



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

E-mail: info@itatti.it / Web: <http://www.itatti.it>

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Telephone: +39-055-603-251 / Fax: +39-055-603-383

Our first year has passed in the blink of an eye. On 2 September 2002, Françoise and I rounded the last mad curve of the Via di Vincigliata to our new home, and to life amidst a community of Fellows who were even newer to I Tatti than we were. Six mother tongues (Bulgarian and Czech in addition to the mainstream four) quickly boiled down to two dominant *Sprachgebiete* at the lunch table, and with goodwill on everyone's part and the help of bilingual bridge personalities a community gradually took shape. Short trips helped give us a sense of camaraderie, first to the Scuola Normale in Pisa with Gian Mario Cao, himself an *ex-normalista*, who guided us into the stacks to see the great Momigliano bequest of 30,000 books. Jonathan Nelson (VIT'02) took us around the exhibition *Venere e Amore* in the Accademia, while Tom Henry and Bette Talvacchia illuminated the Raphaels in the Uffizi and the Pitti during the luxury of a Monday closing. Peggy Haines took us to see the sacristy of the Duomo and then the archive, where archivist Lorenzo Fabri (VIT'98) pulled out some of the more splendid choir books and Marica Tacconi gave an illuminating commentary on what has been, so far, her life's work. In May the whole community went on a two-day trip to southern Tuscany. Landscape historian Hervé Brunon explained for us the development of the *crete senesi* and Tom Henry commented on the Signorelli frescoes at Monte Oliveto Maggiore, the abbey where the impressionable young Berenson was converted to Catholicism in 1890 ("converted to Italy" was how Mary Berenson later put it). The next day in Siena, Mauro Mussolin secured access to the Osservanti churches of Francesco di Giorgio and Peruzzi as well as the hidden recesses of the Hospital of S. Maria della Scala.

Letter from Florence



The staff traveled too, most memorably to Rome in February, where we combined a visit to Council member Gabriele Geier with meetings with colleagues in the *fotoche* of the British School and the Bibliotheca Hertziana. In between, we managed some sightseeing, including the *scavi* under St. Peter's and the amazing installation of classical sculpture from the Capitoline Museum on display amidst the electrical generators in the Centrale Montemartini. We also found time for a good anti-Caravaggio visit to S. Luigi dei Francesi, a wonderful church now being waggled by one (admittedly breathtaking) chapel.

There were difficult as well as happy times. On Tuesday, December 17th, there was an unusually lively lunch, with Msgr. Timothy Verdon (VIT'87) and Salvatore Camporeale trying to outdo one another with pungent Florentine wit. But late that night came the dreadful call with the news of the massive stroke in front of the convent door of S. Maria Novella, and the loss of our gentle Socrates at age 75, young for him. In Florence, as in much of Europe, it was a winter of discontent over America's policy on Iraq, with *pace* flags flying from

windows and balconies everywhere. The invasion came on March 20th, and not a few of the Fellows had to reconcile their disapproval of American military hegemony with a respect, I think real and growing, for American educational institutions, especially the one they were in. Good will on the part of everyone got us through a difficult time.

In the end the Fellows were here to work, and work they did, culminating in most of them giving shop talks in the Big Library. We experimented with the outside lecture format, compressing the time for refreshments but expanding that allotted to questions. The Fellows took to the new arrangements with gusto; often the material that came out in discussion was as interesting as that presented in the lecture itself. When, in the spring, I announced the opportunity of forming I Tatti sessions at next year's meeting of the Renaissance Society of America, the response was overwhelming, with many current and some past Fellows getting together to discuss the common quests that united them across the boundaries of field.

In January and March I went back to America with Françoise and with Alexa Mason for lightning visits to Washington, Baltimore, New York, and especially Cambridge. We met new friends and old and got to know many members of the I Tatti Council better in the course of several lunches and a wonderful visit to the Leonardo drawings exhibition at the Metropolitan Museum, guided by the curator, Carmen Bambach (VIT'97). It was especially satisfying to form a personal relationship with another of Harvard's off-campus research centers, Dumbarton Oaks; director Ned Keenan and Judy Keenan visited I Tatti in the autumn and we reciprocated in January. In fields and mission the two institutes seem close cousins. The time in

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VILLA I TATTI COMMUNITY 2002-2003

Fellows

HERVÉ BRUNON, *Florence J. Gould Fellow*, Centre National de la Recherche Scientifique, Paris, Art History. "The Landscape of the Medici. Mastery of Territory and its Cultural Representation in 16th-Century Tuscany."

GIAN MARIO CAO, *Melville J. Kahn Fellow*, Herzog August Bibliothek, Wolfenbüttel, History. "Critical Edition of Gianfrancesco Pico's *Examen Vanitatis*."

ANTHONY COLANTUONO, *Robert Lehman Fellow*, University of Maryland, Art History. "A study of humanist advisors as a mechanism of cultural control."

ALESSANDRO DANELONI, *Jean-François Malle Fellow*, Università di Messina, Literature. "L'umanista Bartolomeo Fonzio nella cultura Fiorentina laurenziana e postlaurenziana."

AMEDEO DE VINCENTIIS, *Andrew W. Mellon Fellow*, Università di Tuscia, Viterbo, History. "La rappresentazione attraverso la scrittura (documenti) della signoria del duca d'Atene in Firenze (1343) e, in seguito, la costruzione della memoria della signoria da parte dei fiorentini."

TOM HENRY, *Ahmanson Fellow*, Oxford Brookes University, Art History. "The Artistic Patronage of Florentine Captains in Tuscan Subject-Towns c.1415-1532."

KATHERINE JANSEN, *Hanna Kiel Fellow*, Catholic University of America, History. "A Study of Peacemaking in Late Medieval and Early Renaissance Italy."

STEFANO JOSSA, *Hanna Kiel Fellow*, Università di Napoli, Literature. "Ludovico Castelvetro: Between Humanism and Heresy."

MAURO MUSSOLIN, *Rush H. Kress Fellow*, Art History. "San Bernardino all'Osservanza. Ritual, Architecture and Art in 15th-Century Siena."

ELENA PIERAZZO, *Hanna Kiel Fellow*, Literature. "A Study of the Autograph Manuscript of Anton Francesco Doni."

YOLANDA PLUMLEY, *Committee to Rescue Italian Art Fellow*, University College Cork, Musicology. "The Transmission and Reception of French Lyrics and Songs in Italy (c. 1375-c. 1425)."

IVAYLA POPOVA (2nd sem), *Andrew W. Mellon Research Fellow*, Sofia University, History. "The Italian Humanistic View of Byzantium and the Balkans in the 15th Century."

CAROL EVERHART QUILLEN, *Francesco De Dombrowski Fellow*, Rice University, History. "Writing the Human in Early Modern Italy."

JUTTA SPERLING, *Francesco De Dombrowski Fellow*, Hampshire College, History. "Family Politics before the Invention of Sexuality. A Comparative History of Marriage and the Dowry System in Italy and Portugal in the Middle Ages and the Early Modern Period."

JAN STEJSKAL, *Deborah Loeb Brice Fellow*, Charles University, Prague, History. "Czech Exile Activities in Italy (c.1400-1450)."

MARICA TACCONI, *Lila Wallace Reader's Digest Fellow*, Pennsylvania State University, Musicology. "The Service-Books of the Florentine Cathedral: Civic Identity and Ritual."

KAREL THEIN (2nd sem), *Andrew W. Mellon Research Fellow*, Charles University, Prague, Art History. "Exegesis of Ambrogio Lorenzetti's *Buon Governo* frescoes considered together with his *Allegory of Redemption*."

Visiting Professors

BETTE TALVACCHIA, *University of Connecticut*, Robert Lehman Visiting Professor, Art History. "Monograph on the Art of Raphael."

NICHOLAS A. ECKSTEIN (2nd sem), *University of Sydney*, Robert Lehman Visiting Professor, History. "Completion of Book Manuscript on Brancacci Chapel."



Malle Fellow Alessandro Daneloni.

Research Associates

FABIO BISOGNI, Università di Siena, Art History. "Iconografia dei santi nell'Italia del Nord fino alla fine del Quattrocento."

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

EVE BORSOOK, Villa I Tatti, Art History. "Medieval Mosaic Technology."

SALVATORE I. CAMPOREALE, The Johns Hopkins University, History. "Uno studio sul *De libero arbitrio* di Lorenzo Valla."

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

LAURA CORTI, Università IUAV di Venezia, Art History. "Le Maquette dei Pittori: 3D models for painters."

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 Cinquecento."

ARNALDO MORELLI, Conservatorio Statale di Musica 'Ottorino Respighi,' Latina, and Università della Calabria, Arcavacata, Cosenza, Musicology. "Tradizione scritta e non scritta nella musica per strumenti da tasto nell'età moderna," e "Ritratti di musicisti nel Cinquecento in Italia: modelli, significati, autenticità."

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."



Fellows and speakers visiting the Brancacci Chapel.

Cambridge offered an opportunity to get to know some of the new faces at what the Italian authorities persist in calling our *casa madre*, Harvard. For forty years this has been the fundamental relationship in the history of the Center, but it has to be re-forged in each new generation. Especially pleasant were the meetings with the new provost, Steven Hyman, and the new Dean of Arts and Sciences, Bill Kirby.

Walter Kaiser left I Tatti in superb condition in every way. His one piece of unfinished business was the conversion of the 1950s garage in the parking area into the *Deborah Loeb Brice Loggiato*, a building meant to house fifteen studies and a lecture hall; a complicated series of moves would then, in the end, give the library a few decades of breathing space. Nothing could be lovelier than the elegant design of Charles Brickbauer, but nevertheless the *commissione urbanistica* of Fiesole held up permission year after year. A crucial step forward came in July, when the town council approved a new *piano di ricupero*, or mini-zoning plan, for I Tatti. This is not the end of the permission process, but at least the highest hurdle has been cleared, with a unanimous vote at that.

The pleasures of this first year have been many and intense. Living in the Villa, even though I often compare it to living in the Gardner Museum, has been one of them, especially when I show it to visitors who love the paintings and respond instinctively to the very special aura of the place. New York did not prepare us for the pleasures of living on an agricultural calendar, with its celebrations for the new wine and the new oil, and then the arrival of the wild flowers at the end of winter and the tulips in April. It was lovely working with such a dedicated and giving staff. Many Fellows became friends, and I took constant pleasure in the warmth and depth and range of interest of the two visiting professors, Bette Talvacchia and Nick Eckstein. And I admit to wiping away a tear or two of joy during the concerts in Kathryn Bosi's series, *Early Music at I Tatti*, which will resume in October, as another year begins in Arcadia.

✿ Joseph Connors
Director

Harvard Connections

Following in the footsteps of his predecessors, Joe Connors has continued to forge closer ties between Harvard University and its farthest outpost. While the Internet makes it easier to communicate with members of the Harvard administration, there's nothing like personal contact to improve relations. Ned Keenan, Director of Dumbarton Oaks, spent a few days at I Tatti with his wife Judy in November. Joe and Françoise returned the visit to Washington in frozen January. Dean of the Faculty of Arts and Sciences, Bill Kirby, and his wife Yvette visited I Tatti in March on an official fact finding mission, and returned in the summer with their family for a Tuscan holiday. Frequent visitors to I Tatti over the years, Bill Boardman, Associate Vice President for Capital Giving, and his wife Alice returned to I Tatti once more in June. Franco Fido, Professor of Romance Languages and Literatures at Harvard University and member of the I Tatti Advisory Committee, visited briefly that same month and enjoyed meeting many of the Fellows he and his fellow committee members had appointed. And Sean Buffington, Assistant Provost for Interfaculty Programs, was here in July.

