THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

This year's "Letter from Florence" comes, in fact, not from Florence at all. Unexpectedly, I am writing it from Manhattan, on a steamy August

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morning in a room high over the East River. As I look in the direction of Montauk, Italy is an indiscernible speck on an indeterminable horizon, hidden by the curvature of the earth. Yet uncannily, I Tatti itself is very much present in this room. I've been spending every morning in e-mail communication with members of the staff, working on academic, budgetary, and other matters, and I've been conferring regularly with Charles Brickbauer, our devoted architect, about current and future building renovations. Former Fellows have written, phoned,

or come by, and tomorrow I am to have lunch with one and dinner with another, after having spent the morning with I Tatti's next Director. The following day, I go off to spend the weekend with Debby Brice, who heads the I Tatti Council; and next week Nelda and Sandro Ferace will be visiting me here in New York. So I Tatti remains pretty vividly present, even though I'm an ocean away; but of course, in our electronic age communication, and even certain forms of closeness, are no longer dependent on location.

Even so, I have been homesick for the fields beside the Mensola and filled with those longings for the red roofs and the olive trees that my old friend Archie MacLeish once evoked in a memorable poem. To my regret, I

Letter From Florence

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AUTUMN 2001



Walter Kaiser and Allen Grieco

missed the annual June-time return of former Fellows, our convegno on Ariosto, Tasso, and Guarini (about which many have written me with enthusiasm), and the summer supper all the members of the I Tatti staff and their spouses have each year, which we call la festa per noialtri. But I shall be back at the beginning of September, in time for the new Fellows and the vendemmia, although I dare say it will all feel unusually autumnal, if not downright crepuscular, since the coming year is to be my last at I Tatti. Labuntur anni! Any valetudinarian thoughts I possess I shall save for next year's letter, but there are several matters of more immediate importance I'd like to tell you about.

First of all, there is the vexed subject of our projected *loggiato*. The architec-

tural plans for this have long since been drawn, and a considerable part of the money has been raised, yet until yesterday we have been stymied by the

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refractory Fiesolan bureaucracy. It has been ten years now since we first applied for permits to replace the unsightly row of shabby garages at the back of the parking lot with a handsome new building, essentially the same size and in the same footprint, which will provide an office for each Fellow and a room for small lectures or seminars. What should have been a simple matter was transformed into a Kafkaesque labyrinth by interminable delays, tergiversations, equivocations, and nit-picking, as if the welfare of the denizens of

their community (to the economy of which I Tatti contributes millions of dollars each year) were of little concern to the city fathers. However, I have just learned that we appear to have cleared the final hurdle. At last! Given our past experience, I'm chary about indulging in unqualified optimism and, if only out of deference to scaramanzia, I'm not inclined to say much more about any of this yet. Nevertheless, I'll risk the opinion that it does seem as though we may finally be able to begin this long-deferred project. I suspect it will take at least a year before the detailed architectural drawings are approved and the necessary bureaucratic rituals performed, but I hope that, with luck, we may be breaking ground for this

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I TATTI COMMUNITY 2000-2001

Fellows

GAUVIN A. BAILEY, *Hannah Kiel Fellow*, Clark University, Art History. "Early Jesuit Painting in Rome and Florence, 1540-1600: The Art of Catholic Reform."

STEFANO U. BALDASSARRI, Francesco De Dombrowski Fellow, Georgetown University, Florence, Literature. "Retorica e politica in Giannozzo Manetti."

JILL BURKE, Francesco De Dombrowski Fellow, Courtauld Institute, Art History. "The Politics of Imagery in Florence, 1512-1530."

FRANCESCO FACCHIN, Jean-François Malle Fellow, Conservatorio Statale di Musica "Cesare Pollini," Musicology. "Iconografia musicale nei libri liturgici fiorentini: Rilievi per un catologo della miniatura con soggetto musicale."

MARGARET A. GALLUCCI, Ahmanson Fellow, Italian Academy at Columbia University, Literature. "The Poetics of Trials and the Construction of Subjectivity in Early Modern Italy."

JULIA L. HAIRSTON, Francesco De Dombrowski Fellow, University of Rome "La Sapienza," Literature. "Tullia d'Aragona, Woman of Letters."

PETER F. HOWARD, Andrew W. Mellon Fellow, Monash University, History. "Preaching and the Renaissance City."

MARCIN KALECINZKI (2nd sem), Andrew W. Mellon Research Fellow, Gdansk University, Art History. "Corpus of 15th and 16th Century Italian Painting in Church Collections in Poland."

ROBERT MANIURA, Deborah Loeb Brice Fellow, Courtauld Institute, Art History. "The Miraculous Marian Wall Paintings of Renaissance Tuscany."

BRANKO MITROVIC, CRIA Fellow, UNITEC Institute of Technology, Aukland, Art History. "Problems in Form in Renaissance Architectural History."

GIUSEPPE PALMERO, Francesco De Dombrowski Fellow, Université de Nice - Sophia Antipolis, History. "Oralità, scrittura e circolazione dei saperi nel Rinascimento."

MONIKA A. SCHMITTER, Rush H. Kress Fellow, University of Massachusetts, Art History. "Marcantonio Michiel's Notizia: Collecting Art and History in Renaissance Venice." JAN STEJSKAL, (2nd sem), Andrew W. Mellon Research Fellow, University of Palacky, History. "Czech Exile Activities in Italy during the Hussite Reformation (c. 1400-1450)."

ANNE STONE, Andrew W. Mellon Fellow, Queens College, CUNY, Musicology. "The Poetics of Musical Time in Early Fifteenth-Century Italy."

MALGORZATA SZAFRANSKA, (1st sem), Andrew W. Mellon Research Fellow, Royal Castle in Warsaw, Art History. "Renaissance Gardens in Italy and their Intellectual and Social Significance."

SERGIO TOGNETTI, Ahmanson Fellow, Università di Perugia, History. "Drappi contro seta: Rapporti commerciali tra Firenze e il Mediterraneo occidentale nel primo Rinascimento."

NATASCIA TONELLI, Jean-François Malle Fellow, Warburg Institute, Literature. "Le origini quattrocentesche del romanzo epistolare."

RONI WEINSTEIN, *Melville J. Kahn Fellow*, Hebrew University, Jerusalem, History. "Sexuality and Body Comportment in Jewish-Italian Communities during Early Modern Time."

Visiting Professors

JAYNIE ANDERSON (2nd sem), University of Melbourne, Art History. "A book on Giovanni Bellini and an exhibition (curated jointly with Francesco Valcanover) on late Titian, from 1550-1578, and his Venetian contemporaries."

MARGARET BENT (1st sem), Robert Lehman Visiting Professor, All Souls College, Musicology. "15th Century Music and Early Veneto Humanists."

KATHARINE PARK (2nd sem), *Robert Lehman Visiting Professor*, Harvard University, History. "The Early History of Human Dissection in Italy, 1280-1550."

NICHOLAS ROUTLEY (1st sem), University of Sydney, Musicology. "The Complete Secular Vocal Music of Josquin des Prez."

Research Associates

FABIO BISOGNI, Università di Siena, Art History. "Rifacimento della sezione iconografica della Biblioteca Sanctorum."

LINA BOLZONI, Scuola Normale Superiore, Pisa, Literature. "Prediche in volgare e uso delle immagini dalle origini al Savonarola."



Fellows Monika Schmitter, Stefano Baldassarri, Sergio Tognetti, and Giuseppe Palmero. EVE BORSOOK, Villa I Tatti, Art History. "Medieval Mosaic Technology" and "Letters of Filippo Strozzi the Elder."

SALVATORE I. CAMPOREALE, The Johns Hopkins University, History. "Uno studio sul Dei libero arbitro di Lorenzo Valla."

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

LAURA CORTI, Istituto Universitario di Architettura, Venezia, Art History. "Le genealogie degli scalpellini fiesolani."

ALLEN GRIECO, Villa I Tatti, History. "A Social and Cultural History of Alimentary Habits in Renaissance Italy."

MARGARET HAINES, Opera di Santa Maria del Fiore, Art History. "Edition and Database of the Documentation of the Florentine Opera del Duomo during the Cupola Period."

JULIAN KLIEMANN, Bibliotheca Hertziana, Art History. "Temi imperiali nell'iconografia papale del Cinquecentro."

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

MICHAEL ROCKE, Villa I Tatti, History. "Edition and Translation of Italian Texts Related to Homoeroticism (14th-17th centuries)."

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

SILVANA SEIDEL-MENCHI, Università di Trento, History. "Storia interna della Congregazione dell'Indice " e "I processi matrimoniali degli archivi ecclesiastici italiani."

MARCO SPALLANZANI, Università di Firenze, History. "Hispano-Moresque Pottery in Renaissance Florence."

FORMER FELLOWS UPDATE

LAWRIN ARMSTRONG (VIT'00) has recently been tenured and promoted to Associate Professor of History at Simon Fraser University. He has also received a three-year Social Sciences and Humanities Research Council grant to finish the biographical study of the lay canonist and statesman Lorenzo d'Antonio Ridolfi (1362-1443) which he began during his I Tatti fellowship.

Letter from Florence Continued from page 1

splendid new building about the time I leave and the new Director arrives next summer.

Equally exciting is the news about the I Tatti Renaissance Library, the launching of which I announced in last year's letter. In what Samuel Johnson might have termed the triumph of hope over experience (he was actually speaking of second marriages!), we boldly decided to risk an initial printing run of 3,000 copies for the Boccaccio, 2,750 for the Bruni, and 2,500 for the Ficino. Before publication had even occurred, however, there were so many advance orders for Ginny Brown's edition of Boccaccio's De mulieribus claris that we had to increase its run by an additional 1,500 copies. Several weeks ago, I received an urgent message from the Harvard University Press, informing me that the Boccaccio and the Ficino were nearly sold out and more than half of the Bruni gone, and hence, they asked me to authorize a reprint of 5,000 more copies of the Boccaccio and of 2,000 each for the Ficino and the Bruni volumes. It is a success far beyond our wildest imaginings! (Though I must candidly admit to wondering just who is buying all those copies of the Theologica platonica.) Those of you who have seen them will know what handsome volumes they are and how useful they are going to be for teaching and for scholarship. All Tattiani owe an immense debt of gratitude to Jim Hankins, whose efforts to make all this possible have been prodigious and indefatigable. This year, we intend to publish volume 2 of the Theologica platonica, Leon Battista Alberti's Momus edited by Sarah Knight, Polydore Virgil's De rerum inventarum edited by Brian Copenhaver, and a collection edited by Craig Kallendorf of humanist educational treatises by Pier Paolo Vergerio, Leonardo Bruni, Aeneas Silvius Piccolomini, and Battista Guarino.

At I Tatti, we have already begun to think about a celebration of the Harvard Center's fortieth anniversary next June, and although plans are still somewhat inchoate, we do at least have a date and a



A smile from the Administration: Susan Bates and Angela Lees.

speaker. The main event will take place on Thursday, June 13, 2002, and Neil Rudenstine has graciously and generously agreed to speak on that occasion. If you have seen Pointing Our Thoughts, his impressive collection of presidential speeches which has just been published, you will understand just why our sense of anticipation is so high. Neil and his wife Angelica have long been devoted honorary members of the I Tatti family, and during his tenure at Harvard no one in Cambridge was more helpful to, or more staunchly supportive of, I Tatti than he. My personal obligation to him is as incalculable as that of Villa I Tatti itself. We're hoping that as many of you as possible will return to hear him next June.

Finally, I'm sure you will all have received the good news that Professor Joseph Connors of Columbia University has agreed to become the next Director of Villa I Tatti when I retire a year from now. Joe, who is a highly distinguished architectural historian, who has been a notably successful and admired Director of the American Academy in Rome, and who has just received a prestigious award for his teaching, has long been a loyal friend of I Tatti. He and his charming wife Françoise know Italy intimately and will bring great warmth and grace to the directorship. We are singularly fortunate that he will henceforth devote his formidable talents and his enlightened scholarly vision to our beloved institution, and I am personally grateful to him for having accepted President Rudenstine's invitation. The future of I Tatti has never looked brighter!

