



VILLA I TATTI

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From Joseph Connors:

The verve of every new Fellow who walked into my office in September, the abundant *vendemmia*, the large number of families and children: all these were good omens. And indeed it has been a year of extraordinary sparkle. The bonds among Fellows were reinforced at the outset by several trips, first to Orvieto, where we were guided by the great expert on the cathedral, Lucio Riccetti (VIT'91); and another to Milan, where Matteo Ceriana guided us through the exhibition on Fra Carnevale, which he had helped to organize along with Keith Christiansen of the Metropolitan Museum. The doors of the Uffizi were opened to us on a closed Monday by Alessandro Cecchi to study the recently restored *Adoration of the Magi* by Gentile da Fabriano, while Fellow Machtelt Israels explained the *Madonna della Neve* by Sassetta in the Contini Bonacossi Collection, a little-visited enclave within the Uffizi. In October the Sonatori della Gioiosa Marca presented *Folie all'italiana*, the fifth concert in the series, Early Music at I Tatti. Also in October there was a conference on Alberti, his architecture and its patrons, organized along with the Centro Studi Leon Battista Alberti, which continued with visits to Rimini and Mantua. Finally in December, after years of frustration, the gods smiled on I Tatti and permission finally arrived from Fiesole to build the Deborah Loeb Brice Loggiato. No finer Christmas present could be imagined.

When I accepted the post of Director there were suggestions from many quarters that I should get to know

Letter from Florence



*This year we have two
Letters from Florence.*

Director Joseph Connors was on sabbatical for the second semester during which time Katharine Park, Zemurray Stone Radcliffe Professor of the History of Science and of the Studies of Women, Gender, and Sexuality came to Florence from Harvard as Acting Director.



*Françoise & Joe Connors above –
Marty Brody & Katy Park at right*



Harvard better, ideally through teaching. So in January I set out for Cambridge for a semester of battling blizzards, teaching the arcana of Italian architecture, and making friends for I Tatti. If Harvard, like Siena, had city gates with inscriptions ("Siena Opens Her Heart Wider to You" on the Porta di Camollia), one might read, "*Cor magis tibi Harvard pandit.*" Cordiality was indeed the keynote in many lunches and dinners with colleagues in literature, history, architecture, economics, and especially music, and an unforgettable welcome was extended at Eliot House by Lino Pertile.

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From Katharine Park:

The last time I spent a full semester at I Tatti was in the spring of 2001. It was as a Visiting Professor, and my husband Martin Brody and I spent a splendid six months in the Villa Papiniana composing a piano trio (in his case) and finishing up the research on a book on the medieval and Renaissance origins of human dissection (in mine). Like so many who have worked at I Tatti, we were overwhelmed by the beauty of the place, impressed by its scholarly resources, and stimulated by the company and conversation.

When we returned this spring, it was to live in the main villa during my semester as Acting Director, while Joe was in Cambridge. The experience was again memorable, but for somewhat different reasons. If last time I Tatti was above all a *place* for us, this time it was above all a community of *people*. The director's quarters are in the

heart of the house, down the hall from the library, overlooking the garden, with the kitchen below and the administrative offices upstairs. Only living in this environment do you truly begin to understand the intricate rhythms of the household and the close relationships between the academic activities of the community and its domestic and administrative life. All of the collective intellectual activities of the Center – seminars, lectures, workshops, field trips, concerts, and conferences – as well as the scholarly work of individual Fellows and Visiting Professors, ultimately

*Continued on
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VILLA I TATTI COMMUNITY 2004-2005

Fellows

FRANCES ANDREWS, *Francesco De Dombrowski Fellow*, University of St. Andrews, History. "The Employment of the 'Religiosi' by Governments of early Renaissance Italy."

VICTORIA AVERY, *Rush H. Kress Fellow*, University of Warwick, Art History. "The Production of Bronze Objects in Renaissance Venice."

FLAMINIA BARDATI, *Florence J. Gould Fellow*, Ecole Pratique des Hautes Etudes, Paris, Art History. "Artisti toscani alla corte di Francia nel primo Rinascimento: Domenico da Cortona, Girolamo Pacherot e Antonio Juste."

GIOVANNA BENADUSI, *Ahmanson Fellow*, University of South Florida, History. "The Last Wills of Women in Renaissance Tuscany."

MONICA CALABRITTO, *Lila Wallace-Reader's Digest Fellow*, Hunter College, CUNY, Literature. "The Madness of Paolo Barbieri of Bologna: A Comparison of Social, Legal, and Medical Perspectives."

