her book *Horticultural Traditions and the Emergence of the Flower Garden in Italy (1550 – c. 1650)*. This work is a typological cross-disciplinary study of the *giardino di fiori* in Italy, focusing on its emergence around the middle of the 16th century and its establishment at the beginning of the 17th century. The volume will be one of the inaugural volumes in an important new series the University of Pennsylvania Press is undertaking entitled "Penn Studies in

Landscape Architecture," edited by John Dixon Hunt.

JON SNYDER (VIT'96). Towards the costs of translating his book manuscript, *Dissimulations: The Culture of Secrecy in Early Modern Italy*, into Italian for publication by Bulzoni Editore in their "Europa delle Corti" series in 1998. The result of his year as an I Tatti Fellow, the book broadly belongs to the current debate over the emergence of the "individual" in early modern Europe.

1997/98 LILA WALLACE— READER'S DIGEST SPECIAL PROJECT GRANTS RECIPIENTS:

MARTA PRIVITERA (VIT'93). For a study of the 16th-c. Florentine painter, Michele Tosini and his workshop. An offshoot of the work that she undertook as a Fellow at I Tatti on Girolamo Macchietti, this study seeks to recover the experience of this little-known painter and will explore questions relating to the functioning of his workshop, the bonds between the artists who worked there, and patronage.

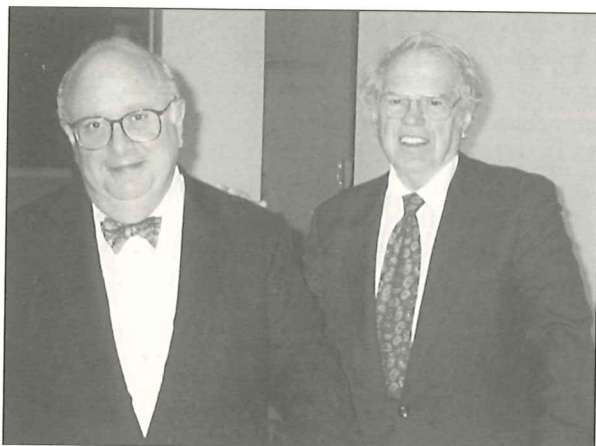
MASSIMILIANO ROSSI (VIT'93, 98–99). For an interdisciplinary project, "La raffigurazione della 'Liberata,' del 'Furioso,' del 'Pastor fido,' e di altri poemi tra Cinque e Seicento a Firenze: allegoria politica della dinastia medicea e nuovo repertorio di iconografia profana." This work, which also grew out of Rossi's Fellowship at I Tatti, will involve collaboration with historians, art historians, literary historians, and will, he hopes, culminate in an exhibition in Florence.

FRANCESCO SBERLATI (VIT'96). For travel expenses and photographs of the illustrations in the books by Anton Francesco Doni, in order to conclude his interdisciplinary research into the relationship between these illustrations and the text. This project, involving aspects of art history, literary history, and the history of printing, furthers the research Sberlati pursued as an I Tatti Fellow.

Newsbriefs

David Morowitz and David Finn, the photographers of William Weaver's book, *A Legacy of Excellence: The Story of Villa I Tatti* (Harry N. Abrams Inc., 1997) gave a slide presentation and talk about I Tatti, Bernard Berenson and his friends, the gardens, house, and art collection at the Corcoran Gallery of Art, Washington DC, on 17 September 1997. An audience of about 200 filled the Frances and Armand Hammer Auditorium for the occasion. Both Davids autographed copies of the book at the reception afterwards, and David and Barbara Morowitz hosted a small party at their home later that evening.

The baby boomers are having a baby boom of their own. In December, Wietse de Boer (VIT'97) and Renée Baernstein announced with great joy the birth of their daughter Sylvia Johanna. In January, Christopher Reynolds (VIT'89,'97) and Alessa Johns became the proud parents of son Gabriel. In March, Enrica was born to



David Morowitz and David Finn
at their Washington D.C. presentation.

Silvio Leydi (VIT'97) and Rosana Sacchi. Susan Bates and Alessandro Masini produced Lorenzo, a brother for Matteo, in April. That same month, son Mattia was born to Patrizia Carella and Lapo Nannini. And in July, Gennaro Napolitano's wife Annalisa gave birth to Alessia, a sister to Gaia.