In addition to various members of the I Tatti staff visiting Cambridge in the course of their work during the year, Michael Rocke, the Nicky Mariano Librarian, lectured at Harvard's Lamont Library in April. His talk, entitled "A Library With a View: The Biblioteca Berenson at the Harvard



Ivayla Popova and Neida Ferace.



Director Joseph Connors with Adriano Prosperi (VIT'81) who lectured at I Tatti in March.

University Center for Italian Renaissance Studies," was intended for the Harvard library community and was attended by a good crowd of over 100 people. The lecture outlined the history of the I Tatti library and illustrated the strengths and highlights of its collections, explained current projects and future plans, and discussed ways in which the Berenson Library can be further integrated into the Harvard University Library system.

✿ Former Fellows Update ✿

PAL ACS (VIT'94, *Hungarian Institute for Literary Studies*), JAN CHLIBEC (VIT'88,'97, *Czech Academy of Sciences*), MARCIN FABIANSKI (VIT'95, *Jagiellonian University in Krakow*), PAVEL KALINA (VIT'00, *Czech Technical University in Prague*), JERZY MIZIOLEK (VIT'95, *Warsaw University*), and PIOTR URBANSKI (VIT'99, *Szczecin University*) were among the 30 former Mellon Research Fellows present at the *Renaissance and Resuscitations* conference, held in Szeged, Hungary in July 2003. Funded by the Council of the American Overseas Research Centers, the coordinator of the Fellowships, the event presented some of the scholarship being produced in East-Central Europe now. Senior Research Associate Allen Grieco represented I Tatti at the meeting. Other host institutes present were the Herzog August Bibliothek and the Warburg Institute.

■ THE BIBLIOTECA BERENSON ■

e-mail: library@itatti.it

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Gifts of books and offprints have always helped to enrich the collections of the Biblioteca Berenson, and the Library would be poorer indeed without such continuing acts of generosity. In recent years between three and four hundred volumes and scores of offprints have come in annually as donations, whether from I Tatti appointees, readers, or other scholars, museums, libraries, research centers, or publishing houses. This past year, in addition to the usual steady stream of single items, the Library has received a number of larger and/or especially noteworthy donations of books. Shirley Hibbard gave several dozen books from the library of her late husband, art historian Howard Hibbard (1928-1984), most of them in the field of the history of Italian art and architecture. Hubert and Aldegonde Brenninkmeijer made a precious donation of 100 volumes, the majority consisting of 19th- and early 20th-century publications on sculpture and the minor arts, together with fine catalogues, some quite rare, of private and museum collections. Many of the volumes deal with the fine arts of northern Europe in the Middle Ages and Renaissance, and thus help to fill out these sections in which the Library does not actively acquire, while others add to our extensive holdings on Italian art. The Library has also received 157 volumes (82 titles) from the late Mason Hammond (see page 22), who was twice Acting Director of I Tatti in the 1970s. Left to Harvard, but found mostly to be duplicates of holdings at the Widener and Houghton Libraries, his books came to us through the good graces of Roger Stoddard, Curator of Rare Books at Houghton. Professor



Lenka Reichova and Jan Stejskal.

Hammond's books are, for the most part, editions of the Latin classics from the 16th to the 20th centuries, including some beautiful and finely printed exemplars. His bequest will add breadth and luster to the Library's section of classical studies, and will be an appropriate memento of a former director who is recalled fondly by many members of the I Tatti community.

Another special gift that deserves mention is the new facsimile of a mid-14th-century manuscript, held by the Aya Sofya Library in Istanbul, of the treatise entitled (in English) *Compendium on the Theory and Practice of the Mechanical Arts*, written around the year 1200 by the engineer Ismāil ibn ar-Razzāz al-Jazarī for the ruler of the Artuqid kingdom in northern Iraq. The elegant facsimile, published in 2002 by the Institute for the History of Arabic-Islamic Science at the Johann Wolfgang Goethe University in Frankfurt am Main, is the gift of its editor, Fuat Sezgin. Sezgin describes al-Jazarī's book as "the most beautiful and most comprehensive work that has survived from the field of Arab-Islamic technological literature," and the Aya Sofya manuscript as "without doubt, the most beautiful" of the fifteen extant copies. But what does I Tatti have to do with this book, however fascinating it may be? From this manuscript, in fact, come the two magnificent illuminated leaves of "automata" which Bernard Berenson purchased in Paris in 1910 and 1912 and which have long adorned the display shelf of the Big Library. Together with the text and its surviving intact illustrations, the facsimile reproduces the thirteen illustrative leaves whose whereabouts are known out of the twenty-six or -seven that were removed from the manuscript and found their way, for a significant price, into private or public collections in America and Europe.

Our thanks go to all who have so kindly remembered and helped to strengthen the Berenson Library in this way during the past year.

The Library continued its sustained pace of acquisition and processing, adding nearly 3,600 volumes, between books and periodicals, in addition to



hundreds of items in non-print media such as microforms, CD-ROMS, and CD sound recordings. We also began our first subscription to an online resource, the *International Medieval Bibliography*, or *IMB online*, published by Brepols. This is a major reference work for the European Middle Ages and Renaissance (450-1500), which provides a regularly updated index of articles in journals and collected volumes. The *IMB online* may be accessed only from the I Tatti local area network. Many other online journals, databases, and bibliographic resources are available to I Tatti appointees as well as to other Berenson Library readers through Harvard University Library's HOLLIS Catalog.

Our most substantial purchase this year was *Italian Books Before 1601*, a large corpus of 3,160 books printed in Italy in the 15th and 16th centuries, contained on 681 reels of microfilm. The series includes a very wide range of authors and texts, focusing for the most part on literary, philosophical, humanist, religious, medical, and legal works, including classical and medieval texts in early printed editions or commentaries. With these subject concentrations, the new microfilm series provides a rich complement to our other important collections of manuscripts and early printed books on microforms – the one in the field of music, expertly assembled over the years by music librarian Kathryn Bosi, and the other in the area

of fine arts and antiquities, constituted by the Leopoldo Cicognara Collection of nearly 5,000 pre-1820 books reproduced on microfiches, a gift to the Berenson Library some years ago from the Kress Foundation. Most of the music items already appear in the IRIS online catalogue. Records for the contents of both the Cicognara Collection and this new series will eventually be added to the catalogue as well, but in the meantime printed indices are available in the Reference Room of the Library.

The growing importance of the Library's microform collections has provided a strong motive for us to upgrade our equipment for reading and reproducing items on film or fiche. We recently purchased a Canon M800 microfilm scanner, which produces high-quality digital images that can either be printed directly or manipulated with standard image software programs and then printed or saved to disk or CD. Comments of those Fellows or readers who have already used the new reader/scanner have been enthusiastic, and we expect that it will be frequently utilized in the future.

As regular readers of the Newsletter know, during the past several years we have been making a concentrated effort to improve and expand the Library's collection of periodicals, both by buying back issues of journals that we already receive and by adding new subscriptions. I'm delighted to report that, thanks to the generosity of the gift in 2000 from the Deborah Loeb Brice Foundation, we have already all but concluded the first part of this program and have made very significant progress on the second. Several years ago the



Allen Grieco and Stefano Jossa.



Librarians Giovanni Pagliarulo, Stefano Corsi, Manuela Michelloni, and Valerio Pacini surround Marco Pompili of the administrative staff.

Acquisitions Committee identified over sixty fundamental journals then received whose runs we thought urgently needed to be filled out. For these titles we have now purchased all of the back issues which we have been able to locate from dealers or publishers. With the aid of this same gift, over the last three years we have also added 44 new subscriptions to journals – 24 this year alone! – and have acquired all of their back issues now available. This most recent increment brings the number of journals currently received up to 503.



Much has been said, both in this Newsletter and elsewhere, about Salvatore Camporeale, but given his prolonged and important contribution to the growth and quality of the Berenson Library it is appropriate to add a brief tribute to him here as well. Director Craig Smyth appointed Campo in 1977 as Bibliographer of the Library, responsible especially for the fields of history, philosophy, and religion. Although that title appears eventually to have fallen by the wayside, for the next quarter of a century he sat on the Library's Acquisitions Committee and played a crucial part in the long-term development of its collections. The breadth of his erudition, the wide range of his reading, and the liveliness of his mind and his scholarly criticism all made him particularly well suited to this role, which he fulfilled with his typical dedication, self-effacing exper-

tise, and, of course, high spirits. A lot of hard work was accomplished in Acquisitions Committee meetings with Salvatore, but there was also much infectious laughter and good fun – as when, with that familiar impish gleam in his eye, he would issue forth with some biting *battuta*, or when, after some affectionate, well-aimed provocation, he would charge unwittingly up onto his metaphorical soapbox and deliver an impassioned defense or critique of this or that, only to stop short, as barely suppressed giggles around the table made him realize that he had fallen, once again, into a carefully laid trap, and then he too would join in the group's hearty laughs. Committee meetings will never be quite the same without Campo, just as life in general at I Tatti will not be the same. And where the Library is concerned, its now unquestioned strength in the sections of philosophy, humanism, history, and religion owes a great deal to his learned counsel and discerning judgment over the last twenty-five years. His advice and suggestions, as much as his warmth, humor, and humanity, will be sorely missed. It gives me personally some solace to know that, through the generosity of his many friends and admirers who have to date given \$25,000 to the Salvatore Camporeale Memorial Book Fund, Campo and his gentle spirit will continue to live on in the Library and to contribute concretely to its further growth and improvement.

✿ Michael Rocke
Nicky Mariano Librarian

RECENT ACQUISITIONS

BOOKS BY FORMER FELLOWS

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

Paul Barolsky (VIT'81,'87,'91,'95). *Michelangelo and the Finger of God*. Athens, GA: Univ. of Georgia, Georgia Museum of Art, 2003.

Sergio Bertelli (VIT'66,'67). *Il re, la vergine, la sposa: eros, maternità e potere nella cultura figurativa europea*. Roma: Donzelli, 2002.

Didier Boisseuil (VIT'00). *Le thermalisme en Toscane à la fin du Moyen Age: Les bains siennois de la fin du XIIIe siècle au début du XVIe siècle*. Rome: Ecole Française, 2002.

Howard Burns (VIT'77,'84). *Il Giuoco del Palazzo ovvero Palladio in Piazza*. Venezia: Marsilio, 2003.

Theodore J. Cachey, Jr. (VIT'96) intro., trans. & notes. Francesco Petrarca, *Petrarch's guide to the Holy Land: Itinerary to the Sepulcher of Our Lord Jesus Christ = Itinerarium ad sepulchrum domini nostri Iehsu Christi: Facsimile edition of Cremona, Biblioteca statale, Deposito libreria civica, manuscript BB.1.2.5. Notre Dame, IN: Univ. of Notre Dame Press, 2002.*

Salvatore I. Camporeale (VIT'77-'03). *Lorenzo Valla: umanesimo, riforma e contro-riforma, studi e testi*. Roma: Edizioni di storia e letteratura, 2002.

Franco Cardini (VIT'77). *I re Magi di Benozzo a Palazzo Medici*. Firenze: Mandragora, 2001.

Franco Cardini (VIT'77). *In Terrasanta: pellegrini italiani tra Medioevo e prima età moderna*. Bologna: Il Mulino, 2002.

William J. Connell (VIT'93) ed. *Society and Individual in Renaissance Florence*. Berkeley; Los Angeles; London: Univ. of California Press, 2002.

Alessandro Daneloni (VIT'03). *Poliziano e il testo dell'Institutio oratoria*. Messina: Centro Interdipartimentale di Studi Umanistici, 2001.

Daniela De Rosa (VIT'78). *Magia medievale e magia rinascimentale: Marsilio Ficino e la riforma magica del cristianesimo*. Roma: Edizioni dello IEREF, 2000.