MAURIZIO CAMPANELLI, *Andrew W. Mellon Fellow*, Scuola Nazionale di Studi Medioevali, Roma, Literature. "Storia e fortuna della traduzione ficiniana del *Corpus Hermeticum*."

MATTEO DUNI, *Jean-François Malle Fellow*, Syracuse University, Florence, History. "I giuristi scettici e la stregoneria nel rinascimento (1450-1600)."

FEDERICA FAVINO, *Jean-François Malle Fellow*, Centre A. Koyré, CNRS, Paris, History. "Le pratiche del sapere scientifico. Matematica, geometria e cultura a Roma nell'età di Galileo."

SILVIA FIASCHI, *Francesco De Dombrowski Fellow*, Università di Pavia, Literature. "Tradurre dal greco nel '400: ricerche sulle versioni latine dell'umanista Francesco Filelfo."

GIUSEPPE GERBINO, *Deborah Loeb Brice Fellow*, Columbia University, Musicology. "Music and the Myth of Arcadia in Renaissance Italy."

MACHTELT ISRAËLS, *Hanna Kiel Fellow*, Art History. "Sassetta and his Franciscan Patrons."

CRAIG MARTIN, *Hanna Kiel Fellow*, Katholieke Universiteit Leuven, History. "Rethinking Averroism in the Renaissance."

FABRIZIO NEVOLA, *Deborah Loeb Brice Fellow*, Università di Siena, Art History. "Imagining the Renaissance City: Pius

II Piccolomini's Patronage of Real and Ephemeral Architecture (1458-1464)."

GUIDO REBECCHINI, *Committee to Rescue Italian Art Fellow*, Art History. "Between Rome and Florence: Cardinal Ippolito de' Medici (1510-1535)."

MICHAEL WYATT, *Robert Lehman Fellow*, Stanford University, Literature.

"Moccicone: Bernardo Dovizi da Bibbiena and the Margins of Medici Power."

Reader in Renaissance Studies

PATRICK L. BAKER, Harvard University, History.

Visiting Professors

VICTOR COELHO (1st sem), *Robert Lehman Visiting Professor*, University of Calgary, Musicology. "Renaissance Instrumentalists and their Repertories, 1420-1600."

CAROLINE ELAM (2nd sem), Art History. "Roger Fry and Italian Art."

ALINA PAYNE (2nd sem), *Harvard University Visiting Professor*, Harvard University, Art History. "Relationship between Architecture and the Figural Arts and the 'paragone' Discussions in the Florentine Academic Environment."

PATRICIA RUBIN (1st sem), *Courtauld Institute of Art*, University of London, Art History. "What's in a Name? The Identification of Works of Art from the Renaissance."

DAVID RUTHERFORD, *Central Michigan University*, History. "The Reception of Lactantius and the History of the Book."

RONALD WITT (2nd sem), *Robert Lehman Visiting Professor*, Duke University, History. "The Intellectual History of Western Europe 1450-1550."

Senior Research Associates

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

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



At the end of year party

MARGARET HAINES, *Opera di Santa Maria del Fiore*, Art History. "Online Digital Edition of the Sources of the Archive of Santa Maria del Fiore in the Cupola Period."

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

FORMER FELLOWS UPDATE

RALPH HEXTER (VIT'92) became the fifth President of Hampshire College in August. Before moving to Hampshire, which belongs to the Five College consortium in Amherst, Massachusetts, he was Professor of Classics and Comparative Literature and Executive Dean of the College of Letters and Science at the University of California at Berkeley. A graduate of both Harvard and Oxford Universities, Hexter received his Ph.D. from Yale University. His books include *A Guide to the Odyssey: A Commentary on the English Translation of Robert Fitzgerald* (New York: Vintage Books, 1993) and *Ovid and Medieval School Commentaries on Ovid's *Ars amatoria*, *Epistulae ex Ponto*, and *Epistulae heroidum** (Munich: Bei der Argeo-Gesellschaft, 1986).