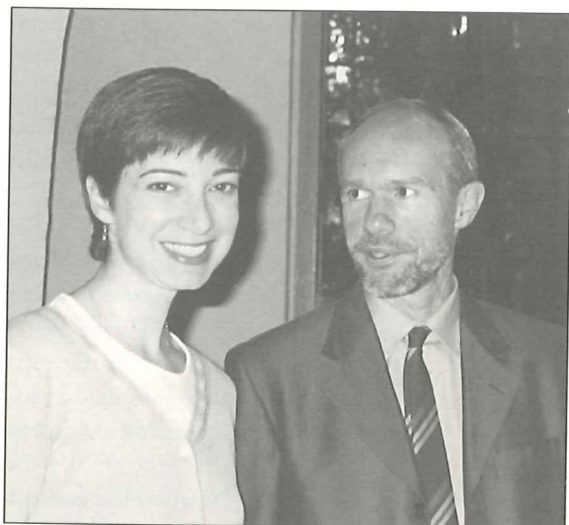
With Susan Bates and Patrizia Carella on maternity leave this past spring, two new faces joined the staff. Donatella Pieracci took over Patrizia's responsibilities at the front desk. After many years managing a wonderful toy store in Florence, Donatella turned to managing library readers and Fellows alike with all the skill and charm she used in the retail business. Mara Elser took over as Secretary to the Director for six months. She came to I Tatti from UNICEF to which she has now returned. Her lively, efficient and cheerful demeanor will be much missed.

Alexa Mason returned to Florence in mid-July 1998. Based at I Tatti, she will continue as Assistant Director for External Relations with overall responsibility for the

Cambridge office and will travel to the U.S. three or four times a year. Her I Tatti responsibilities will be reduced somewhat, however, as she has also become Director for Italian Affairs for the Harvard Medical School's Giovanni Armenise-Harvard Foundation for Advanced Scientific Research.

Ellen Sullivan joined I Tatti's Cambridge office staff to pick up some of the fundraising duties Alexa is unable to fulfill from Florence. Ellen will work part time for I Tatti and part time for Harvard's International Development Office. Prior to taking up her position as a Development Associate, Ellen was an Admissions Officer for Harvard College.

In September 1998, I Tatti hired Paolo Forni to help Angiolino Papi and the farm staff. Despite his young age, Paolo has had quite some years experience working for a large *fattoria* north of Florence. His expertise in pruning olive trees, a dying skill even in Tuscany, and his training in viticulture, as well as his diploma as a certified sommelier, will certainly be a great contribution, since the new vineyard near Casa Papi is set to produce its first full crop this year.



Mara Elser and Tom Martin.

FORMER FELLOWS UPDATE

RALPH HEXTER (VIT'92), Professor of Classics and Comparative Literature at the University of California since January 1996, teaches courses on both the Vergilian and Ovidian traditions from the classical period through the Renaissance. His responsibilities first as chairman of the Department of Comparative Literature and now as Dean of Humanities have kept him from devoting as much time as he would like to his research and to his horses, but he did find time for ten days of study at I Tatti last April. His most recent publication, "Aldus, Greek, and the Shape of the 'Classical Corpus'" can be found in I Tatti's own *Aldus Manutius and Renaissance Culture*, (Florence, 1998).



I Tatti records with sorrow the following deaths:

NINO PIRROTTA, distinguished music historian, died on 23 January 1998 in his hometown of Palermo at the age of 89. In addition to being Professor of Music at the University of Palermo, Librarian of the Palermo Conservatory and of the Biblioteca Musicale di S. Cecilia in Rome, Pirrotta was the Walter Naumburg Professor of the History of Music at Harvard University for 15 years before taking up a newly created chair of musicology at the University of Rome in 1972. In 1965, some 35 years after his first visit to Berenson at I Tatti, Pirrotta joined the I Tatti Advisory Committee and helped to select I Tatti Fellows until 1991. Pirrotta studied music from the late Middle Ages through the Renaissance and on to the early Baroque period. Among numerous other publications, he is widely known for his book, *Li Dui Orfei* (1969) which was translated into English as *Music and Theater from Poliziano to Monteverdi* (Cambridge, 1982) and which won the Kinkeldey Award of the American Musicological Society in 1970. A memorial concert was held at I Tatti on 1 October 1998.