Marcello Fantoni (VIT'99), Louisa C. Matthew (VIT'95), and Sara F. Matthews-Grieco (VIT'94) eds. *The Art Market in Italy, 15th-17th centuries*. Modena: Franco Cosimo Panini Editore, 2003.

Iain Fenlon (VIT'76). *Music and Culture in Late Renaissance Italy*. New York: Oxford Univ. Press, 2002.

Riccardo Fubini (VIT'65,'66-'73). *Humanism and Secularization: From Petrarch to Valla* trans. by Martha King. Durham: Duke Univ. Press, 2002.

Claudio Giunta (VIT'00). *Due saggi sulla tenzone*. Roma: Antenore, 2002.

Rona Goffen (VIT'77). *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*. New Haven; London: Yale Univ. Press, 2002.

Stefano Jossa (VIT'03). *La fondazione di un genere: il poema eroico tra Ariosto e Tasso*. Roma: Carocci, 2002.

Silvio Leydi (VIT'97) & José-A. Godoy. *Parate trionfali: Il manierismo nell'arte dell'armatura italiana*. Milano; Genève: 5 Continents, 2003.

Lauro Martines (VIT'63,'64,'65). *April Blood: Florence and the Plot against the Medici*. London: Jonathan Cape, 2003.

Marina Montesano (VIT'99), trans. & notes. Caffaro di Rustico, *Storia della presa di Almeria e Tortosa (1147-1149)*, edited by Gabriella Airaldi. Genova: F.lli Frilli, 2002.

Caroline Murphy (VIT'02). *Lavinia Fontana: A Painter and her Patrons in Sixteenth-Century Bologna*. New Haven: Yale Univ. Press, 2002.

Jonathan Nelson (VIT'02) & Richard J. Zeckhauser. *A Renaissance Instrument to Support Nonprofits: The Sale of Private Chapels in Florentine Churches*. Cambridge, MA: National Bureau of Economic Research, 2002.

Marco Pellegrini (VIT'98). *Ascanio Maria Sforza: la parabola politica di un cardinale-principe del rinascimento*. Roma: Istituto Storico Italiano per il Medio Evo, 2002.

Odile Redon (VIT'91,'94). *Les langues de l'Italie médiévale: textes d'histoire et de littérature Xe-XIVe siècle*. Turnhout: Brepols, 2002.

Lucio Riccetti (VIT'91) ed. Luigi Fumi, *Statuti e registi dell'Opera di Santa Maria di Orvieto: Il Duomo di Orvieto e i suoi restauri*. Orvieto - Perugia: Deputazione di storia patria per l'Umbria, 2002.

Leon Satkowski (VIT'83) and Colin Rowe. *Italian Architecture of the 16th century*. New York: Princeton Architectural Press, 2002.

Anne Markham Schulz (VIT'84). *La Cappella Badoer-Giustinian in San Francesco della Vigna a Venezia*. Firenze: Centro Di, 2003. (Bilingual edition)

Edmund Strainchamps (VIT'73,'74) ed. Marco da Gagliano, *Madrigals: Part 1: Il primo libro de madrigali a cinque voci* (Venice, 1602). Middleton, WI: A-R Editions, 2003.

Franek Sznura (VIT'86) & Manila Soffici eds. Matteo Di Biliotto, *Imbreviature: 1. registro: anni 1294-1296*. Tavarnuzze: SIS-MEL Edizioni del Galluzzo, 2002.

Karel Thein (VIT'03). *Le lien intraitable: enquête sur le temps dans la République et le Timée de Platon*. Paris: J. Vrin, 2001.

Sergio Tognetti (VIT'01). *Da Figline a Firenze: ascesa economica e politica della famiglia Serristori (secoli XIV-XVI)*. Firenze: Opus libri, 2003.

Sergio Tognetti (VIT'87). *Vedere il mistero: il genio artistico della liturgia cattolica*. Milano: Mondadori, 2003.

Loránd Zentai (VIT'83,'86). *Sixteenth-Century Northern Italian Drawings*. Budapest: Szepmuveszeti Muzeum, 2003.

NEWS FROM THE BERENSON FOTOTECA, ARCHIVE, AND COLLECTION

In addition to the acquisition of fascinating and beautiful new documents and images, more of which below, the Berenson Fototeca and Archive have been enriched by the generosity of a number of good people this year. A donation from Treacy and Darcy Beyer, long friends of I Tatti, enabled us to buy the first part of a collection of 1,500 photographs, taken by the conservator Bruno Zanardi during the restoration of the cycle of frescoes in the upper Church of S. Francesco, Assisi. This unique collection includes striking close-ups taken under raking light which emphasize the painting's texture and technique and which show how the imagery was carried out stroke by stroke. RCR di Rossi Lucio & C. of Parma produced these prints in black and white on baryta paper as well as in color in digital format.

Not only have the Beyers been generous financially, they have also volunteered their time every Wednesday while they are resident in Florence to help us in our conservation program by re-filing various groups of photographs in acid-free folders and negatives on film in appropriate archival preservers.

Eve Borsook, I Tatti Research Associate, has donated considerable time to organizing several rich collections of photographic material. Giuseppe Marchini's photographs, which document his research as an art historian and his activities as

Superintendent for Fine Arts in Florence and the Marches, are particularly valuable for stained-glass windows and for 15th- and 16th-century architecture. A collection of photographs, given by the Studio Cabras, records important restoration campaigns in Tuscany. The collection donated by former I Tatti Director Craig Hugh Smyth includes 16th- and 17th-century drawings from all over Europe as well as photographs taken during his days at the Collecting Point in Munich at the end of WWII. Among these are series of French silver from the Weill Collection, and paintings from famous Dutch collections, including Goudstikker and Koenigs. These and numerous other works of art have been identified, wherever possible, and are stored as a separate, named collection, one which will provide numerous jewels for treasure seekers.

Generous gifts of time have also been made by Kathleen McWeeny, a Syracuse University student on a work/study program who worked in the Fototeca, and Lenka Reichova, whose companion Jan Stejskal was a Fellow this year, and who worked with Library Assistant Donatella Pieracci on archival collections. Margaret Burri, who was on leave from her position as Curator of Manuscripts in the Department of Special Collections, The Sheridan Libraries, Johns Hopkins University, while her husband Anthony Colantuono was a Fellow here too, brought her considerable curatorial and archival skills to work in the Archive, Library, and Administration this year.

Since I last wrote in these pages, acquisitions to the Fototeca have included the entire documentation of the frescoes in the Brancacci Chapel, photographed by Antonio Quattrone after their restoration. A fascinating selection of these pictures was exhibited and helped to illustrate the talks given on the study day dedicated to the Chapel (see pages 12/13). Antonio Quattrone also continued his photo-

graphic campaign at the Galleria dell'Accademia into the Quattrocento, and is going on with photographing the paintings, on color transparency, of the Berenson Collection, complete with numerous beautiful details. I am delighted to announce that we now hold the complete documentation of the Jacopo Bellini Sketch Book, conserved in the Cabinet des Dessins of the Louvre, and we continue to purchase photographs by Paolo Nannoni of architectural drawings in the Uffizi's Gabinetto Disegni e Stampe, as well as images by Roberto Sigismondi of works of art in Piedmont and Tuscany.

The Archive has been enhanced by the complete collection of letters between Bernard Berenson and Elena Albertini Carandini – 137 letters written between 1935 and 1957 – which were generously left to us by Maria Carandini Antonelli.

Our conservation efforts stretch across all fields: in the Archive, Fototeca, and Collection. In addition to using correct storage materials for both the documents and images, we continue to restore damaged photographs (in particular a number of carbon prints), furniture, and objects. One interesting case being undertaken by Fotocartarestauri is the restoration of a photo montage (54x164 cm) which assembles the entire ceiling of the Sistine Chapel and which will be framed under glass. In the Villa, the splendid inlaid cabinet (southern Germany, early 16th century) has been magnificently restored by Simone Chiarugi, and the terracotta statuette (Florence, second half of the 15th century) representing the baby Jesus with his hand raised in blessing, has been expertly cleaned by Barbara Schleicher who has removed, wherever possible, the old and misleading plasterwork from previous restorations.

✦ Fiorella Gioffredi Superbi
Agnes Mongan Curator of the
Fototeca Berenson
Curator of the Berenson
Collection and Archive



*Treacy and Darcy Beyer at work
in the Fototeca.*



NEWS
FROM
THE MORRILL
MUSIC LIBRARY

The Morrill Music Library records with deep regret the death of Elizabeth Morrill on 19 March this year (see page 22). In 1968, Elizabeth and Gordon founded the Music Library here that bears their name, and continued to support it their whole lives. It is thanks to them that the Library is now widely regarded as one of the finest collections for medieval, Renaissance, and early Baroque music in Europe. We will commemorate Elizabeth and Gordon Morrill and their outstanding contribution to musicological research at Villa I Tatti in a concert to be held at the church of San Martino on 29 January 2004.

This year the Music Library began a new acquisition program centering around literary sources which are ancillary to musicological studies. One of our first purchases was the *Corpus de la littérature médiévale des origines à la fin du XVIe siècle*, an electronic resource for the study of French poetry from the 12th to the 15th centuries. Its contents comprise lyrics and longer poems, ranging from the works of Chrétien de Troyes, the trouvères and Adam de la Halle, to those of Guillaume de Machaut and beyond. This CD-ROM is an invaluable aid to scholars working on linguistic, thematic and other aspects pertaining to French texts, offering musicologists the potential to explore linguistic and thematic usage in song texts throughout the wider repertory. It includes a useful medieval French dictionary.



**Kress Fellow
Mauro Mussolin.**

Other literary sources acquired this year were a number of microfilms of anthologies reflecting the literary tastes of Italian musicians of the late 16th century which continued to be exploited by composers through the mid-17th century. Titles purchased include the *Rime di diversi celebri poeti* (Bergamo, 1587), *Gioie poetiche di madrigali* (Pavia, 1593), *Le muse toscane* (Bergamo, 1594) and *Il gareggiamento poetico* (Venice, 1611). Besides their interest for musicologists as sources for texts of secular vocal music of the late Renaissance and early Baroque, these anthologies often contain poetry written for, or about, composers and performers of the time. The most interesting of all is a little-known anthology dated 1590 which includes verses in honor of musicians active at the courts of Ferrara and Mantua in the 1570s and 1580s; it is the only literary source known to link Guarini's celebrated *Gorga di cantatrice* 'Mentre vaga Angioletta' with the singer Laura Peverara.

This year's purchases for the Carapetyan Microfilm Collection included microfilms of 75 printed books of Italian secular music from 1580-1630 acquired from libraries in Bologna, Leipzig, London, Naples, Venice, and Verona. Manuscript additions to the Carapetyan Microfilm Collection included the *Grilanda musicale*, a source of monody from the Roman circles of Cardinal Montalto now in the library of the Conservatory of Venice, and an antiphony from the Archivio Arcivescovile of Florence. This mid-12th-century manuscript is a fundamental point of reference for the study of liturgical customs and chant practice at the early Cathedral of Santa Reparata, the cathedral of Florence before the founding of Santa Maria del Fiore in 1296. The only pre-14th-century musical source of the Cathedral to have survived, it is particularly interesting for its chants for local saints such as St. Zenobius and St. Minias, as well as for its unique chants for St. Vitus, St. Apollinaris and the Nativity of the Virgin. The last section of the manu-



Maria Luisa Cerron Puga (VIT'97) with CRIA Fellow Yolanda Plumley and her husband Bill Barnes.

script preserves a late 10th-century Tonary by Odo of Arezzo, who exercised a direct influence on 11th-century Italian music theory, especially that of Guido of Arezzo.