Letter from Joseph Connors continued

Every encouragement was given by the Provost and Associate Provost, Steve Hyman and Sean Buffington, and by the Dean of Arts and Sciences, Bill Kirby. Tom Lentz and I established a program for the scientific staff of the Harvard University Art Museums to visit I Tatti, first in line being the curators of Italian and of Chinese art. Harvard University Press agreed to publish two new I Tatti series, one of monographs in history, the other the *Berenson Lectures in the Italian Renaissance*, the first of which will be given by Edward Muir (VIT'73) in March 2006. I had long conversations with the directors and administrators of Dumbarton Oaks and the Radcliffe Institute for Advanced Study, Harvard research centers with administrative structures and missions similar to I Tatti. In a delightful visit to Los Angeles and San Francisco in April, Françoise and I found many old friends of I Tatti and perhaps won new ones as well. And back in Boston there were enormously sympathetic contacts with colleagues at the MFA and the Gardner Museum, and with many former Fellows who live in the Cambridge area.



Sara Matthews, Susan Bates, Monica Calabritto & Peggy Haines

I returned to I Tatti twice during the semester, once for the visit of curators from the National Gallery in London and the Opificio delle Pietre Dure to examine the Sassetta panels with infrared reflectography, and once for the Arnolfo di Cambio conference, which I had entrusted to the care of Peggy Haines (VIT'76;'88-'06), Julian Gardner (VIT'06) and David Friedman (VIT'70;'71;'77;'89) and had been following closely ever since my first month at I Tatti in 2002. But in June, after the Harvard Commencement, I could hardly wait to return home, to the late blooming of Margrit's flower beds, to Visiting Professors whom I had invited and with whom I would have loved to overlap, and to a class of Fellows who had lost none of their sparkle. The year was capped with the farewell dinner, when Eve Borsook (VIT'82-'05) was presented with a two-volume collection of her complete articles and reviews, gathered with loving care by Patrick Baker, the first Reader in Renaissance Studies. A few days later there was a wonderful "Noi Altri" dinner with the staff and their families. It was the most heart-warming of welcomes: *Cor magis tibi Aedes Tattianae pandunt.*"

♣ Joseph Connors
Director

Two New Publications Series

I Tatti is starting a series in Renaissance history with Harvard University Press and in Renaissance art history with Yale University Press London. Initially we hope to publish one or possibly two monographs a year in each series. Enquiries should be directed to Joseph Connors (jconnors@itatti.it).

Letter from Katharine Park continued

rest on the collaboration of the fifty-odd people who make up the staff. The smoothness with which they work together is the product of much reflection, coordination, and commitment, and it is they who give I Tatti its unique character and warmth.

The spring semester, like the fall, was a busy one. This year's May conference, which focused on the work of the great thirteenth-century sculptor and architect Arnolfo di



Tony Molho & Giovanna Benadusi

Cambio in the context of Florence's religious, political, and cultural life, drew a lively audience of several hundred, as did the June concert by the Paris-based ensemble L'Arpeggiata. Our beautiful new harpsichord, generously donated by Frederick Hammond (VIT'72), was inaugurated at a more intimate concert in the Big Library, performed by Professor Hammond himself.

The Fellows were responsible for three exciting *giornate di studio*, in which they presented their work in progress. The first, *New Work in the History of Science and Medicine*, which included several advanced doctoral students from Harvard, focused on Renaissance constructions of madness, on mechanics and medicine, and on the mathematical sciences. The second was devoted to cardinals as patrons of the arts, and on their literary, artistic, and musical commissions: from tomb sculpture to madrigals, from castles to baths.

The final *giornata* took us to the Biblioteca Laurenziana, where Fellows who work on the Renaissance history of classical philology introduced us to their research on Ficino and Filelfo using original manuscripts. Returning to I Tatti in the afternoon, we heard discussions of a variety of topics relating to Tuscan history outside Florence, including the resolution of family disputes, communal administration, urban development, and the role of portraiture in religious devotion. Each *giornata* culminated in lively discussion and a dinner for the exhausted participants, and together they became the basis for a series of panels for next year's meeting of the Renaissance Society of America in San Francisco. This group of Fellows was remarkable for their intellectual initiative (not to mention their inexhaustible sociability), and they were individually and collectively wonderful to work with.

In conclusion, I note the retirement of Amanda George, Andrew W. Mellon Librarian for Acquisitions and Collection Development (see pages 4 and 19). Although she will be missed she will remain, like this year's Fellows, a continuing part of I Tatti's community.

♣ Katharine Park
Acting Director



As recent readers of the Newsletter know, for the past several years we have made a major effort to strengthen the Biblioteca Berenson's periodical holdings – identified some years ago as one of the chief priorities of collection development in the Library – by expanding subscriptions and by acquiring missing back issues of journals we already received. This project has been sustained by a munificent grant given in 2000 by the Deborah Loeb Brice Foundation. This year the balance of these funds was used up, and it is thus an appropriate moment to summarize the results of this extremely productive campaign.