> ☞ Walter Kaiser Director

Former Fellows Update

F. W. KENT (VIT'78,'83,'87,'96, '97) was appointed Director of Monash University's new center in Prato in 2000. The center will play a key role in helping Monash forge contacts with Italian and European academic institutions, and business and political leaders. In addition to providing a venue for academic get-togethers or teaching young Australians about Italy, Kent hopes the center will be of benefit to the community of Prato as well. He sees it as a smaller-scale version of the distinguished American and British academies in Italy-a gateway to a broad range of culture. The center has already hosted various workshops and art exhibitions as well as international conferences on a range of topics including multiculturalism and economics. Kent has also recently taken over from Nicolai Rubinstein as General Editor of the series devoted to the letters of Lorenzo de'Medici, of which the eighth volume, edited by Humfrey Butters, has just been published (see below).

HUMFREY BUTTERS (VIT'72,'80) is Senior Lecturer in the Department of History at Warwick University. His edition of Lorenzo de'Medici, Lettere, VIII, (1484-1485), Firenze: Giunti-Barbèra, 2001, was published under the auspices of the Istituto Nazionale di Studi sul Rinascimento in collaboration with I Tatti, the Renaissance Society of America, and the Warburg Institute. Previous volumes in the series have been edited by RIC-CARDO FUBINI (VIT'65, '66-73), Nicolai Rubinstein, and MICHAEL MALLETT (VIT'75). Butters began work on this volume during his fellowship year in 1979/80. Future volumes will be edited by LORENZ BÖNINGER (VIT'95), MELISSA BULLARD (VIT'81), Laura de Angelis, LORENZO FABBRI (VIT'98), Renzo Ninci, MARCO PELLEGRINI (VIT'98), and PATRIZIA SALVADORI (VIT'95).

http://www.iris.firenze.it

s Fiorella Superbi's annual newslet-Ater reports attest, scholarly interest in the library's archival collections of manuscripts continues to be lively, especially regarding Bernard and Mary Berenson's extensive correspondence (circa 35,000 letters) and other personal papers. The Berenson archive is obviously I Tatti's most important deposit, but the library also preserves the papers, manuscripts, and letters of another eight individuals, mainly scholars, who have bequeathed their personal archives, or parts of them, to the Harvard University Center. Over the years we have received the papers of Giorgio Castelfranco, Andrea Francalanci, Frederick Hartt, Giuseppe Marchini, Emilio Marcucci. Roberto and Livia Papini, and Valeria Piacentini. Considering the importance of these unique resources, this year we initiated a long-term project aimed at making all our manuscript deposits better known and more accessible to scholars by creating adequate finding aids to these materials and, eventually, by making them available for online consultation.

In January we held a three-day workshop on organizing and inventorying manuscript collections according to international standards, and on preparing archival finding aids for online access. The workshop was led by three Harvard specialists from the Radcliffe Institute for Advanced Study working with I Tatti librarians Ilaria Della Monica, Giovanni Pagliarulo, and myself.

The workshop's first half, on processing materials and creating finding aids, was conducted by Jacalyn Blume, now Photograph Cataloger at Radcliffe's Schlesinger Library but also an archivist who has an intimate familiarity with the Berenson papers. In 1994 Jacalyn worked for several months at I Tatti re-organizing and classifying all of the materials in the Berenson archive (other than the correspondence, which already had a published inventory), and compiling a detailed 125-page typescript inventory of this important collection. For the workshop, after setting out and discussing general principles of archival processing, she then guided us through a hands-on experience working with the small collection of papers left to I Tatti by art historian Frederick Hartt. Susan von Salis, Archivist and Information Systems Administrator at the Schlesinger Library, and Kim Brookes, Director of Information Technology at the Radcliffe Institute, led the second half of the workshop. This was an introduction to the proce-



Former Fellows Sabine Eiche and David Quint use the Library's online catalogue.

dures involved in encoding or marking up archival and manuscript finding aids for machine-readable processing following recently developed international standards, the pre-requisite for making them widely available online. As we gradually create and encode finding aids for all of our deposits of manuscripts, we hope to contribute them to the growing union catalogue of archival and manuscript finding aids at Harvard University repositories known as OASIS (Online Archival Search Information System, located at http://oasis.harvard.edu), thereby providing world-wide access via the Internet to the library's unique archival resources.

Since the workshop, Giovanni and Ilaria have made good progress on organizing Frederic Hartt's materials and making the finding aid for that deposit. Work on the others, including a complete finding aid to the Berenson archive, will continue in a more concentrated way this coming year, since I am happy to announce that Jacalyn Blume, whose husband Andrew is a Fellow for 2001-02, has accepted a part-time position while they are living in Florence to carry on with the archival project.

Under the management of assistant cataloguer Stefano Corsi, now entirely responsible for the Library's periodicals collection, much progress was made this year in our ongoing efforts both to register our entire periodical holdings in the online catalogue and to complete the runs of especially important journals to which the library has subscribed for some time, but is lacking anywhere from a few to dozens of volumes. This program for purchasing back issues of journals got the specific financial support it needed last autumn through a very generous gift of \$150,000 from Deborah Loeb Brice, for which we are all exceedingly grateful. During the course of the year we not only received the previously-announced 143 volumes of the Giornale storico della letteratura ital-

iana, but also acquired 50 volumes of the Nuova rivista storica, 45 volumes of the Mélanges de l'École française de Rome, 17 volumes of the Archivio storico lombardo, and 13 volumes of Actum luce. Some 23 additional journals that were missing only a few volumes were also completed. New subscriptions were begun this year to six periodicals, mostly new but including a couple of long-established journals: the six include Letteratura italiana antica (2000-); Nexus Network Journal : Architecture and Mathematics (1999-); Polittico (2000-); Quaderni lucchesi di studi sul Medioevo e sul Rinascimento (2000-); Studi di lessicografia italiana (1979-); and Studi umanistici piceni (1981-).

A number of other single purchases during the past year also deserve special mention. The art history section gained several important new additions, including, to mention just a few, an exquisite facsimile reproduction of Le maioliche italiane della collezione Pringsheim, in 3 large and beautifully illustrated volumes (Ferrara, Belriguardo Arte, 1994; orig. ed. 1914); the rich three-volume work by Giuseppe Toderi and Fiorenza Vannel, Le medaglie italiane del XVI secolo (Firenze: Polistampa, 2000); the Giunti re-edition in three volumes of Leonardo da Vinci's Codice Atlantico della Biblioteca Ambrosiana di Milano (Firenze: 2000; orig. ed. 1975); and the four-volume La Basilica di San Pietro in Vaticano, the most recent of the gorgeous, lavishly illustrated works to have been published in the splendid series of Mirabilia Italiae by F. C. Panini (Modena: 2000). We acquired a magnificent facsimile edition of one of the best-known herbals of the early modern period, the Herbario nuovo by Castore Durante, originally published in 1588 and reproduced in the 1717 Venice edition (Ivrea, Priuli & Verlucca Editori, 2000). The study of medieval and early modern statutes will be facilitated by the purchase of the Catalogo della raccolta di statuti, consuetudini, leggi, decreti, ordini e privilegi dei comuni, delle associazioni e degli enti locali italiani, dal medioevo alla fine del secolo XVIII of the Biblioteca del Senato della Repubblica, with 8 volumes out and

one more to complete the series (Roma, Tipografia del Senato, 1943-; volume 8 published by Leo S. Olschki, Florence). The library has begun a subscription to, and received the first fascicles of the extraordinary bibliographical project sponsored and published by the Società Internazionale per lo Studio del Medioevo Latino (SISMEL), the Compendium auctorum Latinorum Medii Aevi (500-1500), eds. M. Lapidge, G. C. Garfagnini, C. Leonardi (Tavarnuzze: SISMEL - Edizioni del Galluzzo, 2000-). Finally, having long been receiving both the Greek and the Latin series of the Corpus christianorum published by Brepols, we also ordered the series Continuatio mediaevalis and purchased all the works that so far have been published, amounting to some 180 individual volumes.

Altogether, orders were placed this year for 1,733 titles for the main library and another 300 or so books and scores for the Morrill Music Library; the total of over 2,000 items is up considerably from past years. I would like to thank all the members of the Acquisitions Committee, especially co-coordinator Amanda George, for their hard work as well as for their good cheer, and to extend a particular word of gratitude to this year's two wonderful "guest" members, former Fellow Megan Holmes (VIT'97), who in the fall will be taking up a new position at the University of Michigan, and Visiting Professor Katharine Park of Harvard University.

> ✤ Michael Rocke Nicky Mariano Librarian



Former Fellows Update

KATE LOWE (VIT'97) spent last year at the National Humanities Center in North Carolina continuing her research on nuns' chronicles and convent culture in Renaissance Italy. She has now returned to Goldsmiths College, University of London, where she is Reader in Early Modern history. She has recently edited Cultural Links between Portugal and Italy in the Renaissance (Oxford: Oxford Univ. Press, 2000), and is currently co-organizing a conference with Tom Earle, the Professor of Portuguese Studies at Oxford University. It is entitled "Black Africans in Renaissance Europe" and will take place at St Peter's College, Oxford from 2-4 September 2001.



Who can identify these two former Fellows? Amazingly, two scholars who shared a study above the Fototeca during their fellowship year in 1997/98 had met before, though neither of them remembered the other. Both had gone to the same elementary school in Bethesda, MD. What is even more amazing is that they are standing next to each other in the photograph commemorating their first communion. THOMAS MARTIN (VIT'98), who won the 2000 Outstanding Teacher Award at the University of Tulsa, is now a member of the college faculty at the new Bard High School Early College in Brooklyn, New York. VICTOR COELHO (VIT'98) is Professor of Music at the University of Calgary where he received the President's Circle Award in Research and Creative Activity Excellence in March.

RECENT AQUISITIONS

A mong 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.

JAYNIE ANDERSON (VIT'01). I taccuini manoscritti di Giovanni Morelli. [Ancona] Regione Marche: Centro beni culturali; Milano: F. Motta, 2000.

ALESSANDRO ARCANGELI (VIT'99). Davide o Salomè? Il dibattito europeo sulla danza nella prima età moderna. Treviso: Fondazione Benetton Studi Ricerche; Roma: Viella, 2000.

GAUVIN A. BAILEY (VIT'01). Art on the Jesuit Missions in Asia and Latin America, 1542-1773. Toronto; Buffalo; London: Univ. of Toronto Press, 1999.

STEFANO U. BALDASSARRI (VIT'01) & Arielle Saiber, eds., Images of Quattocento Florence: Selected Writings in Literature, History, and Art. New Haven; London: Yale Univ. Press, 2000.

KAREN-EDIS BARZMAN (VIT'91). The Florentine Academy and the Early Modern State: The Discipline of <u>Disegno</u>. Cambridge: Cambridge Univ. Press, 2000.

ROBERT BLACK (VIT'93). La Consolazione della filosofia nel medioevo e nel rinascimento italiano. Tavernuzze (Firenze): SISMEL - Edizioni del Galluzzo, 2000.

LUCA BOSCHETTO (VIT'00). Leon Battista Alberti e Firenze: biografia, storia, letteratura. Firenze: Leo S. Olschki, 2000.

BEVERLY LOUISE BROWN (VIT'83,'98) ed. *The Genius of Rome, 1592-1623*. London: Royal Academy of Arts, 2001.

MARIA CRISTINA CABANI (VIT'91). La pianella di Scarpinello: Tassoni e la nascita dell'eroicomico. Lucca: M. Pacini Fazzi, 1999.



Amanda Smith, I Tatti Coordinator in Cambridge, visited Florence last November.

WILLIAM J. CONNELL (VIT'93). La città dei crucci: fazione e clientele in uno stato repubblicano del '400. Firenze-Pistoia: Nuova Toscana Editrice - Cassa di Risparmio di Pistoia e Pescia, 2000.

WIETSE DE BOER (VIT'97). Conquest of the Soul: Confessions, Discipline, and Public Order in Counter-Reformation Milan. Leiden: Brill, 2001.

GEORGES DIDI-HUBERMAN (VIT'88). Devant le temps: histoire d'arte et anachronisme des images. Paris: Les Éditions de Minuit, 2000.