We were particularly fortunate to acquire this year two facsimiles of important manuscripts which have long been out of print. The *Montpellier Codex* (Montpellier, Faculté de Médecine MS H 196) is the largest extant manuscript of 13th-century polyphonic music and the most extensive source of the medieval motet. The *Carmina burana* manuscript (Clm 4460-4460a of the Bayerische Staatsbibliothek, Munich) is the well known early 13th-century collection of Latin and German songs and liturgical plays, some with musical notation, which came to the Staatsbibliothek from the Abbey of Benediktbeuern in 1803. Numbered copies from limited editions of these beautifully produced facsimiles were located and purchased with funds donated by Melvin Seiden in honor of Elizabeth and F. Gordon Morrill.

Gifts to the CD Library this year included 5 CDs of *Igor Markevitch: the Complete Orchestral Music* (Arnhem Philharmonic Orchestra, conducted by Christopher Lyndon-Gee). Professor Lyndon-Gee is currently studying documents relating to Markevitch in the Berenson Archive for his book on the life and works of this distinguished composer and conductor, who was Berenson's guest at the Villino from 1941-47. Christopher Lyndon-Gee teaches composition, conducting and 20th-century music at Adelphi University, New York.

✦ Kathryn Bosi
Music Librarian

COUNCIL NOTES

In March, FREDERICK S. KOONTZ accepted Chairman DEBORAH LOEB BRICE'S invitation to join the I Tatti Council. A generous friend of I Tatti for almost ten years, he is an attorney at the Baltimore law firm of Whiteford, Taylor & Preston, specializing in taxation and estate planning. Charles Brickbauer, the Baltimore architect who is designing the Scholars' Court (see below) first brought Fred Koontz to I Tatti in 1995; he has been a regular visitor ever since. The I Tatti Council, many of whom had met him before, were delighted to welcome him officially at the April Council meeting.

In contrast, the Council accepted with regret the resignation of Elizabeth Peters who, after her husband Alton Peter's death in 2000, had continued his role on the Council. The Council thanks her for her service and generosity these past years.

A number of activities were organized for the Council this year. On Monday, 3 February 2003, Council members met at the Metropolitan Museum for a tour of *Leonardo da Vinci: Master Draftsman* guided by Carmen Bambach, Curator in the Department of Drawings and Prints, who, together with Met Museum Department Chairman George Goldner, was responsible for organizing this first comprehensive exhibition in the United States of Leonardo's drawings. Carmen Bambach (VIT'97), crossed the globe in pursuit of nearly 120 drawings by the Renaissance genius, and found collectors and museums particularly reluctant to part with them, albeit temporarily. "When you negotiate for

Leonardo," Carmen noted, "even for a little scrap of paper, it takes vast effort and lots of negotiation," adding that even a letter for this purpose to the Vatican was hand delivered. Her expert tour and presentation for the Council were met with sweeping praise, and succeeded in humanizing the "marvelous and celestial... Leonardo" as Giorgio Vasari called him, while illuminating his multidimensional thought process and providing insight into his powerful sense of observation.

DEBORAH LOEB BRICE chaired the April 2003 Council meeting, which was held at the Links Club in New York City. JOSEPH CONNORS reported on his first year as Director of Villa I Tatti, and his efforts to build relationships with Harvard University's new administration and the Florentine community. He brought the Council members up to date on I Tatti's scholarly community and activities, concerts, the new website, publications, and the special tributes that were paid to cherished and valued members of the I Tatti family, who, sadly, have passed away. At lunch, the Director reviewed the complexities of the long-awaited permit for the Scholars Court project, and said that, nonetheless, he hopes to break ground on the Deborah Loeb Brice Loggiato sometime in 2004.

Later that afternoon, Prof. Connors



Peter Stallybrass and Ann Rosalind Jones who lectured at I Tatti in May.

presented a lecture entitled "A Revenant from Urbino" to over 80 guests gathered at the House of the Redeemer in New York City. Now belonging to the Episcopal Church, this unusual venue is a Renaissance-style mansion built between 1914 and 1916 by Edith Shepard Fabbri, great-granddaughter of Cornelius Vanderbilt, and her husband, Ernesto Fabbri, an associate of J. Pierpont Morgan. The lecture presented a fascinating history of several generations of the Dukes of Urbino and their library at Urbina, which, over the years, had been dismantled and lost. Then, with great drama, the speaker surprised the audience by turning on the lights and revealing that they were sitting in that very library from Urbina, complete with paneled walls and the coat of arms on the ceiling. The lecture was followed by a lively reception.

✿ Graziella Macchetta
Development Associate



Mellon Research Fellow Karel Thein.

THE 2003 VILLA I TATTI COUNCIL



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JOSEPH CONNORS, DIRECTOR

Lectures & Programs

with support from 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.

THE BARTOLOMEO CRISTOFORI OVAL SPINET CONFERENCE

The discovery in 2000 of an oval spinet by Bartolomeo Cristofori dated 1690 in the *Eredità Bardini* in Florence was an event of outstanding importance for historians of music and musical instruments. Similar to the famous 1693 oval spinet in the Musical Instrument Museum of the University of Leipzig, and now on loan to the Musical Instrument Museum of the Galleria dell’Accademia in Florence, this spinet is the earliest surviving

instrument by Cristofori to be described in historical sources and is, moreover, the only extant instrument from the maker’s first period not to have undergone any significant modification. On 21-22 October 2002 Villa I Tatti co-sponsored a conference held at the Galleria dell’Accademia to present the results of the Galleria’s initial findings on the spinet and to bring together a team of international experts to discuss the conservation and restoration of this unique instrument.

On the first day scholars and curators of major European and American musical instrument museums gave papers which examined the state of the instrument, discussed possible methods of restoration, and compared ideas and experiences relating to early keyboard instrument restoration and conservation in general. A modern copy of the spinet

constructed for the occasion was presented by its makers Kerstin Schwarz and Tony Chinnery, after which its extraordinary sonorities and potential repertoire were explored by keyboard performer Ella Sevskaia. The second day offered a round table on the ethical, theoretical, and practical aspects of keyboard instrument conservation and restoration with particular reference to the instrument in question. In a very lively open discussion the greater part of the participating scholars, musicians, instrument makers, restorers, and curators emphasised the need for an extremely conservative approach to the restoration of this rare and valuable item, which is documented in an inventory of instruments belonging to Ferdinando de’ Medici, Grand Prince of Tuscany, in 1700.

✉ Kathryn Bosi
Music Librarian



Music Librarian Kathryn Bosi.

A chronological listing follows of informal talks and public lectures held at I Tatti during the 2002/2003 academic year. Institutional affiliation is not given for members of I Tatti’s 2002/2003 academic community.

“A day of Celebration for Salvatore Camporeale.” CESARE VASOLI (*Università di Firenze*), Michele Ciliberto (*Istituto Nazionale di Studi sul Rinascimento*), Christopher S. Celenza (VIT’00, *Michigan State University*), Mariangela Regoliosi (*Università di Firenze*).

Early Music at I Tatti Concert – I: La Reverdie – “O tu chara scienza”

Andrew Ladis (VIT’86, ’98, *University of Georgia*), “Giorgio Vasari’s *Lives*: Identity and Imperfection in the Age of Michelangelo.”

Bette Talvacchia, “The Word Made Flesh – Sacred Subjects and Carnal Depictions in Renaissance Art.”

Memorial Concert for Ruth and Nicolai Rubinstein by The Orlando Consort.

Adriano Prosperi (VIT’81, *Scuola Normale Superiore, Pisa*), “Il Battesimo nell’età della Riforma: rituali, teologie e forme di identità.”

Mario Biagioli (*Harvard University*), “Between the Scripture and the Book of Nature: Galileo and the Theologians, 1613-1616.”

Evelyn Welch (*University of Sussex*). “Shopping in the Renaissance.”

“Nicolai Rubinstein as Historian” at the Istituto Nazionale di Studi sul Rinascimento, Palazzo Strozzi. Riccardo Fubini (VIT’65, ’66-’73, *Università di Firenze*), Michael Mallett (VIT’75, *University of Warwick, Emeritus*), and F.W. Kent (VIT’78, ’83, ’87, ’96, ’97, *Monash University, Prato*).

Samuel Edgerton (VIT’72, *Williams College*), “Jesus’s Cross and Indians’ Tree: The Christian Mission as Native Theater in 16th-century Mexico.”

Peter Stallybrass (*University of Pennsylvania*) and Ann Rosalind Jones (*Smith College*), “Clothing and the Materialization of Memory in Renaissance Europe.”

Early Music at I Tatti Concert – II: I Fagiolini, “Mascarate piacevoli et ridicolose.”

“The Brancacci Chapel: A Symposium on Form, Function and Setting.” For full list of speakers and papers, please see pages 12 and 13.

Michelangelo Zaccarello, (Pembroke College, Oxford), “An Unknown Episode of Burchiello’s Fortune in the Early Cinquecento.”

REMEMBERING NICOLAI AND RUTH

Nicolai and Ruth Rubinstein, who died just ten days apart in August 2002 (see last year's Newsletter), were so closely tied to Florence that their passing could not go unremarked officially. In collaboration with the Archivio di Stato di Firenze, the Istituto Nazionale di Studi sul Rinascimento, the Monash University Centre in Prato, and the Scuola Normale Superiore di Pisa, I Tatti hosted a memorial concert last November in the lovely church of San Martino a Mensola. Kathryn Bosi and Bill Kent searched for music with

specific connections to Florence, and especially with the Florence of Lorenzo de' Medici, whose civilization Nicolai and Ruth knew and loved so well. The Orlando Consort from Britain returned to I Tatti to perform ceremonial and occasional music by Heinrich Isaac and Guillaume Du Fay – both composers well known to Lorenzo himself. Friends of the Rubinsteins came from all over Florence and Tuscany, as well as from England, for the beautiful performance. As Kent and Bosi wrote in the program notes, "Listening to it [Guillaume Du Fay's *Salve flos Tusce gentis* which celebrates Florence and its learned citizens] on this occasion, we can surely also celebrate the high humanist learning and values which Ruth and Nicolai Rubinstein embodied in their scholarly work and in their lives."

In April, the same institutions jointly sponsored an afternoon at the Istituto Nazionale di Studi sul Rinascimento. Riccardo Fubini (VIT'65,'66-'73, Università di Firenze), Michael Mallett (VIT'75, University of Warwick, Emeritus), and Bill Kent (VIT'78,'83,'87,'96,'97, Monash University, Prato) each spoke on "Nicolai Rubinstein as Historian."



The Orlando Consort in the church of San Martino a Mensola.



Nicolai and Ruth Rubinstein in Hampstead some years ago.

Fubini discussed his place in Florentine historiography, Mallett gave an account of the history of the project to publish the letters of Lorenzo de' Medici, and Kent talked about Rubinstein as a teacher. Monica Donato (VIT'90, Università di Parma) was, at the last minute, unable to attend but will publish an analysis of Rubinstein's art historical interests in the proceedings which will emerge from this study afternoon.

Bill Kent again, "One misses, and will continue to miss, them very much indeed. Not only for their Renaissance scholarship but for the humanity and kindness which were inseparable from their learning, for their example in leading a civilized, that is to say useful and expansive, life together."

✧ Alexa Mason

Assistant Director for External Relations

✧ Former Fellows Update ✧

STEPHEN MILNER (VIT'00) was promoted last spring to Senior Lecturer at the University of Bristol where he teaches Italian in the School of Modern Languages. He and STEPHEN CAMPBELL (VIT'00), Professor of Italian Renaissance and Baroque Art at The Johns Hopkins University, have recently submitted the manuscript of their edited book entitled *Artistic Exchange and Cultural Translation in the Italian Renaissance City* to Cambridge University Press for publication in 2004. The topic was conceived during their fellowship year at I Tatti.