Over the last five years, the Library has begun subscriptions to fully 98 new journals, including numerous recently founded Renaissance reviews and many older ones that were deemed necessary additions, particularly in the fields of Italian literature and history. The number of journals currently received now stands at 556. What's more, to the greatest extent possible we have also completed the runs of over 60 important established journals that had critical and often very sizeable gaps. All told, retrospective purchases of periodicals have added well over 3,000 volumes. These acquisitions have vastly improved the Library's periodical holdings, an essential part of its research resources, by providing both broader coverage and greater historical depth. I'd like to express our deepest appreciation to I Tatti Council Chairman Debby Brice for her dedicated and unfailingly generous support of the Berenson Library.

This year the Library also received another important gift from Pauline Moffitt Watts (VIT'82) who, several years ago, donated the invaluable microfilm collection of Renaissance humanists' texts belonging to her late husband, the

eminent Renaissance scholar Charles Trinkaus (VIT'82). Adding to this earlier bequest, Pauline has now given 121 well-chosen volumes, together with some 1,500 offprints, from her and Charles's library. Apart from the intrinsic value of these additions, the offprints are also a unique testimony to the network of Charles Trinkaus's relations with other scholars. We are grateful to Pauline for her continuing kindness toward the Library.

In March and April 2005, the IRIS consortium updated its system software, Aleph, adopting the latest release available in Italy, version 16.02. The staff side of this version possesses several attributes that increase its functionality for acquisitions and cataloguing operations, while the new online public catalogue offers enhanced search capabilities and an attractive and easily legible display.

Despite the shutdown of library operations for several weeks during the migration to the upgraded system, acquisitions and cataloguing levels maintained and even slightly increased the sustained pace of recent years. More than 3,800 volumes, including periodicals and offprints, were accessioned this year, in addition to several hundred other items such as CD-ROMS, microfilms, and microfiches. This figure includes gifts of 268 books and 196 offprints from I Tatti appointees, current and former, as well as from other institutions and individuals. Such donations are vital to the Library's welfare and to the excellence of its collections, and are, as always, sincerely appreciated.

In January the Library lost one of its mainstays when, after 33 years of skillful and dedicated service, Amanda George retired. Amanda began working in the Library as a half-time cataloguer in 1972, moved to a full-time position in 1983, and in 1989 became Head Librarian and acquisitions librarian. Since 1998 until her retirement this year, she held the title of Andrew W. Mellon Librarian for Collection Development. Over these many years Amanda has been an essential protagonist of the growth of the Biblioteca Berenson into a major international research institution, and her

expert knowledge of its collections and procedures that she takes with her will be difficult to replace fully. We wish her all the best in her new ventures.

Since Amanda's departure, Manuela Michelloni, assistant cataloguer since 2003, has assumed most of her responsibilities as acquisitions librarian, doing so with her characteristic talent, dedication, and efficiency. We will also be making at least one new appointment to the library staff in the coming months.

During the year's second half, we benefited from the skilled services of Lukas Klic as a part-time library assistant. Before moving temporarily to Florence to study fine arts – he is an art student at the Massachusetts College of Art in Boston – Lukas had worked for years as an assistant at the Fine Arts Library at Harvard. His experience and his excellent Italian helped him to fit easily into the Berenson Library, where he assisted with public services and carried out several special projects. We'll miss Lukas's competence and good cheer, and we wish him the best as he returns to Boston to continue both his art studies and his work with our friends in the Fine Arts Library.

In April 2005, librarian Ilaria Della Monica completed a Master's degree in Archival Sciences at the University of Florence, graduating with the highest honors. We are extremely proud of Ilaria's accomplishment, which she adds to the post-graduate specialization in Art History she received in 1997. Her new professional competency will be put to good use as we continue to organize and inventory the Library's manuscript collections, as well as I Tatti's large and growing institutional archive. For her degree, Ilaria's final project involved the reorganization and analytic description of the archive of the Committee to Rescue Italian Art (CRIA), now held by the Berenson Library. These papers were left by Myron Gilmore, Director of I Tatti from 1964 to 1973, but were neglected for many years before being discovered in a wooden trunk in a farmhouse on the I Tatti estate in 2003. Ilaria's account of this project follows.