RINA GIOFFREDI, the life-long aid and companion of Geremia Gioffredi who died last June, died herself on 17 April 1998. She devoted herself to her husband and to her two daughters, Fiorella and Laura. Beloved by all for her sweet and generous nature, she was always ready to lend a helping hand, particularly during World War II, when she came to the aid of many who were in difficulties of various kinds. Because the church of San Martino a Mensola is being renovated, her funeral was held in the side chapel, which was filled to overflowing with members of the I Tatti family.

CECIL GRAYSON, CBE, professor of Italian language and literature, died in Oxford, 28 April 1998. He graduated from St. Edmund Hall, Oxford, in 1947, was a lecturer at Oxford University, 1948-57, and Serena Professor of Italian Studies there, 1958-87. He was a well-respected member of the I Tatti Advisory Committee from 1962-92. Grayson published extensively on Leon Battista Alberti and Dante, among other subjects, and was President and Secretary of the Oxford Dante Society for 24 years.

JAMES ROBISON, one of the founding members of the I Tatti Council, died on 21 February 98. The former president of Lonsdale Enterprises, Inc., he also co-founded Indian Head Mills, Inc., American Television and Communications, and Narragansett Capital Corporation. Craig Hugh Smyth and succeeding directors of I Tatti were grateful to Jim Robison for his sage advice and his great generosity.

CHARLES TILL DAVIS (VIT'89), professor of medieval history at Tulane University, died on 10 April 1998 of heart failure. He was 68. Professor Davis was a graduate of Davidson College and earned a Rhodes scholarship to St John's College of Oxford University where he earned his D.Phil. in 1956. He was a Guggenheim fellow, a research fellow of the American Council of Learned Societies and a senior fellow of the National Endowment of the Humanities. He was the president of the Dante Society of America from 1991-1997. Davis published several books and articles on Dante and Italian history, and was a member of the I Tatti Advisory Committee in 1991 and 1992.

GLORIA RAMAKUS, legal aid lawyer, died on 27 April 1998 of cancer. On the recommendation of Giorgio Spini, she came to I Tatti in 1961 as secretary to director Kenneth B. Murdock. Apart from one year spent in the States, she remained at I Tatti, working for directors Myron P. Gilmore and Craig Hugh Smyth, until 1977 when she returned to the USA to obtain her college degree from Columbia University in 1981 and attend Brooklyn Law School. Upon receiving her LL.D. in 1984 and passing her New York bar exams in 1985, Gloria worked for the Bronx Legal Services for 11 years. She returned to Italy as often as she could, however, and maintained strong ties with I Tatti and with her many friends here. A book fund has been established in her memory. Tax deductible contributions should be sent to the Gloria Ramakus Book Fund at I Tatti in Florence or to the Cambridge office (addresses on the front cover). Checks should be made out to Harvard University / Villa I Tatti.

WILLIAM G. CLUBB, retired professor of French and comparative literature, died in San Francisco, 14 August, 1998, from heart disease at the age of 75. With a B.S. from the University of Kansas, and his M.S. and Ph.D from Princeton University, he taught at George Washington University and the University of San Francisco. As well as being an editor and translator of Corneille, and author of articles on Renaissance lyric poetry and of a French textbook, he was an accomplished cellist. He is survived by his wife, former I Tatti director Louise George Clubb.



Publications

The Acts of the international conference on Aldus Manutius and Renaissance Culture, held in 1994, edited by David S. Zeidberg with the assistance of Fiorella Gioffredi Superbi, appeared in February 1998. This is the fifteenth volume in the I Tatti publication series. In addition to a preface by Walter Kaiser and an introduction by Zeidberg, the volume contains papers given by the following participants: Piero Scapecchi, *Tra il Giglio e l'Ancora. Uomini, idee e libri nella bottega di Manuzio*; Martin Lowry, *The Manutius Publicity Campaign*; Cecil H. Clough, *Pietro Bembo's Edition of Petrarch and his Association with the Aldine Press*; Martin Sicherl, *Die Aldina der griechischen Epistolographen* (1499); Nicolas Barker, *The Aldine Italic*; Carlo Vecce, *Aldo e l'invenzione dell'Indice*; Ralph Hexter, *Aldus, Greek and the Shape of the "Classical Corpus"*; Lilian Armstrong, *Benedetto Bordon, Aldus Manutius and LucAntonio Giunta. Old links and New*; Helena K. Szépe, *Bordon, Dürer and*