ROY ERIKSEN (VIT'94). The Building in the Text: Alberti to Shakespeare and Milton. University Park: Pennsylvania State Univ. Press, 2001.

RICCARDO FUBINI (VIT'65,'66,'73). L'umanesimo italiano e i suoi storici: origini rinascimentali - critica moderna. Milano: Franco Angeli, 2001.

RICHARD A. GOLDTHWAITE (VIT'74). Villa Spelman of the Johns Hopkins University: An Early History. Firenze: S.P.E.S., 2000.

DALE V. KENT (VIT'78, '83). Cosimo de' Medici and the Florentine Renaissance. New Haven; London: Yale Univ. Press, 2000.

WARREN KIRKENDALE (VIT'83). Emilio de' Cavalieri "gentiluomo romano." Florence: Leo S. Olschki, 2001.

JULIAN KLIEMANN (VIT'86-01). Il bersaglio dell'arte: <u>la Caccia di Diana</u> di Domenichino nella Galleria Borghese. Roma: Artemide, 2001.

GERT KREYTENBERG (VIT'88). Orcagna, Andrea di Cione: ein universeller Kunstler der Gotik in Florenz. Mainz: P. von Zabern, 2000.

JOHN E. LAW (VIT'95). Venice and the Veneto in the Early Renaissance. Aldershot: Ashgate, 2000.

KRISTIN LIPPINCOTT (VIT'88). The Story of Time. London: Merrell Holberton, 2000.

HAYDEN B. J. MAGINNIS (VIT'73,'74). *The World of the Early Sienese Painter*. University Park, PA: Pennsylvania State Univ. Press, 2001.

PIETRO C. MARANI (VIT'82). Leonardo: una carriera di pittore. Milano: F. Motta, 1999.

LAURO MARTINES (VIT'63,'64,'65). Strong Words: Writing and Social Strain in the Italian Renaissance. Baltimore: Johns Hopkins Univ. Press, 2001.

MARIA SERENA MAZZI (VIT'87,'88). Toscana bella: paesaggi, gente, amori nel Medioevo. Torino: Paravia Scriptorium, 1999.

HONEY MECONI (VIT'87) ed. Fortuna desperata: Thirty-Six Settings of an Italian Song. Middleton: A-R Editions, 2001.

MAUREEN C. MILLER (VIT'00). The Bishop's Palace: Architecture and Authority in Medieval Italy. Ithaca, NY; London: Cornell Univ. Press, 2000.

BRANKO MITROVIC (VIT'01) trans. & ed., Giacomo Barozzi da Vignola. Canon of the Five

Orders of Architecture. New York: Acanthus Press, 1999.

MARINA MONTESANO (VIT'99). Fantasima, fantasima che di notte vai: la cultura magica nelle novelle toscane del Trecento. Roma: Città Nuova, 2000.

ANITA F. MOSKOWITZ (VIT'80). Italian Gothic Sculpture: c.1250 - c.1400. Cambridge: Cambridge Univ. Press, 2001.

NERIDA NEWBIGIN (VIT'84). Castellano Castellani: La rappresentazione di San Venanzio. Camerino (Macerata): Univ. di Camerino, 2000.

NUCCIO ORDINE (VIT'87). Le rendez-vous des savoirs: littérature, philosophie et diplomatie à la Renaissance. Paris: Klincksieck, 1999.

DEBORAH PARKER (VIT'93). Bronzino: Renaissance Painter as Poet. Cambridge; New York: Cambridge Univ. Press, 2000.

ADRIANO PROSPERI (VIT'81). Il Concilio di Trento e la controriforma. Trento: U.C.T, 1999.

PATRIZIA SALVADORI (VIT'95). Dominio e patronato: Lorenzo dei Medici e la Toscana nel Quattrocento. Roma: Edizioni di Storia e Letteratura, 2000.

MARCO SANTAGATA (VIT'84). Amate e amanti : figure della lirica amorosa fra Dante e Petrarca. Bologna: Il Mulino, 1999.

SILVANA SEIDEL MENCHI (VIT'74,'75,94-'01) & Diego Quaglioni, eds. Coniugi nemici: la separazione in Italia dal XII al XVIII secolo. Bologna: Il Mulino, 2000.

MALGORZATA SZAFRANSKA (VIT'01). Ogrod: forma-symbol-marzenie: 18 grudnia 1998-28 lutego 1999, Zamek Krolewski w Warszawi. Warszaw: Zamek Królewski, 1998.

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NATASCIA TONELLI (VIT'01). Aspetti del sonetto contemporaneo. Pisa: ETS, 2000.

PAOLO TROVATO (VIT'88). Il testo della Vita nuova e altra filologia dantesca. Roma: Salerno Editrice, 2000.

MARCO VILLORESI (VIT'00). La letteratura cavalleresca: dai cicli medievali all'Ariosto. Roma: Carocci, 2000.

RONALD G. WITT (VIT'69). In the Footsteps of the Ancients: the Origins of Humanism from Lovato to Bruni. Leiden; Boston; Köln: Brill, 2000.

HELLMUT WOHL (VIT'88,'92). The Aesthetics of Italian Renaissance Art: A Reconsideration of Style. Cambridge: Cambridge Univ. Press. 1999.

SERGIO ZATTI (VIT'88). Il modo epico. Roma; Bari: Laterza, 2000.

CHARLES TRINKAUS MICROFILM COLLECTION

ust as the academic year was coming to a close, the Biblioteca Berenson became the recipient of a splendid gift which is sure to strike a special chord for many among I Tatti's extended community of friends and scholars, and will also significantly enhance the Harvard Center's research resources. Pauline Moffitt Watts (VIT'82), professor of history at Sarah Lawrence College and widow of the late Professor Charles Trinkaus, one of the foremost scholars of Italian Renaissance humanism in the 20th century, has generously donated to the library Trinkaus's extensive collection of microfilms of unpublished treatises and early printed books by Italian humanists. The collection is a genuine treasure for research on the cultural and intellectual history of the period. The texts Trinkaus carefully had filmed and preserved comprise the basic working tools of a lifetime of study and writing that has had an enor-

of Renaissance thought and culture. Among the 154 microfilm reels from libraries throughout Italy are represented some 95 authors, most of them Italians from the late 15th to the early 17th centuries, whose philosophical or theological works are embodied in 75 books, mainly cinquecentine along with a number of incunabula, and over 100 manuscripts. They naturally include numerous texts by those 15th-century humanists to whom Trinkaus devoted most of his published studies, such as Coluccio Salutati, Lorenzo Valla, Giannozzo Manetti, Poggio Bracciolini, Aurelio Brandolini, Marsilio Ficino, Bartolomeo della Fonte, and others. He also possessed, however, films of abundant writings by many less prominent figures, especially 16th-century scholars such as the cardinals Gasparo Contarini and Gerolamo Seripando, Antonio Brucioli, Giovan Antonio Delfini,

mous influence on our understanding



Pauline Moffitt Watts and Charles Trinkaus.

Ortensio Lando, Girolamo Muzio, Paolo Beni, Francesco Patrizi, Francesco Piccolomini, and Francesco Vieri. Only a handful of these works has been published in modern editions, making these microfilm copies particularly precious resources for scholars at I Tatti.

Charles Trinkaus was a Visiting Scholar in 1981/82 and a regular visitor to I Tatti both before and since then. In his books he acknowledged the welcome and kindness that he received at the Villa, and as Pauline recently wrote to me, "he loved Florence, its libraries, its art, and the natural and cultivated beauty of the gardens and environs of I Tatti." Explaining her decision to donate his films to the Biblioteca Berenson, she stressed that "I know he would want the microfilms to be used, and I think they will be at I Tatti." We think they will be, too.

The films will be catalogued during the course of the coming year and added to the IRIS online catalogue to provide full access to these important materials. What's more, the new "Charles Trinkaus Microfilm Collection" will, we hope, provide not only a strong foundation but also a catalyst for the building of a new and potentially rich collection of microfilms of unpublished and early printed humanistic treatises at the Biblioteca Berenson. The Acquisitions Committee has begun to discuss the feasibility of such a project, which holds exciting promise. Indeed, we trust that

Pauline Moffitt Watts's important gift will serve as a stimulus to other former Fellows to donate their own microfilms, especially of archival or unpublished materials on any and all subjects that might facilitate the studies of scholars at I Tatti and might help us create such a repository. Wherever such appeals and projects eventually lead, we are all extremely grateful to Pauline for her generous donation, which will stand as an enduring tribute at I Tatti to the life and scholarship of Charles Trinkaus.

> Michael Rocke Nicky Mariano Librarian

🏞 Former Fellows Update 🚧

WILLIAM E. WALLACE (VIT'91) was recently appointed the Barbara Murphy Bryant Distinguished Professor of Art History at Washington University, St. Louis, where he teaches Renaissance art and architecture between 1300 and 1700. In addition to more than forty articles, he is the author and editor of three books — most recently, *Michelangelo: The Complete Sculpture, Painting, and Architecture* (Southport, CT: H. Lauter Levin Associates, 1998). Wallace is currently writing a biography of Michelangelo.

NEWS FROM THE FOTOTECA AND ARCHIVIO BERENSON

ontinuing a tradition started here ∠by Bernard Berenson himself, I am pleased to announce that I Tatti has recently launched a photographic campaign at the Galleria dell'Accademia in Florence. Thanks to the support of Antonio Paolucci, Soprintendente delle Belle Arti, and of Franca Falletti and Angelo Tartuferi, Director and Assistant Director of the Accademia respectively, photographer Antonio Quattrone has started with the rooms devoted to the Duecento. Each work of art is being photographed as a whole and in detail. Already over 200 images have been taken. We hope that this campaign will be the first of many such collaborative projects.

While these special campaigns press on, regular acquisitions continue to

Former Fellows Update

VICTORIA KIRKHAM (VIT'78, '89,'96), Professor of Romance Languages, University of Pennsylvania, was the recipient of the third Aldo and Jeanne Scaglione Publication Award in December 2000 for her book Fabulous Vernacular: Boccaccio's Filocolo and the Art of Medieval Fiction (Ann Arbor: Univ. of Michigan Press, 2001). This prestigious prize is awarded by the Modern Language Association for a manuscript in Italian Literary Studies. The prize committee especially noted, "The book is a tour de force, and most impressive is Kirkham's wonderful prose styleclear, rhetorically sophisticated, and entertaining." Among the members of the MLA selection committee is ELISSA WEAVER (VIT'89, University of Chicago). Kirkham has just completed a sabbatical year at the Newberry Library as a Rockefeller Fellow where she was working on the marriage of Laura Battiferra and Bartolomeo Ammannati.

enrich the permanent holdings of the Fototeca Berenson. Among recent arrivals are photographs of works belonging to galleries in Dresden, Würzburg, and Lille and prints from museums in Vicenza and Padova. After a break in production, we have recently begun once more to

acquire photographs of architectural drawings from the Gabinetto Disegni & Stampe at the Uffizi. And we are continuing to buy photographs by Roberto Sigismondi of works of art from the Italian regions of Lazio and Le Marche.

The Fototeca has limited acquisition funds, so we are particularly grateful to the many gifts which swell the numbers of photographs purchased through photographic campaigns or directly from museums, galleries, photographers, and conservators. I would like to mention generous donations of photographs from Ralph Leiberman (VIT'80, '81); from Sotheby's New York, thanks to Christopher Apostle; from the Norton Simon Museum, thanks to Naomi Gorse; and from the National Gallery in Prague, thanks to Olga Puymanova (VIT'94 '95). These gifts are just one more sign of the continuing interest shown to I Tatti by our scholars.

Any library or collection that increases its holdings must sooner or later face the vexing problem of shrinking space. Our own progressive acquisitions over the years have forced us to confront this obstacle and to move some of the lesser-consulted sections to another location. Luckily, there is currently a little space available in the climate-controlled facility storing the



Fiorella Superbi, Alessandro Superbi, and Barbara Flores.