❁ Michael Rocke

Nicky Mariano Librarian



Stefano Iossa, Amanda George & Marco Spallanzani

The Papers of the Committee to Rescue Italian Art

The Committee to Rescue Italian Art (CRIA) was founded shortly after the devastating Florentine flood of 4 November 1966 by Fred Licht and Bates Lowry, both professors of art history at Brown University. Within just a few days they brought together a remarkable group of historians, art historians, and literary scholars, all united by a deep love for Florence and by their concern for its cultural heritage. The Committee's aim was to raise funds for restoring works of art, documents, and books damaged by the flood. Some of the scholars on the Committee, such as Paul Oskar Kristeller, Felix Gilbert, and Sydney Freedberg (VIT'74,'81,'89), had the task of setting priorities, while a team of specialists in the conservation of paintings, books, and sculptures were to recommend methods and procedures.

The sum the Committee sought to raise was \$2.5 million, a goal it very nearly reached. Most of the funds went toward financing restoration projects both in Florence and in Venice, whose artworks and monuments had also suffered heavy damage from exceptionally high tides. A number of scholars also received grants from CRIA to enable them to collaborate on restoration projects.

For the supervision of the entire project there was an office in the United States, located at first in Providence, then in New York, headed by Bates Lowry, and a second office in Florence, in Palazzo Pitti, staffed by an annually appointed representative and a secretary (Judith Munat), which had organizational and financial functions. Finally, a kind of headquarters was established at I Tatti,

where Myron Gilmore (VIT'64-'73) was the Director and Millard Meiss (VIT'69) – Chairman of the CRIA Advisory Committee – was a permanent guest and at times also Director *pro tempore*. The CRIA papers rediscovered in 2003 turned out to be those from the office in Palazzo Pitti. The material consists for the most part of financial documents, especially receipts for staff salaries and for the work carried out by specialists and restorers.

My colleague in the Master's program, Gabrielle Capelli, and I have produced a finding aid to the CRIA papers which is now held in the Berenson Library. From the CRIA papers and the finding aid we gain the impression of a big enterprise working around Florentine Renaissance *vestigia*: manuscripts from the Archivio di Stato, *cinquecentine* from the Biblioteca Nazionale Centrale, and works of art such as the wooden *Maddalena* by Donatello, or paintings by Cimabue, Beccafumi, Paolo Uccello, as well as the Pazzi Chapel and the cloister by Brunelleschi at Santa Croce.

The many people who were associated with CRIA formed an industrious and peaceful army of scholars, restorers, and chemists, every one of whose names was carefully recorded. These documents are thus an important source for the history of Florentine craftsmanship and Italian industry, but also for the development of the field of conservation and the restoration of paintings, architecture, and paper. During this period, in fact, Florence became a unique testing ground for new conservation theories and practices. The importance of these papers lies also,



Iliara Della Monica

however, in the fascinating correspondence among the extraordinary personalities involved, such as that between Paul Kristeller, member of CRIA's Executive Committee, and Emanuele Casamassima, Director of the Biblioteca Nazionale Centrale.

The Committee to Rescue Italian Art terminated its activities in 1973. Through the Committee's assiduous work of fund-raising and organization, and thanks to the generosity of hundreds of concerned benefactors, a substantial part of the cultural heritage of Florence and Venice was saved from the ravages of the flood and tides and preserved for future generations. The legacy of CRIA continues to this day, however, in another tangible way at I Tatti. With the money remaining when the organization concluded its work, an endowment fund was established to support one of the Harvard Center's annual fellowships.

As mentioned previously, when CRIA's Palazzo Pitti office shut down, the papers it produced ended up at I Tatti, due surely to the decisive role the Harvard Center had played in the recovery efforts. During the organization and inventorying of this collection, other papers relating to CRIA came to light in the Center's institutional archive. These documents, produced by Myron Gilmore and Millard Meiss from I Tatti, consist mainly of technical reports on individual restoration projects, photographs, and correspondence. These materials will also soon be put in order and fully described in a separate finding aid.

At this point, only one piece of the CRIA archive is missing, that is, the papers produced by Bates Lowry and his staff in the New York office. The discovery of these documents would close the circle, and allow the full activities of this remarkable organization to be reconstructed and studied. Any readers of the Newsletter who have information on the possible location of CRIA papers elsewhere are kindly requested to contact me at idellamonica@itatti.it.

✦ Iliara Della Monica
Reference 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. We are delighted this list grows each year, but as space is very limited, please forgive us if your volume is not listed or the title has been abbreviated.