ISABELLE HYMAN (VIT'73), Professor of Fine Arts at New York University, was presented with the Alice Davis Hitchcock Award for her book, *Marcel Breuer, Architect: The*

Career and the Buildings (New York: Harry N. Abrams, Inc, 2001). This award is given annually by the Society of Architectural Historians for the most distinguished work of scholarship in the history of Architecture. Past I Tatti award winners have included MARTIN TRACHTENBERG (VIT'75, '76) and DAVID FRIEDMAN (VIT'89).

DANIEL BORNSTEIN (VIT'90), Professor of History at Texas A&M University, was selected as a National Humanities Center Fellow for 2003-04. Bornstein will use his Fellowship to complete his book *An Italian Church: Religion, Culture, and Society in Late Medieval Cortona*.

MICHELANGELO
ZACCARELLO ON
BURCHIELLO

How significant is Burchiello in the context of the Italian Renaissance? Traditionally he has been considered to be an idiosyncratic and extravagant poet, outside the classical canon of Italian poetry. More recently, Burchiello has been appreciated not only for his bizarre and distinctive voice, but also for his important contribution to the Italian Renaissance.

Michelangelo Zaccarello (currently at Pembroke College, Oxford, but soon returning to Italy, to the Università di Verona), has pointed out that Anton Francesco Grazzini (il Lasca) placed Burchiello among the Florentine “crowns,” together with Dante and Petrarch.

At Villa I Tatti, on 19 June, Zaccarello reconstructed the “alla burchia” style, which is characterized by the accumulation, juxtaposition, parody, and recontextualization of all kinds of poetic materials. He then demonstrated the extent to which Burchiello influenced Italian poetry in the Quattro- and Cinquecento. In his lecture, he argued that Burchiello was not an isolated and transgressive voice in a poetical game, but, along with many imitators, he formed part of a literary culture that was far more complex than the traditional reduction to classical patterns. Zaccarello showed how much Burchiello was esteemed and how his work served as a model in a series of anonymous poems transmitted in an early 16th-century manuscript. These anonymous poems reveal strong intertextual engagement with Burchiello. This style is part of the poetical technique of the Italian Renaissance.

Stefano Jossa
Hanna Kiel Fellow &
Yolanda Plumley
CRIFA Fellow

BRANCACCI CHA

On Friday 6 June, the Myron and Sheila Gilmore Limonaia at I Tatti accommodated another of its endless series of successful scholarly events, this time a *giornata di studi* on the fresco cycle of the Brancacci Chapel. The symposium was conceived and organized in association with Joseph Connors by Nick Eckstein (VIT'99,'03) of the University of Sydney. Expert assistance at every stage leading up to the day itself – including the inspired idea of a special display of the Fototeca's images of the Chapel – was provided by Fiorella Superbi and Giovanni Pagliarulo.

The Brancacci Chapel has, of course, attracted the intense interest of scholars for many generations and is the subject of innumerable scholarly publi-

cations. So what could possibly be left to say that does not in some sense repeat the already vast scholarship on this topic? A great deal, in fact, as the more than 130 members of the audience who heard the eight papers, and who joined in the fruitful discussions that they generated, discovered.

The program was unusual in that it comprised scholars invited less because they had written before on the Chapel than because their approach or recent study in a variety of areas offered the possibility of genuinely new insights. In the end, the formula was more successful than anyone involved with the organization and running of the symposium had dared to hope. The most satisfying aspect of the program was the dense interweaving of many complementary



Lunch in the shade.



Peter Howard.



Cecilia Frosinini.



Megan Holmes.



Dale Kent and

Nicholas Eckstein (VIT'99,'03, *University of Sydney*) "The Brancacci, the Chapel, and the Mythic History of San Frediano."

Christa Gardner Von Teuffel (VIT'94, *University of Warwick*), "The Significance of the Madonna del Popolo in the Brancacci Chapel."

Dale Kent (VIT'78,'83, *University of California, Riverside*), "The Brancacci Chapel in the Context of the Culture of Artistic Patronage in Florence."

Cecilia Frosinini (*Opificio delle Pietre Dure, Firenze*), "Masaccio e Masolino: una compagnia di pittori nel contesto delle botteghe fiorentine del primo Quattrocento."



PEL STUDY DAY

themes, and the creation of a surprisingly unified interpretative fabric from individual contributions.

The day was divided into two sessions of four tightly focused papers, expertly moderated by Patricia Rubin (VIT'87,'90,'93,'97, *Courtauld Institute*) and Caroline Elam (VIT'82, *CASVA*). The morning was devoted to issues concerning the cultural origin and physical creation of the frescoes (Nick Eckstein, Christa Gardner von Teuffel, Dale Kent, Cecilia Frosinini); the afternoon session (Rona Goffen, Nerida Newbigin, Megan Holmes, Peter Howard) addressed matters of interpretation and questions that open vistas on the wider cultural significance of the iconography.

The next day participants and current Fellows had the opportunity to pursue many insights and ideas raised at the Symposium when they took part in a special site visit to the Brancacci Chapel itself, and enjoyed the additional treat of exploring reaches of the Carmine rarely opened to visitors. The group was accompanied by Dottoressa Chiara Silla, Director of Florentine City Museums, with whose kind support the visit was arranged. The visit was both a fitting conclusion and a fascinating climax to the Symposium.

The collected essays of the symposium are currently being edited for publication as a volume in the *I Tatti* series.

✿ Nicholas Eckstein
Lehman Visiting Professor

BAPTISM IN THE AGE OF REFORM

In March 2003, ADRIANO PROSPERI (VIT'81), Professor of History at the *Scuola Normale Superiore* in Pisa, gave a moving, informative, and altogether fascinating talk on "Baptism in the Age of Reform: Rituals, Theology, and Forms of Identity." In the first part, Prospero discussed the fact that all major reform councils since the 15th century insisted on the function of baptism as a prerequisite for entry to heaven, even in the case of newborn babies. This normative approach to what originally was meant to be an adult's individual conversion caused emotional distress and spiritual anxiety among many parents whose newborn children had died right after birth. As a response to this situation, a cult emerged around certain Swiss sanctuaries in the late 15th century, believed to have the capacity to temporarily resurrect children for the purpose of baptism. This cult became immediately very popular: in the year of 1470 alone, more than 2000 babies were witnessed to have been brought back to life for the few seconds it took to administer this sacrament.

In the second part of his talk, Prospero juxtaposed the spontaneous veneration of those sanctuaries with the fully orchestrated cult of Mary's Immaculate Conception in post-tridentine Hispanic America. Only Mary, the theory went, had never been in need of baptism because of the "special" circumstances of her own conception. All other humans' innate sins had to be washed off by baptism, even if their bearers had never intended to enter the Christian paradise. The coerced conversion of Portuguese Jews in 1473 prior to their "relocation" in São Tomé was only the prelude to a thoroughly colonial approach to the various redefinitions of the first sacrament and its application during the missions in Latin America (and back home). Prospero's talk underlined once again the importance of interpreting the Council of Trent in the context of Empire, especially its many "modern" or "modernizing" features.

✿ Jutta Sperling

Francesco De Dombrowski Fellow



Christiane Klapish-Zuber and Françoise Connors.



The photograph exhibition.



Nerida Newbigin.



Christa Gardner von Teuffel.

Rona Goffen (VIT'77, *Rutgers University*), "Adam and Eve in the Brancacci Chapel, or Sex and Gender in the Beginning."

Nerida Newbigin (VIT'84, *University of Sydney*), "Playing in the Piazza: St. Peter and St. Paul leave the Carmine."

Megan Holmes (VIT'97, *University of Michigan*), "The Carmelites of Santa Maria del Carmine and the Currency of Miracles."

Peter Howard (VIT'01, *Monash University*), "The Common Culture of the Renaissance Preacher and Painter at the Carmine."

Many former Fellows and friends have sent I Tatti words of condolence and memories of **Salvatore Camporeale**. These are being assembled and are available on our website (www.itatti.it) for anyone who wants to read them. Among the many that have come is the following, part of a longer text from Melissa Bullard (VIT'81, University of North Carolina at Chapel Hill).

“In the dedication of his last book, *Umanesimo, Riforma e Controriforma*, Salvatore quoted the following lines from Rilke:

Sie war in sich, wie Eine hoher Hoffnung...

Sie war in sich. Und ihr Gestorbensein

erfüllte sie wie Fülle

These lines could well have been his own epitaph, for many who knew him, even close friends in the I Tatti community over the many years he worked and studied there, only fully realized the magnitude of his presence once he was gone. Not surprisingly he remained intensely loyal to I Tatti throughout his tenure as Research Associate, for Harvard had given him a treasured place to study, to serve and to engage other scholars from around the world in Socratic dialogue.

Earlier in his career, Salvatore had felt under-appreciated for his scholarship, and he never received the Italian university appointment he richly deserved. Fortunately in his later years this lacuna was filled by his annual visiting professorship at Johns Hopkins and the numerous invitations to teach and lecture at other American universities. A year ago, he gave a seminar in Tel Aviv, fulfilling a lifelong ambition to visit Jerusalem and the Holy Land.

...Seeing Salvatore in his Dominican attire was a reminder that he lived in two seemingly different worlds, one religious, one secular, yet for him the two worlds were indivisible. Historically the mission of the Dominican Order had been to preach, but Salvatore interpreted his vocation in more contemporary terms, namely to study and to teach. He lived his calling *fino in fondo*, studying and writing and always making himself available to others,



Salvatore Camporeale celebrates the publication of the first volume of I Tatti Studies: *Essays in the Renaissance in 1985* with Alexa Mason and Fiorella Superbi.

eager to meet them on the open frontier of ideas. His special fondness for Americans dated back to the post World War II years when he had been an unheralded gift of the Italian Dominicans to St. Albert's College in Oakland, California...

Salvatore's life always remained a difficult balancing act – how to be in the church while at the same time remonstrating against some of its practices. Salvatore followed in the footsteps of his intellectual hero, Valla, whose own courageous challenge to the imperial papacy in the 15th century through a philological critique of the pseudo Donation of Constantine had brought him posthumous fame, but during his lifetime only retribution and poverty, the heavy price for speaking one's con-

science. Salvatore could be equally tough on the pretensions and hypocrisy in academia, but even those who felt the prick of his clear-eyed critique, never doubted the sincerity and integrity behind it. Salvatore was also understanding of human nature, generous at heart and a very kind and forgiving soul. He had an infectious sense of humor and he loved a good joke almost as much as a

rousing argument about Italian politics. I can see him now regaling my young son with the old *carabinieri* jokes that seemed just as hilarious in English as long as Salvatore was doing the telling...

The words he wrote me in consolation at the death of my father several years ago seem appropriate to share with all those who knew and cherished and miss our dear friend Salvatore:

“Ma è proprio nell'amore ed affetto di chi è stato parte integrante ed intima di noi stessi che permane la continuità del rapporto con la persona che si è amato e si ama tuttora, che permane la continuità di quel legame di vita che neanche la morte può rompere.”

The complete text can be found on our website.

Former Fellows Update

Clare Robertson (VIT'93,'96) will soon be taking up a three-year Leverhulme Senior Research Fellowship to work on a project to reconstruct the topography and physical make-up of Rome in 1600, focusing on artistic and architectural patronage, on the experience of artists and architects, and on stylistic change and the exchange of artistic ideas. She has recently completed a book entitled *The Invention of Annibale Carracci*.