Berenson Archive. Charles Brickbauer's designs for the new Fototeca, which will eventually be built above the current space, will hopefully allow for expansion to a limited extent, but in the meantime, a number of boxes are thus having to be held on closed shelves. This does not, of course, mean that they are inaccessible. We are happy to fetch any material that is not immediately at hand.

Finally, the Berenson Archive continues to be well consulted by scholars of various disciplines. The Berenson correspondence itself is already inventoried. We are eager to make the remaining holdings even more accessible by organizing the material and creating finding aids. I am delighted to join Michael Rocke (see page 4) in welcoming Jacalyn Blume who will be working to this end during the coming year.

> Fiorella Gioffredi Superbi Agnes Mongan Curator of the Fototeca Berenson

> > Curator of the Berenson Collection and Archive





This year the Morrill Music Library purchased a number of facsimiles of early music manuscripts with funds given by Melvin Seiden, Frank D'Accone and Masakata Kanasawa (VIT'71). Among them were three outstanding medieval sources:

Written in Piacenza for the liturgy of the cathedral in the second quarter of the 12th century, the Liber Magistri or Liber Officiorum of Piacenza Cathedral contains the entire repertory of chants for Mass as well as for the Hours of the Divine Office of the liturgical year. This unusual combination of both repertories of chant in a single manuscript makes the Liber Magistri unique as the oldest extant liturgical Totum with notation, moreover intended for the use of a cathedral rather than a monastic order. Besides the repertory of chants and liturgical calendar, the manuscript contains writings on alchemy, astronomy, arithmetic, agriculture and medicine, as well as tonaries, treatises on music theory and illustrations of musical instruments. It is particularly interesting for its tropersequentiary which contains samples of the entire medieval repertory of these genres, including unique tropes and

sequences for local saints such as the patron saints of Piacenza, Giustina and Antoninus. The manuscript is lavishly illustrated with fine miniatures of the months, signs of the zodiac, the eight modes, musical instruments, and, in the troper-sequentiary, scenes from the lives of the saints and the New Testament, together with a great variety of illuminated initials.

Almost contemporary with the former, being compiled in France around 1140, the Book of Saint James, or the Codex Calixtinus, has been in the cathedral of Santiago de Compostela since 1173. It contains sermons, liturgical offices, and Masses in honor of Saint James of Compostela, accounts of his miracles and Translation, and a pilgrim's guide to the route to Santiago. Most of its music comprises plainchant for the Vigil and Feast of Saint James and for his Translation from Jerusalem to Galicia. The 20 polyphonic pieces, almost all for two voices, and in discant or 'organal' style, are amongst the earliest such pieces to have been written down, preceding by a generation the first Notre Dame school of sacred polyphony led by Leoninus.

The *Codex Las Huelgas* was copied almost a century later at the Cistercian nunnery of Las Huelgas, founded in the Burgos region towards the end of the 12th century by King Alfonso III of Castille and his wife Eleanor. It is thought to have been written for the liturgy of the nunnery, which enjoyed close relations with the royal court and may have been to some extent exempt from the reforms of monastic singing attempted by the Cistercian Orders in



The Facchin family: Patrizia, Fellow Francesco, and Giulia.

the 12th century. The manuscript contains a remarkable collection of monophonic and polyphonic liturgical music, covering most of the forms which were popular from the 11th to the early 14th centuries: tropes, organa, motets, conduit and conductus of the most varied kind. Amongst the many pieces unique to the manuscript are four *planctus* or laments commemorating members of the ruling family and an abbess of the nunnery. The *Las Huelgas Codex* is one of the few manuscripts of its time to be still at its place of origin.

The CD collection established two years ago in honor of F. Gordon and Elizabeth Morrill now contains 425 recordings, which are in the process of being catalogued by Manuela Michelloni, assistant cataloguer for the Biblioteca Berenson. Recent gifts include:

- Hélas Avril: the Chansons of Matteo da Perugia. Mala punica, directed by Pedro Memelsdorff. Erato, 2000.
- Antonius de Civitate: un musicista friulano tra Ars nova ed Ars subtilior. Insieme DRAMSAM; Accademia Jaufré Rudel. NOA, 1997. Donated by Giuseppe Palmero (VIT'01)
- Josquin Desprez: Motets. Orlando Consort. Archiv, 2000.
- Music at All Souls, Oxford: the Lancastrians to the Tudors. The Cardinall's Musick, directed by Andrew Carwood. GAU, 2000. Donated by Margaret Bent (VIT'01)
- Carnevale veneziano: The Comic Faces of Giovanni Croce. I Fagiolini, directed by Robert Hollingworth. Chandos, 2001.
- Salamone Rossi: Primo libro di madrigali a 4 voci; arie a voce sola dal Primo libro dei madrigali a 5 voci. Ut Musica Poësis Ensemble, directed Stefano Bozolo. Tactus, 2001.
- Consonanze stravagante: musica napoletana per organo, cembalo o cembalo cromatico. Christopher Stembridge. Ars musici, 1997.

✤ Kathryn Bosi Music Librarian

The Challenger

rocket was launched in June 2001. President Neil L. Rudenstine launched it when he wrote to the many scholars who had held an appointment at I Tatti since 1988 and to the numerous friends of the Harvard Center and of Walter Kaiser personally announcing a venture to honor Walter Kaiser's directorship at I Tatti. The rocket took off in Cambridge in June 2001 and will land in Florence in June 2002. Its trajectory will be tracked at I Tatti's 40th anniversary celebrations on June 13th. In the meantime, I wish only to say that its goal is to fly a million miles above the surface of the earth.

The rocket's payload is an endowment fund which has been established to honor Walter Kaiser and to recognize his outstanding contributions to I Tatti and his commitment to the Biblioteca Berenson in particular. Walter Kaiser became Director of Villa I Tatti in 1988. In his letter, Neil Rudenstine briefly touched on the improvements that have taken place at I Tatti since then. He pointed out how its finances, academic program, publications programs, and physical structure are all on much more solid ground. In more detail, he spoke about the library, which has been computerized and completely reorganized, and which is, of course, the heart and soul of the institution.

In keeping with Walter's philosophy, the Walter Kaiser Fund for the Biblioteca Berenson will be used however the Library's changing needs might suggest. It might be utilized, for example, to purchase research materials of varying kinds and formats, to help finance special cataloguing or digital projects, to support the Library's technological requirements, or for the preservation and management of these collections. The Kaiser Fund will, in effect, be restricted to expenses related to the Library, Fototeca, and Archive, but within those areas it will be unrestricted.

A number of people have given generously, both financially and of their time and energies, to help launch this rocket and to bring it to a safe and happy landing next June. While Walter knows about the fund, he does not yet know the details. I will thus not reveal any names or any numbers at this point. A full list will be disclosed in the next newsletter. So how do I thank those of you who have set this rocket on its extraordinary course? As you read this, I hope you will recognize how much you have helped and how grateful all of us at I Tatti are. I look forward to seeing you all in Florence next June.

For those of you who still wish to contribute, please make your check payable to Harvard University/Villa I Tatti and send it, with a note explaining you would like it credited to the Walter Kaiser Fund for the Biblioteca Berenson, to I Tatti in Florence or to the I Tatti office in Cambridge. Both addresses are to be found on the front of this newsletter. Thank you.

Alexa Mason Assistant Director for External Relations



Michael Rotondi, Meg Gallucci, Roni Weinstein, Dorit Lerer, Jill Burke, Gauvin Bailey, Peta Gillyatt © Michael J. Rotondi

A number of informal talks and public lectures were held during the 2000-2001 academic year. In early September, the Archivio di Stato, in collaboration with the Istituto Nazionale di Studi sul Rinascimento and

I Tatti, held a two-day conference, "I Medici in rete: ricerca e progettualità scientifica a proposito dell'archivio Mediceo avanti il Principato."

A chronological listing of the talks and lectures held at I Tatti follows.

Institutional affiliation is not given for members of I Tatti's 2000-01 academic community.

MARGARET BENT, "Music and the Early Veneto Humanists."

BRUCE BOUCHER (VIT'85, University College, London), "Jacob Burckhardt and the 'Renaissance' North of the Alps."

ARNALDO MORELLI, "Una particolare tipologia del ritratto di musicista nel Cinquecento."

CLAUDIA VILLA (Università di Bergamo), "Pictura loquens: leggere le immagini."

KATHARINE PARK, "Female Sanctity and the Origins of Human Dissection: The 'Autopsy' of Clare of Montefalco."

Roundtable: "Farmaci e terapie nel tardo Medioevo e nel primo Rinascimento. Theoria e practica." KATHARINE PARK. Chairman; CHIARA CRISCIANI (Università di Pavia), "Alchimia, medicina e magia tra Tre e Quattrocento"; MICHELA PEREIRA (Università di Siena), "Dall'elixir alla quintessenza: la trasformazione dell'alchimia nella prima metà del XIV secolo"; GIUSEPPE PALMERO, "Pratica e cultura terapeutica nei libri-biblioteca del primo Rinascimento: la circolazione dei saperi tra i non addetti."

CHRISTOPHER STEMBRIDGE (*independent scholar*), "Tasti Spezzati: the raison d'etre of the Cembalo Cromatico and its Music"

JULIA HAIRSTON, "Salome or Sabine? Tullia d'Aragona, the Female Body, Early Modern Men, and the Cultivation of Ambiguity."

International conference: "L'Arme e gli amori: Ariosto, Tasso, and Guarini in Renaissance Florence." A complete list of participants is to be found on page 12.

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

OCTO O CONTROL O

On several occasions this year, the Fellows held informal discussion groups in the Gabriele Geier Granaio on a number of subjects of interest to the group. The seminars took the form of brief presentations by one of the members followed by lively discussion. Among other subjects, the topics discussed ranged from philology and editing texts to the cultural context of singing and vocal technique in illuminated manuscripts, from reading the text of a painting and decoding its iconographical images to stylistic peculiarities and content in 15th-century biographies.

In addition, some of the Fellows gave more formal papers and a number of senior scholars were invited to present their work to the local academic community as described below.

ARNALDO MORELLI

rnaldo Morelli (VIT'95,'97-'01) is Aprofessor of the history of music in the State Music Conservatory "Ottorino Respighi" in Latina and of the University of Calabria. Co-founder and member of the advisory board of the journal Recercare, he has focussed his research primarily on Renaissance and Baroque music. In particular, he has dedicated himself to the history of the Roman oratory of the Filippini between 1575 and 1705 — see his monograph Il tempio armonico, in the "Analecta Musicologica" series - to its diffusion and commissions as well as its musical patronage. In addition to a monograph on the Baroque composer Bernardo Pasquini, Morelli is working on a research project on the organ and its relation to the liturgy, sacred architecture, and musical practice, of which the first results have appeared in various journals, including I Tatti Studies. He has recently published on the relationships between the traditions of written and unwritten music for keyboard instruments in the modern age.

In his lecture of 16th November, "Una particolare tipologia del ritratto di musicista nel Cinquecento," Morelli approached the problem of the portrait in a musicological setting, underlining the typological analogies recurring in the context of the Veronese-Lombard culture around the middle of the 16th century. In the portraits examined – Portrait of Oste da Reggio, A Choir Master from

Verona, and Portrait of Francesco del Liuto -Morelli returned to previous interpretations and showed the commonality of several attributes and symbolic elements that constitute signs of recognition beyond those of simply identifying the people themselves. There is the clothing worn by the individual. But in addition, the printed book and the flute, easily associated with the muse Euterpe, symbol of the composer's inspiration, are signs of the new status attained by composer-musicians and, perhaps also, the distribution offered by the printed page. And this new figure, exhibited in portrait form, is embodied in the new professionalism of the master of the chapel: teacher and composer, overturning the old idea of music by upsetting the hierarchy between theory and practice and allowing music to be fully integrated into the humanistic culture.

Francesco FacchinJean-François Malle Fellow

MARGARET BENT

Margaret Bent, Fellow of All Souls' College, Oxford, is widely published in areas ranging from the early 14th-century French motet to the operas of Verdi. She is also one of the preeminent music scholars of early Quattrocento Italy: she has published a series of extremely influential articles on music-philological issues, on counterpoint, and on rhythmic notation, and she edited the complete works of Johannes Ciconia.