ALESSANDRO ARCANGELI (VIT'99). *Passatempi rinascimentali: storia culturale del divertimento in Europa (secoli XV-XVII)*. Roma: Carocci, 2004.

MAURIZIO ARFAIOLI (VIT'04). *The Black Bands of Giovanni: Infantry and Diplomacy during the Italian Wars (1526-1528)*. Pisa: Pisa U.P., 2005.

CECILIA ASSO (VIT'99) & ADRIANO PROSPERI (VIT'81) eds. *Desiderius Erasmus. Scritti religiosi e morali / Erasmo da Rotterdam*. Torino: Einaudi, 2004.

GAUVIN A. BAILEY (VIT'01). *Art of Colonial Latin America*. London: Phaidon, 2005.

SERGIO BERTELLI (VIT'66,'67). *Trittico: Lucca, Ragusa, Boston: tre città mercantili tra Cinque e Seicento*. Roma: Donzelli, 2004.

MIKLÓS BOSKOVITS (VIT'73) ed. *Da Bernardo Daddi al Beato Angelico a Botticelli: dipinti fiorentini del Lindenau-Museum di Altenburgi*. Firenze: Giunti, 2005.

BARBARA C. BOWEN (VIT'82). *Humour and Humanism in the Renaissance*. Aldershot: Ashgate, 2004.

CHRISTOPHER S. CELENZA (VIT'00). *The Lost Italian Renaissance: Humanists, Historians, and Latin's Legacy*. Baltimore: Johns Hopkins U.P., 2004.

SAMUEL COHN, JR. (VIT'89,'94). *Popular Protest in Late-Medieval Europe: Italy, France and Flanders*. Manchester: Manchester U.P., 2004.

WILLIAM J. CONNELL (VIT'93) trans. & ed. *Niccolò Machiavelli, The Prince*. Boston: St. Martin's, 2005.

GEORGE W. DAMERON (VIT'88). *Florence and its Church in the Age of Dante*. Philadelphia: U. of Pennsylvania Press, 2004.

MASSIMO DANZI (VIT'92). *La biblioteca del cardinal Pietro Bembo*. Ginevra: Droz, 2005.

SABINE EICHE (VIT'83). *Presenting the Turkey: the Fabulous Story of a*

Flamboyant and Flavourful Bird. Florence: Centro Di, 2004.

CAROLINE ELAM (VIT'82,'05). *Roger Fry and the Re-Evaluation of Piero della Francesca*. New York: Frick Collection, 2004.

GIANFRANCO FIORAVANTI (VIT'86) ed. *Anonymi Quaestiones super octavum librum Physicorum*. Tavarnuzze (Firenze), 2004.

CLAUDIO GIUNTA (VIT'00). *Codici: saggi sulla poesia del Medioevo*. Bologna: Il Mulino, 2005.

JAMES HANKINS (VIT'89,'93). *Humanism and Platonism in the Italian Renaissance*. Rome: Edizioni di Storia e Letteratura, 2003-2004.

JANEZ HÖFLER (VIT'87,'02). *Der Palazzo Ducale in Urbino unter den Montefeltro (1376-1508): neue Forschungen zur Bau- und Ausstattungsgeschichte*. Regensburg: Schnell & Steiner, 2004.

PAVEL KALINA (VIT'00). *Praha 1310-1419: kapitoly o vrcholné gotice*. Praha: Libri, 2004.

F.W. KENT (VIT'78,'83,'87,'96,'97). *Lorenzo de' Medici and the Art of Magnificence*. Baltimore: Johns Hopkins U.P., 2004.

STANKO KOKOLE (VIT'00). *Totius antiquitatis egregius admirator: Christophorus Raubar zwischen Kampanien und Krain*. Regensburg: Schnell & Steiner, 2003.

ROBERT MANIURA (VIT'01). *Pilgrimage to Images in the Fifteenth Century: The Origins of the Cult of Our Lady of Czestochowa*. Woodbridge: Boydell Press, 2004.

JOHN MONFASANI (VIT'74,'83). *Greeks and Latins in Renaissance Italy: Studies on Humanism and Philosophy in the 15th Century*. Aldershot: Ashgate, 2004.

CAROLINE P. MURPHY (VIT'02). *The Pope's Daughter*. New York: Oxford U.P., 2005.

JOHN M. NAJEMY (VIT'70,'71,'75,'99) ed. *Italy in the Age of the Renaissance: 1300-1550*. New York: Oxford U.P., 2004.