Celebrating the Life of Salvatore Camporeale

Salvatore Camporeale's 70th birthday was celebrated at I Tatti on 12 September 2002 by a colloquium devoted to his contribution to the history of Renaissance philosophy. The meeting was chaired by Mariangela Regoliosi (*Università di Firenze*). After a brief address by I Tatti's new director, Joseph Connors, who stressed Camporeale's long and fruitful association with I Tatti, the first principal speaker was Cesare Vasoli (*Università di Firenze*), who emphasized Camporeale's illuminating work on Valla as a philosopher of ordinary language. The next contributor was Michele Ciliberto (*Istituto Nazionale per gli Studi sul Rinascimento*), who spoke of Camporeale's close intellectual relation-

ship with his teacher, Eugenio Garin, as well as his long-standing friendship since their student days with another of Garin's pupils and his fellow Dominican, Armando Verde (also present at the colloquium). Last to speak in honor of Camporeale was Christopher Celenza (VIT'00, *Michigan State University*), who discussed the body/soul dichotomy from antiquity to the 20th century, and whose principal focus was Ficino, emphasizing the fact that he was a priest. Salvatore Camporeale replied to the speakers, expressing his gratitude and, with typical humility, evinced embarrassment at receiving so much attention. He was deeply moved, he said, by the occasion, which had been planned in secrecy; the surprise, he con-



Jonathan Nelson (VIT'02) in the Paul E. Geier Library.

cluded, made the day all the more gratifying. The entire colloquium was a truly fitting tribute to this important Renaissance scholar, who enriched the intellectual life of I Tatti for so many years.

✿ Robert Black (VIT'93)
University of Leeds



Bette Talvacchia, Carol Quillen, and Tom Henry in the Gilmore Limonaia.

The Word Made Flesh - Sacred Subjects and Carnal Depictions in Renaissance Art

Accompanied by 98 slides that ranged from Donatello and Crivelli to Michelangelo and Correggio, Bette Talvacchia (Robert Lehman Visiting Professor) discussed the apparent conflict between spirituality and carnality (a subject opened up by the research of Leo Steinberg in the 1980s). Rejecting the modern notion of an opposition between spirituality and the eroticised body, she argued that carnality was

deliberately used in the service of religion, especially when demonstrating Christ's complete humanity by the display of his genitals. She discussed how Vasari defended artistic license in this sphere by arguing that physical beauty in art represented heavenly perfection, and that the problem (if there were one) lay with

the viewer and not the artist. Talvacchia's argument was that the glorification of the body played a part in seducing the viewer. The same could be said of the selection of slides, the lec-

turer's easy manner and elegantly playful turn of phrase (Bellini's *angeletti* in Rimini were, for instance, described as "frisky"). At other moments the lecture visited new territory in order to discuss touching (and kissing) in religious painting, and the role of marginal elements in enriching the work as a whole by increasing the overall level of *ornato* in the work. Here the evidence seemed to point in two directions: on the one hand serving as an easy entry-point to spiritual material, and on the other being specifically described as marginal and having no bearing on the religious content. Both positions are unlikely to be true at the same time, although both are surely appropriate interpretations in certain circumstances.

✿ Tom Henry
Ahmanson Fellow

✿ Former Fellows Update ✿

JAMES HANKINS (VIT'89,'93) was awarded the Anna-Maria Kellen Fellowship for Study by the American Academy in Berlin to pursue his research on "*The Soul in the Renaissance*" at the Academy's Hans Arnhold Center. Hankins, who teaches Renaissance intellectual and cultural history, is Professor of History at Harvard University. He is also General Editor of the *I Tatti Renaissance Library*, Associate Editor of the *Catalogus Translationum* and *Commentariorum*, and a member of I Tatti's Advisory Committee, the group of senior scholars who appoint the Fellows each year. The first volume of his two-volume collection of studies, *Humanism and Platonism in the Italian Renaissance*, was published in Rome by Edizioni di Storia e Letteratura in June.

GALILEO AND THE THEOLOGIANs

Professor of the History of Science at Harvard University, MARIO BIAGIOLI is a scholar of international scale. Born in Prato, Tuscany, he obtained his *laurea* at Pisa, and then his



Mario Biagioli before his lecture in the Geier Library.

doctorate at the University of California, Berkeley, and has been several times *directeur d'études associé* at the Ecole des Hautes Etudes en Sciences Sociales, Paris. His book *Galileo, Courtier: The Practice of Science in the*

Culture of Absolutism (Chicago: University of Chicago Press, 1993), which deals with patronage and scientific activity, has been regarded as innovative in the history of science as Francis Haskell's famous *Patrons and Painters* was regarded in the history of art. He has recently co-edited with Peter Galison a volume on *Scientific Authorship: Credit and Intellectual Property in Science* (New York: Routledge, 2002), the subject of his current research. In Biagioli's lecture, entitled "Between the Scripture and the Book of Nature: Galileo and the Theologians, 1613-16," he turned to the idea expressed in the *Saggiatore* (1623), that the world is a book "written in the language of mathematics, and its characters are triangles, circles and other geometric figures." The famous topos of Nature as a book, well studied since Eugenio Garin's *La cultura del Rinascimento italiano*, was therefore used

by Galileo, Biagioli brilliantly suggested, in his own attempt to justify Copernican astronomy with regard to theology. Contrary to the Scripture, the Book of God, Nature is transparent and should be merely read, not interpreted through exegesis. Galileo's 'mathematical realism' may be seen as 'fundamentalism,' and is based on the conviction of the possibility of epistemological progress. The controversy between the scientist and his adversaries, clearly examined by Biagioli, shows the opposition between two conceptions of knowledge, and their growing contradiction, which involved a series of central questions in the history of ideas during the early modern period and was to be dramatically revealed with Galileo's condemnation in 1633.

✦ Hervé Brunon
Florence J. Gould Fellow

Giorgio Vasari's Lives: Identity and Imperfection in the Age of Michelangelo

How do the biographical representations of Giorgio Vasari's *Vite* relate to the historical reality of the artists' lives and character? In a thought-provoking and eloquent lecture delivered to a standing-room-only audience in Villa I Tatti's Geier Library, Andrew Ladis (VIT'86,'98, *University of Georgia*) addressed this fundamental question, comparing Vasari's rhetorical fictions to the documentary record, and demonstrating the remarkable degree to which the biographer's personal allegiances, ethical judgments and rhetorical technologies inform his portrayal of the artists and their works. Ladis showed that Vasari consistently assumed a symmetrical relationship between a given artist's personal character and the character of his art. Vasari says, for example, that his hero Michelangelo, named for the archangel

of the Last Judgment, was himself extraordinarily gifted with artistic *giudizio*. Vasari likewise characterizes the painter Sodoma, solely on the basis of his name, as a man corrupted by same-sex desire, whose bestial character was reflected in his keeping of animals in his house and his portrayal of them in his pictorial works; yet as Ladis pointed out, documentary sources reveal that Sodoma's domestic situation was instead entirely conventional. Finally Ladis argued that Vasari's extravagant praise of Michelangelo as the divine savior of art required, as a matter of rhetorical technique, the condemnation of an equally evil anti-hero, whom he identifies as the sculptor Baccio Bandinelli. Indeed, Vasari characterizes Bandinelli's wicked nature through a series of conceits alluding to his famous statue *Hercules and Cacus*, opposing its flaws to the perfections

of Michelangelo's *David* and implying that whatever fame it may have won for the artist was stolen from Michelangelo himself, through a lifetime of lying, cheating and villainy. Ladis's lecture thus articulated a number of previously unobserved patterns in Vasari's methods of rhetorical invention, enabling a more sophisticated use of the text as an art-historical source.

✦ Anthony Colantuono
Robert Lehman Fellow



Kate and Nick Eckstein flank Anthony Colantuono.

Early Music at I Tatti

“Early Music at I Tatti,” a new concert series organized by Music Librarian Kathryn Bosi, was inaugurated this Fall. On a beautiful first day of October, over two-hundred people congregated in the Myron and Sheila Gilmore Limonaia to attend the first of this year’s two concerts. La Reverdie, a five-member Italian vocal and instrumental ensemble specialized in medieval music, performed sacred and secular works often drawn from some of the most famous music manuscripts of the Middle Ages: the “Old Hall Manuscript” (London, British Library, Ms. Add. 57950), the Chantilly Manuscript (Chantilly, Musée Condé, Ms. 564), the Cortona Laudario (Cortona, Biblioteca Comunale, Ms. 91). Under the title of “O tu chara sciença” (a line derived from a madrigal by the mid-14th-century composer Giovanni da Cascia), the aim of the concert was to explore the role of music in medieval thought. As such, the program was organized in three broad sections: *Musica terrestris* (music which onomatopoeically imitates the sounds of the earth), *Ars musica* (music of a more elevated, intellectual nature), and music for the *Laudatio Dei* (music in praise of God). The performance provided a rich and varied exploration of the textures and sounds of medieval music. It also exposed the audience to

instruments rarely heard today: vielle, rebec, muted cornett, symphonia (or hurdy-gurdy), etc.

On 29 May, the second concert of the series featured the London-based vocal ensemble I Fagiolini, directed by Robert Hollingworth and with the collaboration of David Miller (lute) and former I Tatti staff member, now professional actor, Antonio Fazzini (reciting voice). The title of the concert, “Mascarate piacevoli et ridicolose,” taken from Giovanni Croce’s 1590 collection of comic pieces, was most appropriate for a program that included some of the lighter forms of musical entertainment from the late sixteenth and early seventeenth centuries. As explained by Kathryn Bosi in the program notes, “masquerades, musical games, dialogues, madrigal comedies and other *bizzarie*... were performed as diversions at banquets, between the acts of plays, at gatherings of academies, and perhaps also, in the case of the *mascarate*, in the streets and piazze during carnival season.” The second half of the program was entirely dedicated to Adriano Banchieri’s *Barca di Venezia per Padova* (first published in 1605; reprinted with



La Reverdie opens the new series of Early Music at I Tatti.

basso continuo in 1623). This charming, quasi-theatrical “madrigal comedy” consists of a series of tableaux that takes place on a boat traveling down the Brenta canal from Venice to Padua. Among the musical highlights are brilliant parodies of madrigals by other contemporary composers, including Carlo Gesualdo and Luca Marenzio. Two “serious” madrigals by Andrea Gabrieli provided a welcome contrast with the more humorous and frivolous compositions by Giovanni Croce, Claudio Monteverdi and Adriano Banchieri. The musical mastery of I Fagiolini and their remarkable ability to engage the audience guaranteed an afternoon of great musical delight.

✦ Marica S. Tacconi

Lila Wallace - Reader’s Digest Fellow

Photo by M. Tacconi



Alessandro Daneloni, Mauro Mussolin, Michael Roche, Hervé Brunon, Marica Tacconi, Nelda Ferace, Ivayla Popova, Elena Pierazzo, and Yolanda Plumley at Monte Oliveto.



Robert Hollingworth rehearsing I Fagiolini in the Myron and Sheila Gilmore Limonaia.

Jesus's Cross and Indian's Tree

Former fellow Samuel Edgerton (VIT '72), now Amos Lawrence Professor of Art History at Williams College, shared his extraordinary intellectual breadth with the I Tatti community in a lecture called, "Jesus's Cross and Indians' Tree: The Christian Mission as Native Theater in Sixteenth-Century Mexico." As the author of books on the rediscovery of linear perspective and on the heritage of Giotto's geometry, Edgerton is already known among Renaissance scholars for his capacity to combine technical with iconographic analysis. His more recent work builds on this dual interest in engineering and art while expanding beyond Europe to focus on the New World, and specifically on the post-conquest encounter between missionary friars and Amerindians.

Soon after 1521, when Cortes conquered the Aztec Empire, mendicant friars arrived in Mexico to make Christians of the now subject peoples. Although they represented different religious orders, the friars quickly adopted similar strategies of conversion that capitalized on indigenous ritual practices and religious symbols. For example, no matter which order they represented, the friars built an open arena that served as a "theatre of conversion." Through a process that Edgerton calls "expedient selection," friars chose symbols from the Christian lexicon that specifically resonated with native cultural traditions. Furthermore, the friars represented Christian ideas through images (the instruments of the passion, for example) in a way that appropriated native iconographical traditions and artistic techniques. As a result, Edgerton argued, the post-conquest conversion of the Indians is best understood not in terms

of stark oppression or victimization but rather as a process of accommodation, whereby the tenets and symbols of European Christianity intermingled with selected native religious and artistic traditions.