One of her long-term projects has



Robert Lehman Visiting Professor Meg Bent

been the study of an important music manuscript copied in the 1420s-30s in the Veneto, and its cultural context. This manuscript was the point of departure for her lecture entitled "Music and the Early Veneto Humanists." Through painstaking codicological and philological detective work, summarized in the lecture, she has shown how the manuscript's scribe added, changed, discarded, and edited the works in this manuscript over a period of more than ten years, his tastes representing in microcosm the changing musical tastes of his era. Her ultimate goal, though, was a larger historiographical one: to counter the long-held scholarly view that after the musically rich Italian Trecento, the rise of humanism in the 15th century led to the demise of the practice of polyphony in Italy. Humanists, the argument went, considered polyphony to be a "contrived, unnatural form of musical expression," part of the scholastic culture that they were anxious to leave behind. In the lecture, Bent pointed out myriad connections between a group of humanists in the Veneto and the manuscript and its repertory, arguing that far from despising polyphony, humanists such as the Bishop of Vicenza, Pietro Emiliani, and Cardinal Francesco Zabarella were active patrons of polyphonic music. A number of works in the manuscript praise them and others in their circle, and Bent suggested possible humanistic contexts for other works, including those by the young Guillaume Du Fay.

> ✤ Anne Stone Andrew W. Mellon Fellow

DEL'ARME E

V That role did the masterpieces of the three "crowns" of Renaissance Ferrara — Ariosto's romance Orlando furioso, Tasso's epic Gerusalemme liberata, and Guarini's Pastor Fido - play in the culture and, more specifically, the cultural politics of Medicean Florence in the late sixteenth and seventeenth centuries? This was the question posed by I Tatti's conference, "L'Arme e gli amori: Ariosto, Tasso, and Guarini in Late Renaissance Florence," held in the Gilmore Limonaia of the Villa on June 27-29. The conference was held in conjunction with an exhibition at the Galleria Palatina in the Pitti Palace, and brought together scholars in history, literature, art history, theater history, and history of music. Their papers and conversations revealed the unexpectedly large and diverse place that the reception of these Ferrarese writers held in the construction of a Grand Ducal culture in Florence. The discussions of the conference returned frequently to the terms set forth by Massimiliano Rossi, one of its prime organizers, to consider questions about the relationship between art and power. Many speakers addressed the different cultural forms, institutions, and symbolism through which the Medici Grand Dukes, a newfound dynasty without noble lineage, created legitimacy for their reign over Tuscany and aspired to the absolutist style of the French and Hapsburg monarchs. Bizarre Etruscan genealogies; pre-

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tensions, through the order of Saint Stephen, to revive the Crusader tradition (hence the importance of Tasso's poem); displays of Counter-Reform piety, including a special cult of the True Cross — the Medici attempted to vest themselves with a time-honored and sacral sovereignty.

Marcello Fantoni, Franco Angiolini, and Roberto Bizzocchi explored the various symbolic languages — classical antiquarian, chivalric, courtly, and theological — through which the Medici asserted their nobility and rulership. (Bizzocchi observed, however, that Cosimo I at least could take pride in having made himself a Duke rather than having been born one!) Phillippe Morel noted that the sorceress figures of Ariosto and Tasso's poems became, in their Florentine versions, inspired prophetesses of Medici greatness; taking a different tack, Françoise Decroisettes, argued how in the late Medici entertainment, the Armida of Ferdinando Saracinelli (1637), Tasso's sorceress Armida possesses a theatrical fascination and power that is not contained when she is supposedly overcome by the orthodox values — sponsored by the Grand Ducal audience — of religion and marital love. Anna Maria Testaverde described the ear-

DYNASTY, COURT, AND CITY

Chair: Cristina Acidini (Soprintendente Opificio delle Pietre Dure)

Franco Angiolini (Università di Pisa), "Cultura e pratiche cavalleresche nella Firenze di Cristina di Lorena."

Jean Boutier (École des Hautes Études en Sciences Sociales), "La noblesse florentine au moment de la querelle du Tasse et de l'Arioste (1570-1600 environ)."

Suzanne B. Butters (VIT'88,'99, University of Manchester), "Land, Women and War: Identities Portrayed at Ferdinando de' Medici's Artimino."

Marcello Fantoni (VIT'99, Georgetown University at Villa Le Balze), "Il simbolismo del potere mediceo fra

Cinque e Seicento."

James Haar (VIT'66, University of North Carolina at Chapel Hill), "From 'Cantimbanco' to Court: the Musical Fortunes of Ariosto, Tasso and Guarini in Florentine Society."

Philippe Morel (VIT'92,'93,'99, Université de Paris I), "La figura della maga dall' *Orlando Furioso* all'arte fiorentina tra Cinque e Seicento."

Anna Maria Testaverde (Università di Firenze), "'Trattino i cavalier d'armi e d'amore': epica spettacolare ed etica dinastica alla corte medicea nel secolo XVII."

GENRE AND GENEALOGY

Chair: Walter E. Stephens (VIT'88, Johns Hopkins University)

Roberto Bizzocchi (VIT'90, Università di Pisa), "Genealogie incredibili e vivere civile tra Firenze e Ferrara."

Anthony Colantuono (University of Maryland), "Ariosto and Florentine Art c. 1532-1650."

Françoise Graziani (Université de Paris VIII), "Diversità della favola pastorale, dalla tragicommedia alla favola in musica."

Kelley Harness (University of Minnesota), "E qui lasciando i balli, feroci omai trattate armi, e cavalli: the 'balletto a

GLI AMORI



lier festival of 1586 in which the figure of Tasso, at that time still imprisoned in Ferrara, was represented on stage alongside his hero Rinaldo. Musical settings of the three poets' works were discussed by James Haar, Iain Fenlon, and Stefano La Via; in a penetrating analysis with musical illustrations, Kelley Harness demonstrated how in a *balletto a cavallo* at a Medici festival of 1628, the heroes of Ariosto and the insignia on their arms could be reshuffled to spell out new, contemporary political messages about the Thirty Years' War.

The literary debates over the works of Ariosto, Tasso, and Guarini in the late sixteenth century were addressed by Michel Plaisance and Françoise Graziani; Henk van Veen and David Quint discussed respectively how Gabriele Chiabrera and Francesco Bracciolini composed epic poems that sought to respond to these debates and to the requirements of dynastic encomium. Matteo Residori presented an elegant paper on Bracciolini's parody of Tasso in his mock-epic, Lo scherno degli dei, while Sergio Zatti offered a survey of the broad production of heroic poetry, its quality ranging from bad to execrable, written in the wake of the Gerusalemme liberata. Sounding a note that ran through the conference, Zatti noted the political and religious pressures that deformed literary culture in Counter-Reform Italy. The role of Ariosto's poem in the Florentine visual arts was described by Anthony

Colantuono, while four papers by Suzanne Butters, Elena Fumagalli, Ilaria Della Monica, and Riccardo Spinelli discussed the decoration of late Renaissance Medici and other villas. Butters explored the relationship between the gallery of female portraits and battle scenes — loves and arms — that were displayed at Artimino; Fumagalli and Spinelli examined 17th-century fresco cycles, some studied for the first time, illustrating scenes from the Furioso and Liberata.

While the heat of late June took its toll on the number of late afternoon participants, this excellently organized conference was well attended. Participants spoke across disciplinary boundaries to one another in the best tradition of the Harvard Center. Discussions following the papers were lively and informed as were scholarly conversations that continued at the lunch, coffee, and tea breaks generously provided by the I Tatti staff. The conference concluded on Saturday morning with a private visit to the exhibition at the Pitti, where participants and interested members of the audience were guided through its rooms by its curators, Rossi, Fumagalli, and Spinelli.

cavallo' in Florence."

Henk Van Veen (University of Groningen), "Gabriello Chiabrera, the Medicis and Florence."

Michel Plaisance (Université de Paris III), "I dibattiti intorno ai poemi dell'Ariosto e del Tasso nelle accademie fiorentine."

David Quint (VIT'79,'87, Yale University), "The Dynastic Plot in *La Croce Racquistata* of Francesco Bracciolini."

Matteo Residori (Scuola Normale Superiore di Pisa), "La prima ricezione fiorentina della *Gerusalemme Liberata* e la sperimentazione epica di Francesco Bracciolini."

WAR AND PEACE

Chair: Adriano Prosperi (VIT'81, Università di Pisa) Françoise Decroisettes (Université de Paris VIII), "L'Armida di Ferdinando Saracinelli (1637). La vittoria dello 'spettacolo totale'."

Ilaria Della Monica (Villa I Tatti), "Una 'fabula patetica e morata': *11 Pastor Fido* di Battista Guarini e Firenze."

Iain Fenlon (VIT'76, King's College, Cambridge), "Vanished Performances, or Aminta Delivered."

Elena Fumagalli (VIT'96, Università di Napoli), "Ovidio, Ariosto e Tasso in casa del cardinale Carlo de' Medici."

Stefano La Via (VIT'92, Università di Pavia), "Dal Tasso a Monteverdi: una lettura aristotelica del *Combattimento di* Tancredi e Clorinda."

Riccardo Spinelli (VIT'94, Università di Firenze), "La diffusione dei temi letterari moderni nella committenza e nel collezionismo di casa Medici."

Sergio Zatti (VIT'88, Università di Pisa), "Epigonismo tassiano nella Firenze granducale."

DRUGS AND THERAPIES

n May 18, 2001, I Tatti hosted a colloquium, "Drugs and Therapies in the Late Middle Ages and Early Renaissance: Theory and Practice." Organized by Giuseppe Palmero of the University of Nice-Sophia Antipolis, a current Fellow, and chaired by Katharine Park of Harvard University, Visiting Professor at I Tatti, the colloquium stressed traditions of therapeutic writing from outside the institutional environment of the university-a topic relatively understudied by historians of medieval and Renaissance medicine, who tend to emphasize formal academic medical traditions. Chiara Crisciani, of the University of Pavia, and Michela Pereira, of the University of Siena, both focused on learned Latin alchemical texts. Crisciani analyzed the epistemological ideas contained in these texts, arguing that they show a striking commitment to sense experience and manual operation as sources of knowledge, in contrast to academic medicine and natural philosophy, while Pereira traced the emergence in the same texts of a new

therapeutic substance, the elixir or quintessence, a universal remedy based on distillation and capable of both curing illness and prolonging life. The third speaker, Giuseppe Palmero, expanded the discussion still further, focusing on the therapeutic culture of literate laymen as contained in their private manuscript compilations of remedies and recipes.

As a group, the papers described a



Katy Park, Michela Pereira, and Chiara Crisciani.

multi-layered world of medical theory and practice, where traditional therapies were supplemented by magical, religious, and alchemical remedies whose principles of operation had little or nothing in common with treatment based on the four humors. They revealed the existence in the 14th and 15th centuries of a wide range of individuals and groups with a specialized knowledge of healing, from witches to pharmacists to physicians, each with its characteristic epistemologies, sources, and bodies of knowledge. As the speakers emphasized, these bodies of knowledge did not remain isolated from one another, but interacted in ways that brought alchemical ideas into contact with medical ones, for example, oral traditions of healing into contact with the work of the literate, and amateur compilers into contact with the whole spectrum of available therapeutic strategies, from folkloric to professional.

> ☞ Katharine Park Robert Lehman Visiting Professor

TASTI SPEZZATI

n May 24 the organist and harpsichord player Christopher Stembridge gave a lecture-recital at Villa I Tatti on the cembalo cromatico or chromatic harpsichord. This instrument, with 19 keys to the octave, was designed to make it possible to accompany singers and instruments in any key at any pitch without compromising the perfect major thirds of mean-tone tuning, since it contained separate keys for all sharps and flats. It was relatively common in Italy from the late 16th century until the 1640's, although no original instruments survive today. Like its more sophisticated relative the arcicembalo, with 31 divisions to the octave, the cembalo cromatico was used both to accompany singers in chromatic pieces (such as the madrigals of Carlo Gesualdo), and in a solo capacity, as is demonstrated by compositions published in Naples and Palermo in the early 17th century.