JOHN W. O'MALLEY (VIT'67,'68). *Four Cultures of the West*. Cambridge, MA: Belnap Press of Harvard U.P., 2004.

PATRICIA J. OSMOND (VIT'98) ed. *Revisiting the Gamberaia*. Florence: Centro Di, 2004.

IVAYLA POPOVA (VIT'03). *Byzantium - Italy: Some Aspects of the Cultural Interaction (14th-15th Centuries)*. Sofia, 2004.

MÁRIA PROKOPP (VIT'82,'86). *Affreschi medievali nella regione di Gömör del Regno d'Ungheria*. Somorja: Méry Ratio, 2005.

PIOTR SALWA (VIT'84). *La narrativa tardogotica toscana*. Fiesole: Cadmo, 2004.

FRANCESCO SBERLATI (VIT'96). *L'ambiguo primato: l'Europa e il Rinascimento italiano*. Roma: Carocci, 2004.

SILVANA SEIDEL MENCHI (VIT'74,'75,'94-'03) & Diego Quagliani eds. *Trasgressioni: seduzione, concubinato, adulterio, bigamia (XIV-XVIII secolo)*. Bologna: Il Mulino, 2004.

FRANCESCO TATEO (VIT'66). *I nostri umanisti: il contributo pugliese al Rinascimento*. Fasano: Schena, 2002.

NIKOLAUS THURN (VIT'93) trans & ed. *Drei neapolitanische Humanisten über die Liebe: Antonius Panormita - Hermaphroditus, Ioannes Pontanus - De amore coniugali, Michael Marullus - Hymni naturales*. St. Katharinen: Scripta Mercaturae, 2002.

TIMOTHY VERDON (VIT'87). *Maria nell'arte europea*. Milano: Mondadori Electa, 2004.

MARCO VILLORESI (VIT'00). *La fabbrica dei cavalieri: Cantari, poemi, romanzi in prosa fra Medioevo e Rinascimento*. Roma: Salerno Editrice, 2005.

ZYGMUNT WAZBINSKI (VIT'76). *Ut ars natura, ut natura ars: studium z problematyki medycejskiego kolekcjonerstwa drugiej polowy XVI wieku*. Torun, 2000.



News from the Berenson Fototeca,

☞ Archive & Collection ☜

We were particularly fortunate to have had as a Fellow this year Machtelt Israëls, who is studying the early Quattrocento Sienese painter Sassetta. Our three splendid panels in the *Salone* – of St. Francis in Glory flanked by St. John the Baptist and the Blessed Ranieri – come from Sassetta's altarpiece for the church of S. Francesco in Borgo Sansepolcro. A combination of Israëls' presence, widespread interest in the painter and his painting techniques, as well as a lively curiosity on the part of the Opificio delle Pietre Dure provided a perfect opportunity to make a careful scientific examination of our panels using x-ray and infra-red reflectography. This was carried out by conservator Roberto Bellucci and the technicians of the Opificio under the direction of Dr. Cecilia Frosinini and attracted several scholars from abroad including Christa Gardner von Teuffel (VIT'94;'06), as well as a team of specialists from the National

and Persian miniatures, not normally on view, by storing them in acid-free boxes. At the same time the Studio Calderai – Mazzei has recently made an evaluation of I Tatti's Oriental Collection.

During the clearing out of the Casa Morrill on Costa San Giorgio, some ornamental prints collected by Gordon Morrill during the years and some original drawings by him have been discovered. These are now carefully stored in the Berenson Archive in acid-free portfolios made especially for them.

Among the users of the Berenson Archive, we must mention Prof. Yoshiaki Shimizu, Frederick Marquand Professor of Art and Archaeology at Princeton, who studied the sizeable correspondence of Yukio Yashiro (1890-1975), a Japanese art historian and founder of the Yamato Bunkakan (Museum of Japanese Art) at Nara who wrote widely on Sandro Botticelli as well as on Japanese Art.

Professor Shimizu was also very interested in the famous Chinese scroll in the Berenson Collection entitled *Painting of a Country Retreat (Shan-shuang tu)*, dated before 1453.

The academic year 2004-2005 involved us in several new projects and there was a noticeable increase in users of the Fototeca. Several thousand photographs were added including images of the drawings from Chatsworth (Devonshire Collection) and the final installment of the Assisi series. The latter, as mentioned in previous issues of the Newsletter, consists of details of the recently cleaned St. Francis cycle in the upper Church photographed by their conservator, Bruno Zanardi. In the wake of the Assisi project we have started to update the photographic documentation of Giotto's frescoes in the Scrovegni Chapel in Padua, which were photographed by Antonio Quattrone after their recent cleaning.