Edgerton's lively presentation and enthusiasm for his subject encouraged questions, and left his audience with a deep appreciation both of his scholarly insight and his gifts as a teacher.

✦ Carol Quillen

Francesco De Dombrowski Fellow



Samuel Edgerton flanked by Tony Molho (VIT '69, '72) and Ronnie Laskin (VIT '66, '67) before his lecture.



Fellows Gian Mario Cao and Carol Quillen after the lecture.

✦ Former Fellows Update ✦

GIOVANNI CIAPPELLI (VIT'94) has been promoted to Associate Professor of Early Modern History at the Università di Trento. Since the publication of *Art, Memory and Family in Renaissance Florence* (Cambridge: Cambridge Univ. Press, 2000), jointly edited with PATRICIA RUBIN (VIT'87,'90,'93,'97), Ciappelli has published various articles on family memory, of which one is on the "libri di ricordi" of the Medici. He is currently writing a book on family memory from the Middle Ages to the modern age. He has also edited the first volume of the collected essays of Nicolai Rubinstein: *Studies in Italian History in the Middle Ages and the Renaissance, I, Political Thought and the Language of Politics. Art and Politics* (Roma: Edizioni di Storia e Letteratura, 2003).

MEG GALLUCCI (VIT '01) is author of *Benvenuto Cellini: Sexuality, Masculinity, and Artistic Identity in Renaissance Italy* (New

York, NY: Palgrave Macmillan, 2003) and co-editor of *Benvenuto Cellini: Sculptor, Goldsmith, Writer*, which will be published by Cambridge University Press, in 2004. Her article "Burned Under the Tuscan Sun: A Newly Discovered Witchcraft Document in the Archivio di Stato, Florence," which appeared in *Annals of Scholarship* (2003), is drawn from her I Tatti project.

LAWRIN ARMSTRONG (VIT'00) was last year appointed Associate Professor of Medieval Studies at the Centre for Medieval Studies, University of Toronto, where he shares responsibility for the medieval Latin program and teaches economic and legal history. He has recently published a book entitled *Usury and Public Debt in Early Renaissance Florence: Lorenzo Ridolfi on the Monte Comune* (Toronto: Pontifical Institute of Mediaeval Studies, 2003).



This past year much thought and planning have gone into improving the outlying properties through three distinct projects. The first such project was to remodel the garden of the Villa Papiniana. In the past, the magnificent view of



At the Podere al Mulino, attractive steps now lead up to a newly planted Mediterranean garden adjacent to I Tatti's vineyard.

Florence distracted the visitor from the rather rundown and makeshift garden there. Renovations to the exterior of the building have recently been completed, however, and the garden's shortcomings suddenly became all too apparent. A long sinuous wall, with new lights, dividing the driveway from the rest of the garden, a pebble floor under the loggia, some dis-



The pebble floor at the front door to the Papiniana was completely relaid.

creet earthmoving to please the eye, the removal of old overgrown bushes, and the creation of five new beds with mixed Mediterranean borders have transformed the garden while maintaining its familiar look. An interesting discovery was made while doing all this work. Like most gardens built in the past, the Papiniana had a cistern to collect water for use during the long, dry Tuscan summers. When, in the interests of keeping maintenance at a reasonable level, an automatic watering system was installed, the true dimensions of the old water cistern came to light. This cistern turned out to be carved into the bedrock on the far side of the building and was much larger than an initial quick look through the narrow trapdoor had led one to expect. The most common way of filling a cistern would be to use it to collect rainwater from the roof. But in the process of cleaning out the woods behind the villa, we unearthed an ingenious system of dykes and decanting pools designed to feed into the cistern. Over the years, these had silted up but after much clearing they are now working again – or will work when it eventually starts to rain again.

The second project that kept the garden crew rather busy in spring was an *ex novo* garden wrapped around three sides of the newly restored Podere al Mulino. The problems to be solved here were quite different from those encountered at the Papiniana. In this case there were no pre-extant features to be followed except for a raised area, which had been used as a vegetable garden until quite recently. A formal garden plan risked looking pretentious next to a building that, no matter how beautifully renovated, was and remains a farmhouse. On the other hand, a “cottage garden” approach did not seem to be appropriate either, since such a garden would look out of place in a traditional Tuscan setting. The solution has been to introduce a somewhat understated formality,

suggested above all by the rather grand staircase leading up to the raised garden. Here a low hedge of *Myrtus tarentina* has been planted. While it still needs a couple of years before it will create the proper effect, we chose it because it is a little less formal than boxwood but was much used in Renaissance mixed hedges. In other parts of the garden, some degree of visual order has been created with an elliptical hedge of grey-leaved *Helichrysum italicum* enclosing a mixed border. This elliptical border is picked up by a higher row of darker-leaved boxwood that skirts two sides of the building, finally curving out to enclose a small raised herb garden.

The third project was at Ponte a Mensola where we planted a hedge all along Via Gabriele D'Annunzio with a



New grass was sown around the terrace and spectacular lookout point at the Papiniana. The area has now been well defined by a new retaining wall.

variety of low-growing bushes and cascading perennials chosen to bloom from late winter through autumn. The hedge will frame the fields and the beautifully situated church of San Martino a Mensola but will also improve the rather bleak wall that separates I Tatti property from the main thoroughfare. Waiting for the number 10 bus should be a little more pleasant from now on.

Allen J. Grieco
Senior Research Associate

Photos on this page by Gianni Trambusti.

MASSIMILIANO ROSSI (VIT'93-'03) was recently appointed full professor at the Università di Lecce.

MARICA TACCONI (VIT'03) received word during her fellowship year that she had been granted early tenure at Pennsylvania State University, with a promotion to Associate Professor of Musicology.



**Michèle Mulchahey with
Hanna Kiel Fellow Kate Jansen.**

MICHÈLE MULCHAHEY (VIT'99,'04) will be Visiting Professor at I Tatti during 2003/2004 before taking up a new post as Senior Lecturer in the Department of Mediaeval History at the University of St. Andrews.

GERALDINE JOHNSON (VIT'00) now holds a permanent position as a University Lecturer in History of Art at Oxford and has also been elected to a fellowship at Christ Church.

VIRGINIA COX (VIT'97) was recently appointed Professor of Italian at New York University where she teaches 15th- and 16th-century Italian literature and intellectual history, early modern Italian women's writing, and the history of rhetoric.

A number of former I Tatti Fellows were involved in celebrating the 500th anniversary of the birth of Bronzino last spring. JANET COX-REARICK (VIT'62,'63,'76,'91) organized a colloquium at the CUNY Graduate Center in April and four sessions on "The Painting and Poetry of Agnolo Bronzino (1503-1572)" at the March 2003 RSA meeting in Toronto where, among others, ELIZABETH CROPPER (VIT'79), BRUCE EDELSTEIN (VIT'02), ROBERT GASTON (VIT'82), LEATRICE MENDELSON (VIT'86), DEBORAH PARKER (VIT'93), ELIZABETH PILLIOD (VIT'92), and BETTE TALVACCHIA (VIT'96,'97,'03,'04) all presented papers.

LILA WALLACE-READER'S DIGEST SPECIAL GRANTS

Villa I Tatti grants of up to \$8,000 per person, for 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, for 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 are 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 30 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 projects 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 in October. Preference will be given to applicants who have not previously received such an award.

2002/2003 Lila Wallace – Reader's Digest Publications Subsidies Recipients:

GAUVIN A. BAILEY (VIT'01) towards *Between Renaissance and Baroque: Jesuit Art in Rome, 1565-1610*.

Michele Bordin (VIT'99) towards *Boccaccio versificatore*.

CHRISTOPHER S. CELENZA (VIT'00) towards *The Lost Literature of Western Europe*.

Dario Covi (VIT'97) towards *Andrea del Verrocchio: Life and Work*.

Massimo Danzi (VIT'92) towards *La biblioteca del cardinal Pietro Bembo*.

John E. Law (VIT'95) towards *The Victorian and Edwardian Response to the Italian Renaissance*.

CAROLINE MURPHY (VIT'02) towards *Lavinia Fontana; A Painter and Her Patrons in Sixteenth-Century Bologna*.

ALISON JANE WRIGHT (VIT'97) towards *The Pollaiuolo Brothers and the Arts of Florence and Rome*.



**Nick Eckstein with Jutta Sperling,
her daughter Olivia, and Hervé Brunon.**

www.itatti.it

Wireless Internet service will soon be available in the library and villa – even in the garden – for Fellows and library users equipped with their own laptop and a wireless card.

General e-mail messages can be addressed to info@itatti.it

Most staff members can be reached via e-mail by using their first initial and last name followed by @itatti.it. e.g., Michael Rocke can be reached at mrocke@itatti.it

Newsbriefs

Those of you Former Fellows who live in or return to Florence contribute greatly to the vitality and richness of the scholarly community here and are encouraged to join in all the activities of the Center. Please remember that you have the same access to the Biblioteca Berenson (8.00 a.m. to 9.45 p.m. every day of the year) and to I Tatti's computer facilities as do current Fellows. If you wish to work outside normal 9:00 – 6:00 hours, however, this must be arranged ahead of time. Your first lunch each year is “on the house.” Thereafter you are asked to pay a small sum to cover costs. To avoid bookkeeping, please remember to pay in advance at the reception desk.

The Premio Daria Borghese, given since 1965 to a non-Italian for general achievement in the study of Roman art and history, was conferred on 31 May 2003 on Joseph Connors in a ceremony in the Palazzo Borghese, Artena (Lazio). The *laudatio* was given by Professor Christoph Frommel, Director Emeritus of the Bibliotheca Hertziana in Rome. At the same time the Premio Livio Giuseppe Borghese, meant for Italian *romanisti*, was conferred on Giancarlo Alteri, a distinguished numismatist who is the director of the *Medagliere Vaticano*. Principessa Loretta Borghese presided over the ceremony and reception, which was attended by several hundred guests, including several of Connors's Ph.D. students.

In December 2002, we sadly bade farewell to Fortunato Pratesi who retired from the security staff after 18 years on the payroll. After the closure of his carpentry workshop in Ponte a Mensola, he was hired as substitute night watchman and odd-job man in March 1984 and became a full-time guard with the upgrading of the villa's security system. Happily, he has not gone far; he lives in Ponte a Mensola and is a devoted volunteer in the Settignano Misericordia.

Another departure this year is Corrado Doddi, who retired in April from the farm staff after 13 years. His smiling face, hard work, and reliability will be sorely missed. While he was not a life-long I Tatti farmer as some of those who have retired in recent years have been, Corrado's departure closes a chapter in traditional Tuscan farming here. A younger generation of farming staff has succeeded now.

We were delighted to welcome Manuela Michelloni to the regular Library staff this year as Assistant Cataloguer. Manuela began working with temporary contracts in 2000 on the special project to catalogue retrospectively the library's important collection of art auction catalogues. That job was expertly completed last year (consult the database SAL in the IRIS catalogue), and this summer the 15,000 catalogues are being entirely rehoused in sturdier containers. Manuela has moved on in the meantime to other cataloguing projects, in particular the Music Library's growing collection of CD sound recordings.

Iliaria Della Monica, Library Assistant, has finished – with flying colors – the first year of a two-year Master's program in archival studies and library science at the Università di Firenze. The course focuses on organization and inventorying of archives, and cataloguing of manuscripts, printed materials, and digital materials. Her specialization will be in modern and contemporary archives.