Christopher Stembridge outlined the history and development of the cembalo cromatico and its repertoire, illustrating his lecture with the performance of his own intabulations of vocal works by Luzzaschi and Gesualdo, as well as works composed for the instrument by Ascanio Mayone, Giovanni Maria Trabaci, and Gioanpietro del Buono. Stembridge's mastery of his instrument, which is a reconstruction, by Denzil Wraight, of an Italian chromatic harpsichord following contemporary documentation, was acclaimed by an appreciative audience, who enjoyed the clarity and wit of his presentation. A lively discussion covering topics ranging from the development of equal temperament to the chromatic harp owned by painter Domenichino concluded a musical event of exceptional interest.

Christopher Stembridge teaches organ and harpsichord in Brescia and holds annual international courses on historic keyboard instruments in Arezzo, Valvasone, and Cortona, as well as masterclasses in the USA, Canada, and Europe. Besides his distinguished career as keyboard player and lecturer, he has published scholarly articles on Italian keyboard instruments of the 16th and early 17th centuries and their repertoire, and has edited the keyboard works of Macque, Mayone, and Frescobaldi. From amongst his numerous recordings, the CD Consonanze stravagante: musica napoletana per organo, cembalo e cembalo cromatico was listed Premio internazionale del disco Antonio Vivaldi in 1997.

> ✤ Kathryn Bosi Music Librarian

BRUCE BOUCHER

On Wednesday, 25 October 2000, Professor Bruce Boucher (VIT'85, *University College, London*) presented a lecture entitled "Jacob Burckhardt and the 'Renaissance' North of the Alps." The lecture was derived from Professor Boucher's work on Burkhardt's unpublished lectures and presented important new insights in the development of the concept of Renaissance through Burkhardt's career.

Despite many alternative views of the Renaissance, Burkhardt's vision still has a great influence on general assumptions about European history, and especially art

history of the 15th and 16th centuries. While Burkhardt believed that the concept of the Renaissance was geographically bound to the Italian peninsula, one is tempted to ask about his opinion regarding the Renaissance outside Italy. In a guidebook written early in his career, Burkhardt remarked that "the so-called Renaissance in the north is nothing more than the gradual spreading of fantastic decorative elements, something innate to the Germanic peoples but which had lain fast bound by the strict forms of gothic

art." While he highly praised the Van Eycks in his writings from the same period, he did not fail to notice that their works were still tied to the Church and lacked secular elements which were widespread in contemporary Italian art. In later years, partly reacting against the Kulturkampf of the 1870s, Burkhardt would carefully list aspects of German 15th- and 16th-century art which were still not at the level of contemporary Italian art. His writings from that period tend to be increasingly critical of Dürer's work. Although Dürer had imagination in abundance, he never made great powerful statements; his sense of the beautiful "must not be compared with Leonardo, Michelangelo, and Raphael, nor even with the Venetians." It is interesting that what Burkhardt ultimately found wanting in Northern art of the 15th and 16th centuries - and his main criterion - was not painting or sculpture, but architecture.

The lecture generated lively debate among the Fellows about the role of historical concepts for categorizations in Art History. Problems of contemporary art historical methodology largely derive from the approach formulated by the great historians of the 19th century (or later reactions to it), and the study of views of 19th-century scholars always provides important insights into the way art historians understand their discipline today.

> Se Branko Mitrovic CRIA Fellow



Brice Fellow Robert Maniura and CRIA Fellow Branko Mitrovic.

Former Fellows Update

ALFREDO STUSSI (VIT'84), Professor of the History of the Italian Language at the Scuola Normale Superiore, Pisa, was awarded the 2000 Premio Internazionale Feltrinelli per la Filologia e la Linguistica by the Accademia Nazionale dei Lincei.

LUCA BOSCHETTO (VIT'00)

will be one of the 42 Fellows at the National Humanities Center, North Carolina, in 2001/2002. Continuing the research he began during his fellowship at I Tatti, Boschetto will be working on "Economy, Politics and Law in Renaissance Florence: The Court of the Mercanzia, 1394-1577."

IN MEMORIAM

I Tatti records with sorrow the following deaths:

F. GORDON MORRILL, who died on 26 October 2000, graduated from Harvard in 1932 and received his M.Arch in 1937. Gordon and his wife Elizabeth, who met and married while undergraduates at Harvard and Radcliffe, came to Florence before the Second World War. Here they met Bernard Berenson who encouraged Gordon to pursue a career as an architect and painter. In gratitude for their friendship with Mr. Berenson, they established the Gordon and Elizabeth Morrill Music Library at I Tatti in 1968, considered the finest collection on Italian Renaissance musicology in Italy. Gordon Morrill even designed the library itself. Later, Gordon became a founding member of the I Tatti Council. His faithful allegiance and lavish generosity to I Tatti have been of unequaled importance to everyone connected with the Harvard Center. He also served as president of American Schools Abroad Inc. He is survived by his wife, Elizabeth (Hunter) '34. They have been an intimate and beloved part of the I Tatti family for over five decades, and Gordon will be sorely missed.

LAUDE V. PALISCA (VIT '00) died 11 January 2001 at the age of 79 as a result of complications from a stroke. He was Henry L. and Lucy G. Moses Professor Emeritus of Music at Yale University and served from 1970-1972 as president of the American Musicological Society. His books Baroque Music, The Norton Anthology of Western Music, and his revision of Grout's History of Western Music guided several generations of students, and his definitive study Humanism in Italian Renaissance Musical Thought crowned a lifetime of scholarship on this topic. Palisca had been researching the Galilei family of musicians when he came to I Tatti as a Visiting Professor in 2000.

MAJOR CONTRIBUTORS

We are delighted once again to thank the many individuals and foundations who gave over \$1,500,000 to the Harvard Center at Villa I Tatti this past year. In addition, countless friends have given books, offprints, and other gifts in kind. It is impossible to list them all, but we thank each of you wholeheartedly.

The Friends of the Biblioteca Berenson generously gave some \$38,500 in 2000/2001. Almost \$340,000 was received in unrestricted gifts from members of the Association for Villa I Tatti who, since 1981, have been helping us to meet our operating budget. The Florence Gould Foundation and Deborah Loeb Brice have, in particular, been extraordinarily generous towards the library's needs. Over \$97,500 was received towards the Scholars Court; \$93,700 towards the fellowship program; and gifts totaling \$60,000 were given to establish two endowment funds to benefit the Fototeca. \$17,500 was given in memory of Ann Willetts Boyd, a great friend to the library who died this past year; and a generous but as yet unanounced sum was received before the end of June 2000 for the Walter Kaiser Fund for the Biblioteca Berenson. We particularly wish to thank the following:

Benefactors: \$25,000 or more

Mr. Victor Atkins Mr. & Mrs. Robert M. Bass Deborah Loeb Brice Foundation Frank A. Campini Foundation Judith L. Chiara Charitable Fund Friends of the Biblioteca Berenson Mrs. Paul E. Geier Florence Gould Foundation Inc. Helen Hotze Haas Foundation Mr Frederick S Koontz Samuel H. Kress Foundation Mr. Maurice Lazarus Arthur L. Loeb Foundation Inc. Mr. Melvin R. Seiden Mr. & Mrs. Stanley S. Shuman Mr. & Mrs. William F. Thompson Mr. & Mrs. Paul M. Weissman

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Mellon Fellow Peter Howard and Jane Drakard.

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COUNCIL NOTES

The Council sadly records the death of fellow, and founding, Council member F. GORDON MORRILL (see page 15). For well over fifty years his interest in I Tatti was of pivotal importance. With his wife Elizabeth, he founded the Morrill Music Library at Villa I Tatti in 1968. All who have benefited from his outstanding generosity will always remember him both through the library that bears his name and his warm friendship.

In June, VIRGILIA PANCOAST KLEIN accepted an invitation by Chairman DEBORAH LOEB BRICE to join the Council. Mrs. Klein, a graduate of Sarah Lawrence College, is a board member at IFAR, the International Foundation for Art Research, and lectures on the subject of art forgery at institutions such as the Metropolitan Museum of Art, the Museum of Fine Arts in Boston and the University of Wisconsin, to name but a few. She has contributed authentication articles for IFAR Reports and articles to Art and Auction. Her art forgery expertise has led to many radio and television interviews. She is a member of the Collection Committee at the Fogg Museum at Harvard University. Her husband, Walter C. Klein, is Chairman emeritus of the Bungee Corporation, a member of Harvard's Executive Committee on University Resources (COUR), and a long-time art collector and connoisseur.

Last October, the Council hosted a lecture and reception in New York City. Caroline Elam (VIT'82), Editor of the *Burlington Magazine*, spoke on "Lorenzo de' Medici's Florence: The



At Gennaro's cooking class: Franco Facchin, Roni Weinstein, Dorit Lerer, Susan Arcamone, Gennaro Napolitano, Graziella Macchetta, Patrizia Della Vecchia, and Anne Stone.

City as a Work of Art" to an audience of some 120 former Fellows and friends of the Harvard Center who continued to discuss the ceremonial routes through the city over the ensuing *aperitivi*.

The annual I Tatti Council meeting, chaired by DEBORAH LOEB BRICE, took place in April at the Harvard Faculty Club in Cambridge. Thirteen Council members were present to hear reports from Walter Kaiser, Alexa Mason, Barbara Flores, and James Hankins (VIT'89,'93). Hankins, who in addition to being Deputy Chairman of I Tatti's Academic Advisory Committee (the group of senior scholars who selects the Fellows each year) is General Editor of the I Tatti Renaissance Library (see page 22), spoke of the enthusiastic reception given the series. As proof of this enthusiasm, of the three volumes that have come out thus far, two of them, Boccaccio's Famous Women and Ficino's Platonic Theology, sold out in less than three months and are being

Anne H. Bass	THE VILLA I TATTI COUNCI	L Frank E. Richardson
Anne H. Bass Lewis Bernard Jean A. Bonna Susan Braddock Anne Coffin D. Ronald Daniel Richard Ekman Robert F. Erburu Gabriele Geier Mary Weitzel Gibbons William E. Hood, Jr. Virgilia Pancoast Klein Maurice Lazarus	(as of July 2001) DEBORAH LOEB BRICE, Chairman EDMUND P. PILLSBURY,* Founding Chairman MELVIN R. SEIDEN, Chairman Emeritus	FRANK E. FICHARDSON SUSAN MAINWARING ROBERTS SYDNEY R. SHUMAN CRAIG HUGH SMYTH DANIEL STEINER DONALD J. SUTHERLAND
	Troland S. Link Timothy Llewellyn Barnabas McHenry Benedetta Origo Joseph P. Pellegrino Marilyn Perry	WILLIAM F. THOMPSON Rosemary F. Weaver Edwin L. Weisl, Jr. Walter Kaiser, Director *Honorary

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reprinted by Harvard University Press.

In the afternoon, Council members reconvened at the Fogg Art Museum for a visit to the Renaissance Venice exhibition. Curator Stephan Wolohojian introduced the complex exchange of ideas represented in the 30 or so works of art by Venetian masters such as Titian, Vivarini, Bellini, Carpaccio, and Crivelli on display, which reflect a city where cultures from the East met those from across the Alps. Thanks to infrared reflectography, the underdrawing of a new acquisition, a sacra conversazione — the core of the exhibition - has been examined and shows the artist's pentimenti.

The day concluded at Houghton Library where James Hankins had organized an exhibition to illustrate the close relationship between Neo-Latin literature and the vernacular literature of the 14th to 17th centuries. Beautiful volumes and illustrations from "The Lost Continent: Neo-Latin Literature and the Rise of Modern European Literatures" provided a perfect backdrop for a reception hosted by I Tatti to celebrate the publication of the first three volumes of the I Tatti Renaissance Library. Many of I Tatti's friends from the New England and New York area gathered to celebrate this impressive undertaking.

Se Graziella Macchetta Development Associate

Newsbriefs

As I Tatti approaches it's 40th anniversary, it seemed an appropriate moment to take stock of the extraordinary body of work produced by the scholars who have passed through the gates on the via di Vincigliata. PETA GILLYAT, wife of Fellow Gauvin Bailey, compiled a bibliography of all books authored or edited by all the Villa I Tatti Appointees since 1961. Some 550 scholars have published approximately 2,800 books in addition to the scores of articles and essays which are not included in the bibliography. To access this list, please go to (http://www.vit.firenze.it/bibliography_of_books_index.htm).