Modes of Illuminating Aldines; Angela Dillon Bussi, *Le Aldine miniate della biblioteca Medicea Laurenziana*; Dorothea Stichel, *Reading the Hypnerotomachia Poliphili in the Cinquecento. Marginal Notes in a Copy at Modena*; Anthony Hobson, *Was there an Aldine Bindery*; Kristian Jensen, *The Latin Grammar of Aldus Manutius and its Fortuna*; H. George Fletcher *Paulus Manutius In Aedibus Populi Romani. The Campaign for Rome*; Clive Griffen, *Aldus Manutius's Influence in the Hispanic World*. The essays in this volume represent the best of Aldine scholarship in recent years and are a fitting tribute to Franklin Murphy.

Volume 7 of *I Tatti Studies: Essays in the Renaissance* was published this past year with articles by Michele Ciliberto on Giordano Bruno, Sir Ernst Gombrich on the Sassetti Chapel, Pietro Marani on Leonardo's *Last Supper* and its restorations, Arnaldo Morelli on organs and church architecture, David Quint on duelling and

civility in sixteenth century Italy, Francesco Sberlati on feminine culture and pedagogy, and Bette Talvacchia on Giulio Romano's *I modi*. Volume 8 is scheduled to appear late in 1999.

Suzanne Butters's two volume work, *The Triumph of Vulcan: Sculptor's Tools, Porphyry and the Prince in Ducal Florence* has received excellent reviews by Nicholas Penny in the *Times Literary Supplement* of 4 April 1997, by Andrew Hopkins in the *Sixteenth Century Journal* XXVIII/1(1997) and by Michael Bury in *The Burlington Magazine* VI 1997. The volumes received The Eric Mitchell Prize for an outstanding first book and was nominated Book of the Year by *Apollo*, December 1997. The opus was also nominated for the Roland Bainton Prize for 16th century studies. It is the second work published by or under the auspices of I Tatti to have received prizes.

✿ NELDA FERACE &

✿ FIORELLA GIOFFREDI SUPERBI

Published in the Villa I Tatti series:

- I Tatti Studies: Essays in the Renaissance, Volume 1.*
Villa I Tatti, Florence, 1985.
Volume 2-7. Leo S. Olschki, Florence, 1987,
1989, 1992, 1994, 1995, 1998.

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3. *Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey, J.J. Augustin Verlag, Glückstadt, 1977.
4. *Masaccio: The Documents*, by James Beck, with the collaboration of Gino Corti, J.J. Augustin Publisher, Locust Valley, New York, 1978.
5. *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 Rinascimento italiano*, a cura di E. Borsook e F. Superbi Gioffredi, Silvana Editoriale, Milan, 1986, 2 vols.
10. *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.



Leonardo Rossi, Claudio Bresci, Marco Pompili, Margrit Freifogel, Corrado Doddi, and Gian Luca Rossi of the outside staff.

1. *Studies on Machiavelli*, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.
2. *Essays Presented to Myron P. Gilmore*, edited by Sergio Bertelli and Gloria Ramakus, La Nuova Italia Editrice, Florence, 1978, 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.

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:

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50135 Florence, Italy

13. *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.
14. *The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence*, by Suzanne B. Butters, Leo S. Olschki, Florence, 1995.
15. *Aldus Manutius and Renaissance Culture. Essays in Memory of Franklin D. Murphy*. Acts of an International Conference, Venice and Florence, 14-17 June 1994, edited by D.S. Zeidberg, with the assistance of Fiorella Giffredi Superbi. Leo S. Olschki, Florence, 1998.

Orders for any 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.

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 Giffredi, 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 Giffredi, Clarendon Press, Oxford, 1994.

A Legacy of Excellence: The Story of Villa I Tatti, by William Weaver, with photographs by David Finn and David Morowitz, Harry N. Abrams Inc., 1997.

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*Susan Urbach,
Mellon Research Fellow*

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



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