At his retirement party, Corrado Doddi is surrounded by his colleagues on the I Tatti farm staff: Andrea Bendoni, hired as Corrado's replacement in April, Andrea Laini, Leonardo Rossi, and Paolo Cresci.

We are delighted to announce the weddings of Emiliano and Angela Pernice last September, and Fellow Kate Jansen and Massimo Cersa in the early summer, as well as the birth of Dario, second child of Gianni and Mioara Trambusti in March.

Former Fellows Update

PAUL GRENDLER (VIT'71,'72), Professor of History *Emeritus*, University of Toronto, was elected a member of the American Philosophical Society in April 2002. Founded by Benjamin Franklin in 1743, this is the oldest and probably most prestigious honorary society in America. In January 2003, he received his third Marraro Prize, given by the American Historical Association, for his book, *The Universities of the Italian Renaissance* (Baltimore, London: Johns Hopkins Univ. Press, 2002). Also in January, he began a two-year term as president of the Society for Italian Historical Studies. Later in the spring, he delivered the Josephine Waters Bennett Lecture at the annual meeting of the Renaissance Society of America in Toronto, Canada. The title was “The Universities of the Renaissance and Reformation.”

I Tatti records with sorrow the following deaths:

Mason Hammond (VIT'72-'74) died on 13 October 2002 just shy of his 100th birthday. Hammond received his first and last degrees from Harvard, his A.B. in 1925 (*summa cum laude*) and an honorary doctorate (LL.D.) in 1994. A Harvard man through and through, he began teaching there as a classics instructor in 1928, and he retired as Pope Professor of Latin Language and Literature *Emeritus* in 1973. From 1946 to 1955 he also served as Master of Kirkland House. In retirement he continued to occupy his office in Widener Library, where he received a steady stream of former students and colleagues and where he devoted himself to writing about various aspects of the history of Harvard. Just before WWII, he served as professor in charge of classical studies at the American Academy in Rome, a position he held again in the mid-fifties. He and his wife Florence visited Berenson's I Tatti several times, returned again and again for longer or shorter periods after the Harvard Center opened in 1961, and were closely involved with the Center for the remainder of their long lives. For one semester in 1972 and again in 1973, Hammond served as Acting Director of I Tatti. His major scholarly publications include *City State and World State in Greece and Roman Political Thought until Augustus* (Cambridge, MA: Harvard Univ. Press, 1951), *The Antonine Monarchy* (Rome: American Academy in Rome, 1959), *The City in the Ancient World* (Cambridge, MA: Harvard Univ. Press, 1972), and *Latin: A Historical and Linguistic Handbook* (Cambridge, MA: Harvard Univ. Press, 1976).

Salvatore I. Camporeale (VIT'77-'03), beloved member of this community, died 17 December 2002 of a heart attack on his way home to S. Maria Novella after a normal day at I Tatti. He was born in 1928 in Molfetta (Bari). His learning was grounded in the Dominican's traditional, long, and exacting education. Shortly after WWII he was sent to St. Albert's College in Oakland, CA, where he received his BA in 1950. He was ordained in St. Mary's Cathedral in San Francisco. He returned to Italy to pursue his doctorate in theology (Angelicum University, Rome, 1961) and his *laurea* (1970) and *Diploma di Perfezionamento* (1974), both in *Filosofia*, at the University of Florence where he undertook his seminal work on Lorenzo Valla under Eugenio Garin. He belonged to the Dominican community in Pistoia from 1955 to 1977 when he moved to the convent at S. Maria Novella in Florence. Camporeale held annual visiting professorships at Johns Hopkins University for many years, taught at the University of California at Berkeley, the University of North Carolina at Chapel Hill, and Tel Aviv University, and lectured in numerous universities and academic institutions across the United States, in England, and in Italy.

Salvatore Camporeale's publications include *Lorenzo Valla: Umanesimo, Riforma e Controriforma, studi e testi* (Roma: Edizioni di Storia e Letteratura, 2002), *Lorenzo Valla: umanesimo e teologia* (Firenze: Istituto Nazionale di Studi sul Rinascimento, 1972), and numerous articles, including ten in *Memorie Domenicane*. He was a founding editor of both the new series of the journal

Memorie Domenicane (1970-2002) and *I Tatti Studies: Essays in the Renaissance* (1986-2002) and was on the editorial board of *Vita Sociale* from 1965 to 1977.

Camporeale was appointed one of I Tatti's first Research Associates in 1976. In 1977, he was appointed Bibliographer in the Biblioteca Berenson and he remained on the library's Acquisitions Committee ever since. Between 1980 and 1986 he was a member of the I Tatti Advisory Committee, the group of senior scholars which chooses the Fellows each year. He was learned in so many fields that there are few people at I Tatti, scholars, staff, or visitors, who didn't find themselves and their work changed by their conversations with him.

Elizabeth Morrill, widow of F. Gordon Morrill, died in her sleep on Wednesday, 19 March 2003. Gordon and Elizabeth Morrill first came to Florence before WWII and made their home in a charming house on Costa San Giorgio. They became friends with Bernard and Mary Berenson and frequently visited I Tatti. After Berenson's death they decided to honor his memory by establishing and endowing the Morrill Music Library at I Tatti: both had a sincere love of music (Elizabeth had a fine soprano voice and sang a great deal), and they had noticed that only a very small part of the holdings of the Biblioteca Berenson was devoted to music. Their generosity has financed one of the best-equipped libraries for the study and performance of early music in the whole of Italy, earning them the gratitude of many generations of musicologists, both from Italy and abroad. Elizabeth Morrill's favorite composer was Johann Adolph Hasse. She spent many years painstakingly transcribing his arias from manuscripts in libraries all over Europe, working out her own embellishments for their performance, which she then recorded in the studio in the tower of their house on Costa San Giorgio, Gordon manning the controls. They continued to visit I Tatti as long as their health allowed them, and they took great pleasure in getting to know the Music Fellows, many of whom enjoyed the hospitality of their house in Florence. Their last act of generosity was to leave this house to I Tatti. A concert, which will commemorate the outstanding contribution of Elizabeth and Gordon Morrill to the Biblioteca Berenson and to musicology in general, will be held at the church of San Martino on 29 January 2004.

Settimo Galleotti, retired I Tatti guard, died on 19 July 2003. Born in Scarperia in 1942, Galleotti lived his whole life in the Mugello where he developed a passion for his small-holding in San Piero a Sieve. After many years working for Fiat, his desire to spend his days in his vegetable garden led him first to a night job in a garage and then, in 1991, to I Tatti where he came as night watchman. He retired in 1995, the same year his son, Sergio, joined the I Tatti security staff, to spend the rest of his days tilling the soil between the tomato vines and tending his chickens.

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Publications

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Recent Titles:

I Tatti Studies: Essays in the Renaissance, Vol. 9, Florence: Leo S. Olschki, 2001.



19. *The Italian Renaissance in the 20th Century*. Acts of an international conference, Villa I Tatti, Florence, 9-11 June 1999, edited by Allen J. Grieco, Michael Rocke, and Fiorella Superbi Gioffredi. Florence: Leo S. Olschki, 2002.



ITRL 7. Marsilio Ficino. *Platonic Theology*, Vol. 3, Books IX-XII, trans. by Michael J. B. Allen with John Warden & ed. by James Hankins with William Bowen. 2003.

ITRL 8. Leon Battista Alberti. *Momus*, trans. by Sarah Knight, ed. by Virginia Brown and Sarah Knight. 2003.

ITRL 9. Giannozzo Manetti. *Biographical Writings*, trans. & ed. by Stefano Ugo Baldassari and Rolf Bagemihl.

Forthcoming Titles:

I Tatti Studies: Essays in the Renaissance, Vol. 10, Florence: Leo S. Olschki, 2003.



L'Arme e gli amori: Ariosto, Tasso, Guarini in Late Renaissance Florence. Acts of an international conference, Villa I Tatti, Florence, 27-29 June 2001, edited by Massimiliano Rossi and Fiorella Superbi Gioffredi. Florence: Leo S. Olschki.

The Acts of *The Brancacci Chapel: A Symposium on Form, Function and Setting*. Villa I Tatti, June 2003. organized by Joseph Connors and Nicholas Eckstein.

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

***The Editors, I Tatti Studies, Via di Vincigliata 26, 50135 Florence, Italy
info@itatti.it***

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John Shearman, distinguished historian of Italian Renaissance art, died on 11 August 2003. He was a graduate of the Courtauld Institute of Art where he taught from 1957 until he moved to Princeton University in 1979. In 1987 he began teaching at Harvard University and became Adams University Professor there in 1994. He retired in 2002. He was a member of the I Tatti Advisory Committee from 1987 to 1990. He was a prolific writer; his numerous books, articles, and published lectures include works on Mannerism and Quattrocento art as well as the painters Andrea del Sarto, Pontormo, and Raphael. *Raphael in Early Modern Sources* (1483-1602) (New Haven, CT: Yale Univ. Press) came out this year and an extensive series of documents on Raphael and his works is due to be published by the Max-Planck-Gesellschaft.



***The Egyptian bronze cat (ca 700 B.C.)
at Christmas.***

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Clizia Carminati, *Melville J. Kahn Fellow*, Literature. "Dal romanzo cavalleresco al romanzo in prosa: la riflessione cinque-seicentesca"

Silvia Evangelisti, *Jean-François Malle Fellow*, University of Birmingham, History. "Illegitimate Daughters in Convents in Early Modern Florence."

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James Harper, *Rush H. Kress Fellow*, University of Oregon, Art History. "Post-nepotism: Art Strategies and the Survival of the Cardinal Nephew (1621-1676)."

Andrew Hopkins, *Committee to Rescue Italian Art Fellow*, Art History. "Architecture and Ceremony in San Marco, Venice."

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Pedro Memelsdorff, *Hanna Kiel Fellow*, Escola Superior de Musica de Catalunya, Musicology. "Scribal Mentalities and Early Use of Music Manuscripts: Faenza 117."

Roberta Morosini, *Florence J. Gould Fellow*, Wake Forest University, Literature. "What about the *Franceschi romanzi*? From France to Italy - from Italy to France."

Włodzimierz Olszaniec (1st sem), *Andrew W. Mellon Research Fellow*, Warsaw University, Literature. "Guarino Guarini's Commentary on *Rhetorica ad Herennium* - a Study of the Work."

Stefania Pastore, *Lila Wallace Reader's Digest Fellow*, History. "Tra mecenatismo anti-romano e dissidenza religiosa: il 'Rinascimento italiano' di Diego Hurtado de Mendoza (1539-1552)."

Bronwen Moira Wilson, *Hanna Kiel Fellow*, McGill University, Art History. "Portraiture, Physiognomy, and Naturalism in Northern Italy (1550-1620)."

Visiting Professors

Don Harran, (2nd sem), Robert Lehman Visiting Professor, Hebrew University of Jerusalem, Musicology. "Jews in the Music of the Italian Renaissance."

Kristen Lippincott (2nd sem), National Maritime Museum, Greenwich, Art History. "*Imagines Caeli*: Mapping the Heavens in the Renaissance."

M. Michèle Mulchahey, University of St. Andrews, History. "Dominican Teaching in Dante's Florence. Remigio De'Girolami and the Schools of Santa Maria Novella."

Robert Nelson, (1st sem), University of Chicago, Art History. "Illustrated Greek Manuscripts in the Renaissance."

Bette Talvacchia, University of Connecticut, Art History. "Monograph on the Art of Raphael."

The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, designer. Unless otherwise specified, photographs are by Susan Bates, Joseph Connors, Nelda Ferace, Gianni Trambusti, Gianni Martilli, and Alexa M. Mason. Former Fellows are indicated in the text with the initials "VIT" after their name followed by the year(s) of their appointment as Fellow, Visiting Scholar or Professor, or Research Associate.



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