This year Villa I Tatti administered a grant given by the Samuel H. Kress Foundation in favor of the Croatian Ministry of Culture's recently established laboratory for conservation and restoration of paper at the Villa Stay, Dubrovnik. The grant funded the acquisition of equipment for the laboratory and workshops held by English paper conservators Stephen and Pamela Allen which were attended by conservators from all over Croatia. The project was managed by I Tatti's Music Librarian KATHRYN BOSI, who has been collaborating with restoration projects in Croatia since 1992.

BARBARA FLORES was promoted to Assistant Director for Finance in April. Barbara joined the I Tatti staff in 1989 and has been managing the I Tatti budget for the last 11 years. She approaches her work with painstaking attention to detail, to the point that she is used as a gauge by several members of the Harvard budget office and ADAPT implementation staff. They know they can rely on her judgement for a sound and reasoned reaction to new budgetary implementations. I Tatti, too, can rely on Barbara who now oversees an operating budget of close to \$5,000,000 in addition to capital projects and the workmen involved in the various renovations on the property.

MARCO POMPILI, well known to many Fellows as the driver who took over the pulmino lunch run after Osvaldo Tangocci died, has recently been promoted to Administrative Assistant. Unhappily for the Fellows, he no longer drives the bus. Instead, he is responsible for implementing the stringent work, health, and safely regulations (Law 626) and assisting Allen Grieco.

The Library is grateful to PETER NELSON, who enthusiastically worked as an intern for several months this year. Peter had taken a year off from his undergraduate studies and has now transferred from Oberlin College to Harvard where he will continue his classics major.

We were sad to lose SIMONE SHENIRER, who left the Library's Reference Desk to return to her native New Zealand last September, PAOLO FORNI who stepped down from the tractor in January to work more directly in his field of interest as an enologist at a local vineyard, and GENNARO NAPOLITANO, who put down his kitchen knives and saucepans in June. We are delighted, however, to welcome PAOLO CRESCI and ANDREA LAINI to the farm staff and ROBERTO BRUNI to the kitchen staff.



Marco Pompili.

I Tatti witnessed two weddings, a birth and a baptism this year. Congratulations to Fellow RONI WEINSTEIN who married Dorit Lerer and to Fellow JILL BURKE who married David Rosenthal. Both weddings were held in the sumptuous Sala Rossa at Palazzo Vecchio. The whole I Tatti community was invited to help celebrate these two happy ocasions and we wish the couples every joy. And in May, Fellow ROBERT MANIURA and his wife Marion became parents for the second time when Catherine's brother, Theodore, was born. Theodore, already a resident of San Martino, was later baptized in the parish church.

We are happy to announce the following other births to members of the I Tatti community: Carina, to VIC-



Research Associates Peggy Haines and Lina Bolzoni.

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TOR (VIT'98) and Brita COELHO; Kevin, to I Tatti's handyman, GEN-NARO GIUSTINO and his wife Grazia; and Arthur to WIETSE (VIT'97) and Renée DE BOER, all of whom were born in March.

In November, FIORELLA SUPERBI, Agnes Mongan Curator of the Fototeca Berenson and Curator of the Berenson Collection, represented I Tatti at the 550th anniversary of the foundation of the Tempio Malatestiano in Rimini and its most recent restorations. The occasion, organized by the Fondazione Cassa di Risparmio di Rimini and the Diocese of Rimini in collaboration with the Comune and Provincia di Rimini, also celebrated the 50th anniversary of its rededication after its post-war restoration. In response to Bernard Berenson's suggestion, Samuel H. Kress and his foundation were largely responsible for covering the costs of that restoration.

Former Fellows Update

JOHN LAW (VIT'95) is about to enter his second term as editor of Renaissance Studies. Published by the Society for Renaissance Studies and the Oxford Univ. Press, Renaissance Studies is regarded by that press as one of its most successful humanities journals. As editor, Law remains very much aware that the contacts he made at I Tatti, both during his visiting professorship and since, have been of immense benefit to the journal. Members of the I Tatti community have given editorial support, are on the advisory board, have guest-edited special numbers, have contributed articles and reviews, have drawn his attention to likely contributors, and have tracked down elusive photographic materials and 'permissions.' The input has been extremely valuable, and the editorial board of Studies is eager that it should continue. In 2000, Law also published a collection of his essays, Venice and the Veneto in the Early Renaissance in the Variorum Collected Studies series.

Harvard Connections

With about 4,000 miles of the Atlantic Ocean and European landmass separating Cambridge, Mass., and Florence, Italy, it is sometimes difficult to remember that I Tatti is indeed one of the Harvard departments. Walter Kaiser has worked hard over the last decade or more to raise I Tatti's profile at the University. A permanent office was opened at Harvard in 1991 and later, as finances have got a little easier, several members of I Tatti's staff have begun to make regular trips to Cambridge to work closely with their colleagues there and consolidate relationships fostered through email and telephone. In addition, a growing number of people from the Harvard community have visited I Tatti over the years, including a number of Renaissance scholars who have spent time as Visiting Professors here and administrators who have helped forge closer ties in fields ranging from finances to library science, from development to human resources.

This past spring, Walter Kaiser was delighted to welcome the first of three prominent Harvard guests to visit during the year. Conrad Harper joined the seven-member Harvard Corporation in July 2000. He and his wife Marsha paid their first visit to I Tatti early the following March during which it became apparent that Harvard President Neil L. Rudenstine had accurately sketched Harper upon his appointment to the Corporation as "an outstanding lawyer and a devoted humanist with significant government, and international experience as well as deep interests in scholarly pursuits ranging well beyond the law." Both Harpers were regularly observed browsing the Library's holdings — and appearing to have a good time doing so.

Later on that month, it was the turn of Harvard's President-elect, Lawrence Summers, who was in Florence for just one day. He found time, however, to meet the Fellows and other members of the I Tatti community at lunch, after which he visited the library, collection, and grounds. This was one of his first visits to any Harvard department as his appointment to the university's presidency had only very recently been announced. Dr. Summers, who is an economist and former Secretary of the Treasury of the United States, appeared very interested in the research being pursued by the I Tatti Fellows and eager to learn more about the humanities in general and the Italian Renaissance in particular.

And in April, Provost Harvey Fineberg and his wife, Mary Wilson, a doctor specializing in tropical diseases, spent a week as I Tatti guests in the Villino. For the Finebergs, too, this was their first visit to the Harvard Center where the delights of the Biblioteca Berenson caught their imagination and the weekday lunch table, which they attended daily, gave them an excellent opportunity to meet the members of the I Tatti community and learn about the Center at first hand.



Lehman Visiting Professor Katy Park and Harvard President-elect Lawrence Summers.

LILA WALLACE-READER'S DIGEST SPECIAL GRANTS



Walter Stephens, Giuliano Di Bacco and Fellow Julia Hairston.

Villa I Tatti grants of up to \$8,000 per person, from a total of not more than \$40,000 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 \$16,000 per project, from a total of not more than \$40,000 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, a budget, and a short list of relevant publications, 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), in addition to giving the length and scope of the project the description should explain what financial difference a subvention will make. 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. Preference will be given to applicants who have not previously received such an award.

2000/2001 LILA WALLACE – Reader's Digest Publications Subsidies Recipients:

JAN CHLIBEC (VIT'88, '97) towards Italian Renaissance Sculpture in Czech State and Private Collections.

WIETSE DE BOER (VIT'99) towards The Conquest of the Soul, Confession, Discipline, and Public Order in Counter-Reformation Milan.

CLAUDIO GIUNTA (VIT'00) towards Versi a un destinatario. Saggio sulla poesia italiana del Medioevo.

PAVEL KALINA (VIT'00) towards

Giovanni Pisano, the Dominicans, and the Origin of the Crucifixi dolorosi and Color faciei: Court Aesthetics, Franciscan Theology, and Sculptor's Pride in the Tombstone of Margaret of Brabant by Giovanni Pisano.

JULIAN KLIEMANN (VIT'87-'01) towards Il bersaglio dell'arte: <u>La Caccia di</u> <u>Diana</u> di Domenichino nella Galleria Borghese.

ALESSANDRA MALQUORI (VIT '00) towards Alla riscoperta delle antichità cristiane. Per uno studio dell'iconografia della Tebaide nella Firenze del Quattrocento.

NAOMI MILLER (VIT'85) towards *Mapping the City in the Renaissance.*

MARINA MONTESANO (VIT'99) towards *La caduta degli idoli*.

2000/2001 LILA WALLACE – Reader's Digest Special Project Grants Recipients:

GIULIANO DI BACCO (VIT'97) towards his series of summer workshops entitled *La polifonia d'arte nella storia e nella cultura del tardo medioevo italiano.*

VICTOR COELHO (VIT'98) towards his recording and CD-ROM production of *The 1608 Florentine* 'Intermedi': Music for the Wedding of Cosimo II Medici and Maria Maddalena of Austria.

JANE SATKOWSKI, a former member of the I Tatti staff who is now a curatorial researcher at the Minneapolis Institute of Arts, recently published *Duccio di Buoninsegna: the Documents and Early Sources*, Athens, GA: Georgia Museum of Art, Univ. of Georgia, 2000. The volume deals with the history and historiography of the founding father of early Sienese painting and is edited and introduced by HAYDEN MAGINNIS (VIT'73,'74).



GARDENS AND GROUNDS -



very year when the time comes to Ewrite a note for the newsletter the first impulse is to brag about the many things accomplished during the year even though it is undeniably rather dry fare for the reader. Then more interesting details come to mind that are not necessarily very important but rather constitute some of the more amusing or intricate problems that have to be dealt with.

Gardens are mostly about flora but sometimes the fauna obtrudes in a variety of unexpected ways. The most obvious examples are, of course, those related to the various insects and other pests that need to be kept at bay. Luckily the garden was not attacked by the locusts that appeared in Italy in large numbers in the spring, nor are the dreaded otiorhynchus laying eggs in the leaves of the boxwood of the giardino all'italiana any longer, which onslaught would have changed the face of the garden for evermore. We have even grown used to dealing with the Metcalfa, which has invaded northern and central Italy and covers plants with its unpleasant stickiness.

What is undoubtedly more interesting to hear about, however, is the fourfooted fauna that has kept us alert this year, and that has been unusually large in size and variety if not in numbers.

Deer have taken to roaming in the English meadow area, especially in the early morning hours, making it look more like the park of a stately English home. I am glad to report that they have not been attracted by the strict geometri-



Former farmer Olivo Papi helping out with the vendemmia



Head Gardener, Margrit Freivogel

cal pattern of the Italian garden, where one might tremble should they start to graze on the slow-growing boxwood. On the whole they have as yet done no damage and therefore the gardeners and the deer have been alternating in the garden, living together peacefully.

A little more disquieting is the presence of wild boar, which seem to percolate down towards the garden from the higher reaches of Via di Vincigliata and the wooded areas towards the Mugello. Apparently boar are even more shy than deer since they have only been spotted once in the garden (a mother with five piglets). Yet in rainy periods their tracks can be distinctly seen in the muddy areas and once in a great while they feed on a flower or two in the cutting garden. On the whole, however, the boar have been very respectful of the plants and can hardly be termed a problem, so they too have been tolerated.

For some years, however, there have been other guests whose chief offense has been digging holes in the carefully tended and manicured lawns. The drier the weather, the more ruts appear, turning the work of the gardeners into a lunar landscape that has to be repaired every morning before the Villa awakes at 9 o'clock. Clearly the well-watered lawns are much easier to dig than the parched fields around us. Finally we decided to reinforce all the fences around the garden and block the holes that had been dug below them. Once all of this was done it soon became obvious that blame for the damage could not be attributed to the deer or to the boar and that there had to be other visitors. After some extracurricular studies, outside expertise, and exploratory trips around the garden (where subterranean water tunnels dating from the 19th century were discovered), it was agreed that the most likely candidates are badgers and porcupine, both of which have been seen on various occasions.

To make a long story short, it turned out that both badgers and porcupine are protected in the wild and permission had to be obtained from a special branch of the police force in order to capture the undesired guests. Clever, numbered traps, supplied by the polizia provinciale (ex polizia venatoria), were set in good locations at what appeared to be the front and back doors of a large system of underground apartments. At this point, however, a second battle front opened: an internal one. Petitions starting flying about my ears from outraged staff concerned about the animals' fate. The VIT Animal Rights activists were finally calmed down when they found out that the captured animals would be relocated by the police to the Park of Villa Demidoff, hardly a step down in life.

In a month and a half we have caught six large porcupines and no badgers. The holes in the lawn continue to be made and the battle of wits goes on.

😵 Allen J. Grieco Lila Acheson Wallace Assistant to the Director for Scholarly Programs and for Gardens and Grounds



Paolo Gasparri and Leonardi Rossi of the garden and farm staff

Publications

with support from The Lila Wallace—Reader's Digest Endowment Fund, 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, and the Myron and Sheila Gilmore Publication Fund.

While I Tatti is justifiably proud of all its publications, we have never before been able to bask in the glory of reprints of our scholarly publications. I Tatti's first book was published in 1972, since when eight volumes of our biennial journal, I Tatti Studies: Essays in the Renaissance, 16 monographs or volumes of conference papers, and three volumes in our new series, the I Tatti Renaissance Library, have been published. In addition, I Tatti has been closely associated with the publication of a further five volumes. This last year a new edition of one of our own first volumes (Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey, 2nd ed. Fiesole: Cadmo, 2000) was published and the extraordinary success of the first three volumes in the I Tatti Renaissance Library (ITRL) series, has, as Walter Kaiser boasts in his Letter from Florence

ITATTI RENAISSANCE LIBRARY: Cambridge: Harvard Univ. Press.

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ITRL 1. Giovanni Boccaccio. *Famous Women*, trans. & ed. by Virginia Brown. 2001.

ITRL 2. Marsilio Ficino. *Platonic Theology*, vol. 1, trans. by Michael Allen & ed. by James Hankins. 2001.

ITRL 3. Leonardo Bruni. *History of the Florentine People*, vol. 1, trans. & ed. by James Hankins. 2001.

on page 3, led to their being reprinted already. We are particularly proud of this success and delighted that glowing reviews of the series have appeared in the New York Times, La Repubblica, The Harvard Gazette, and the Harvard Magazine.

Some twenty more volumes of important Renaissance texts composed in Latin or Greek between the 14th and 17th centuries with parallel English translations on the facing page are currently in preparation for the ITRL series. More are on the way. Amongst the next volumes are Francesco Petrarch's Secret, edited by Nicholas Mann: Cristoforo Landino's Camaldulensian Disputations, edited by Jill Kraye, Raphael Lippi Brandolini's Republics and Kingdoms Compared, edited by Shayne Mitchell, and Humanist Educational Treatises edited by Craig Kallendorf. At \$29.95 per volume, the price is modest and they will be found in bookshops everywhere.

Forthcoming titles in the I Tatti series include the Acts of three international conferences: "Santa Maria del Fiore: The Cathedral and its Sculpture," held at I Tatti in June 1997 (being edited by MARGARET HAINES [VIT'76,'88-'01]); "The Italian Renaissance in the 20th Century," held at I Tatti in June 1999 (being edited by ALLEN GRIECO [VIT'91,'98-'01]) and FIORELLA GIOFFREDI SUBERBI); and "L'Arme e gli amori: Ariosto, Tasso, Guarini in Late Renaissance Florence," held at I Tatti this past June. In addition, the ninth volume of I Tatti Studies: Essays in Renaissance is due to be published in 2002. Among others, it will contain essays by LORENZ BÖNINGER (VIT'95), ALISON BROWN (VIT'86,'91, '98), and Alessandra Malquori (VIT'00).

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.

Former Fellows Update 続

IAIN FENLON (VIT'76), Reader in Historical Musicology, University of Cambridge, who was a Visiting Professor at the Ecole Normale Supérieure in Paris in 1998/1999, will be taking up a similar post this fall at the Scuola di Paleografia Musicale in Cremona. His *Giaches de Wert: Letters and Documents*, Klincksieck, 1999, combines a newly-discovered trove of autograph letters from the town archive of Novellara with those previously known by this important composer, prefaced by a discursive essay. This rare collection illustrates not only de Wert's musical talents, but the person behind the scores. Fenlon, who is currently writing a book about music, ceremony, and identity in Renaissance Venice, has recently received a three-year grant from the Leverhume Trust for a research project looking into the transmission of music between Italy, Flanders, and Spain. A book of essays on the social history of the Italian Renaissance will be published soon by Oxford Univ. Press.

Published in the Villa I Tatti series:

- 1. Studies on Machiavelli, edited by Myron P. Gilmore. Florence: Casa Editrice Sansoni, 1972.
- 2. Essays Presented to Myron P. Gilmore, edited by Sergio Bertelli and Gloria Ramakus. Florence: La Nuova Italia Editrice, 1978, 2 vols.
- 3. Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey. Glückstadt: J.J. Augustin Verlag, 1977.
- 4. *Masaccio: The Documents*, by James Beck, with the collaboration of Gino Corti. Locust Valley, NY: J.J. Augustin Publisher, 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. Florence: La Nuova Italia Editrice, 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. Locust Valley, NY: J.J. Augustin Publisher, 1982.
- 7. Renaissance Studies in Honor of Craig Hugh Smyth, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook. Florence: Giunti Barbera, 1985, 2 vols.
- 8. *The Parte Guelfa, Brunelleschi and Donatello*, by Diane Finiello Zervas. Locust Valley, NY: J.J. Augustin Publisher, 1988.
- 9. Tecnica e stile: esempi di pittura murale del Rinascimento italiano, a cura di E. Borsook e F. Superbi Gioffredi. Milano: Silvana Editoriale, 1986, 2 vol.
- 10. Pirro Ligorio Artist and Antiquarian, edited by Robert W. Gaston. Milan: Silvana Editoriale, 1988.
- 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. Florence: La Nuova Italia Editrice, 1989, 2 vols.
- 12. On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy, edited by Walter Kaiser and Michael Mallon. Florence: Leo S. Olschki, 1993.
- Opera. Carattere e ruolo delle fabbriche cittadine fino all'inizio dell'età moderna. Atti della Tavola Rotonda, Villa I Tatti, Firenze, 3 aprile 1991, a cura di M. Haines e L. Riccetti. Firenze: Leo S. Olschki, 1996.
- 14. The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters. Florence: Leo S. Olschki, 1995.
- 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 Gioffredi Superbi. Florence: Leo S. Olschki, 1998.
- 16. Annibale Carracci and the Beginnings of Baroque Style, by Charles Dempsey, 2nd ed. Fiesole: Cadmo, 2000.
- 17. Medieval Mosaics: Light, Color, Materials, edited by Eve Borsook, F. Gioffredi Superbi and G. Pagliarulo. Cinisello Balsamo: Silvana Editoriale, 2000.

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. New York: Hudson Hills Press, 1991.
- Verrocchio and Late Quattrocento Sculpture. Acts of two Conferences, 1988-89, edited by Steve Bule, Alan Darr, Fiorella Superbi Gioffredi. Florence: Licosa-Le Lettere, 1992.
- The Letters Between Bernard Berenson and Charles Henry Coster, edited by Giles Constable in collaboration with Elizabeth H. Beatson and Luca Dainelli. Florence: Leo S. Olschki, 1993.
- Italian Altarpieces 1250-1550. Function and Design, edited by Eve Borsook and Fiorella Superbi Gioffredi. Oxford: Clarendon Press, 1994.
- A Legacy of Excellence: The Story of Villa I Tatti, by William Weaver, with photographs by David Finn and David Morowitz. New York: Harry N. Abrams, 1997.

I TATTI STUDIES: ESSAYS IN THE RENAISSANCE,

Vol. 1. Florence: Villa I Tatti, 1985.

Vols. 2-8. Florence: Leo S. Olschki, 1987, 1989, 1992, 1994, 1995, 1998, 1999.

A complete listing of the essays in each volume can be found on I Tatti's web site at:

http://www.vit.firenze.it.

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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, Visiting Professor, or Research Associate.

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KURT BARSTOW, Ahmanson Fellow, J. Paul Getty Museum, Art History. "Art in the Age of Mantegna."

ANDREW C. BLUME, Rush H. Kress Fellow, Harvard University, Art History. "Sixtus IV and his Palace chapel: the Sistine Chapel in the 15th Century."

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ANDREW DELL'ANTONIO, Andrew W. Mellon Fellow, The University of Texas at Austin, Musicology. "Changing Models of Listening Practice in Italy, 1580-1630."

BRUCE L. EDELSTEIN, Jean-François Malle Fellow, New York University in Florence, "Eleonora di Toledo and the Early History of the Boboli Gardens."

PETER FARBAKY (2nd sem), Andrew W. Mellon Research Fellow, Eötvös Lorànd University, Art History. "Florentine Connections of Early Renaissance Art in Hungary." KATHERINE J. GILL, *Francesco De Dombrowski Fellow*, Boston College, History. "The Expansion of Women's Monasticism in late Medieval Italy."

CAROLYN JAMES, *Deborah Loeb Brice Fellow*, Monash University, History. "Politics and Marital Strategies in the Correspondence of Isabella d'Este."

A. LAWRENCE JENKENS, *CRIA Fellow*, University of New Orleans, Art History. "Florentine Artists in Naples and the Formation of a Neapolitan Court Style, 1450-1500.

PETER LAUTNER (2nd sem), Andrew W. Mellon Research Fellow, Hungarian Academy of Sciences, History. "The Influence of Simplicius and Philoponus on Zabarella's Commentary on Aristotle's De Anima."

ROBERTO LEPORATTI, *Lila Wallace - Reader's Digest Fellow*, Independent Scholar, Literature. "Ricerche sulla figura e l'opera di Girolamo Benivieni (1452-1542)."

CHRISTIAN R. MOEVS, Andrew W. Mellon Fellow, Notre Dame University, Literature. "Landino's Dante: The Spiritual-Philosophical Interpretation of the Comedy in the Renaissance."

CAROLINE P. MURPHY, *Melville J. Kahn Fellow*, University of California, Riverside, Art History. "Artistic Patronage of Felice della Rovere Orsini, daughter of Julius II."

JONATHAN NELSON, *Robert Lehman Fellow*, Syracuse University in Florence, Art History. "The Definition, Analysis, and Reception of Michelangelo's Female Nudes."

DEANNA M. SHEMEK, *Hanna Kiel Fellow*, University of California, Santa Cruz, Literature. "In

Continuous Expectation: Isabella d'Este's Epistolary Dominion."

Guest Scholar

GÉRALDINE ALBERS, Florence Gould Visiting Scholar, Art History. "Histoir de la dépose des peintures murales en Italie. Mémoire des lieux, voyage des oeuvres."

Visiting Professors

ARTHUR FIELD, University of Indiana, History. "Francesco Filelfo's School of Anti-Medici Rhetoric in Florence, 1429-1434."

CATHERINE GOGUEL (1st sem), Robert Lehman Visiting Professor, Musée du Louvre, Art History. "Tuscan Drawings in the Louvre Collections, from Renaissance to Baroque." "Gender Iconography: The Woman Spinning with the Distaff."

PAUL HILLS (2nd sem), Robert Lehman Visiting Professor, University College London, Art History. "Curtain and Veil in Renaissance Art."

JANEZ HÖFLER (2nd sem), University of Ljubljana, Art History. "History of the Montefeltro Palace in Urbino (1376-1508)."

CHRISTIANE KLAPISCH-ZUBER, Ecole des Hautes Etudes en Sciences Sociales, History. "The Florentine "Magnates" at the End of the 14th Century."

OLGA PUYMANOVA (1st sem), National Gallery in Prague, Art History. "Italian Gothic and Renaissance Paintings in the Czech Republic."

The Research Associates are the same as for 2000/2001.