Additional photographs have also been acquired from Antonio Quattrone (Carpaccio's St. Ursula cycle in the Venice Accademia), Florence's Galleria dell'Accademia, and Roberto Sigismondo, a Roman photographer who specializes in remotely located murals from all over Italy.

Much of this new material has been labelled and filed by our regular helper, Senior Research Associate Eve Borsook (VIT'82-06). Darcy and Treacy Beyer, generous donors to the Fototeca, continue to volunteer their time for similar work during their stays in Florence. Two Syracuse University students, Morgan Ridler and Jamie Pachuta, have carefully filed negatives, while a group of particularly precious photographs have been repaired by Carla Gambacorta and Pamola Picchetta of Fotocartarestauri continuing our program of restoration of photographic material.

Perhaps surprisingly, the collection in the Fototeca Berenson has never been catalogued. Thanks to a grant from the Andrew W. Mellon Foundation and support from Darcy and Treacy Beyer and from the Cabot Family Foundation, we will soon start a project to rectify this situation. We will have more to say about this project in next year's Newsletter, but in preparation for this and the future plan to digitize the images in the collection, we have visited a number of other institutes with similar collections and have attended conferences in Bologna, Bolzano, Rome, and Florence. The technology has developed so much in recent years, and we have much to learn!

✦ Fiorella Superbi
Agnes Mongan Curator of the Fototeca
Berenson, Curator of the Berenson
Collection and Archive
&
✦ Giovanni Pagliarulo
Photographic Librarian



Machtelt Israëls, Martin Wyld & Christa Gardner von Teuffel examine the Sassetta

Gallery of London, including Dillian Gordon, Ashok Roy, Martin Wyld, and Luke Syson (VIT'06). Roberto Bellucci has also started to examine the rest of the Berenson Collection with a view to reporting on the condition of the paintings.

Special attention has been given to the conservation of our Chinese scrolls



NEWS FROM THE MORRILL MUSIC LIBRARY

During World War II a large collection of highly valuable manuscripts and prints of early music was evacuated from the Preussische Staatsbibliothek in Berlin to a Benedictine monastery in Silesia, now in Poland. For decades this precious material was thought to



Ugo Casiglia & Marc Adams

have perished in a wartime fire, although one of the monks had testified to seeing crates being removed from the monastery by army trucks in 1947. It was not until 1977, in fact, that the books and manuscripts from the monastery of Grüssau were officially declared to be extant and located in the Jagellonian Library in Krakow. Following a visit to the Jagellonian Library last September, I was given permission to acquire a substantial number of microfilms of manuscripts and early printed music from this remarkable collection, which is now likely to remain in Poland. We purchased eight important manuscripts of Renaissance music, together with 40 volumes of early printed music which for the most part are unique sources of music by

Italian composers. The madrigal collections by Tuscan composers are amongst the most interesting for our holdings: the sole surviving *bassus* part of Giovanni Del Turco's *Primo libro de madrigali a cinque*, published in Florence in 1602, which also contains works by Luca Bati and Lorenzo del Turco; the only complete copy of a book of five- and six-part madrigals by the Pisan composer Orazio Battagliani, dedicated to Alberigo Cybo Malaspina in 1574; a complete *Madrigali a cinque voci... libro secondo* by Giovan Piero Manenti, *musico del Sereniss. Gran Duca di Toscana* (1575), and the *Secondo libro de madrigali a cinque voci* by Cristofano Malvezzi *da Lucca* (1590). Dedicated to Emilio de' Cavalieri, this last also contains works by Jacopo Peri and Duritio Isorelli, an obscure musician who is known to have performed in Malvezzi's fourth Florentine *intermedio* of 1589 and to have collaborated with Emilio de' Cavalieri in the composition of *Lamentations for Holy Week* (1599). The Sienese composer Desiderio Pecci, *Ghiribizzoso Intronato*, is represented by the only surviving source of his *Arie a una, due, e tre voci ... opera seconda* (1626), edited by Alessandro Della Ciaia.

A second substantial acquisition project for the microfilm collection centered around the court of Ferrara, whose musical life in the last decades of the sixteenth century under the patronage of Alfonso d'Este II achieved a brilliance and intensity rarely surpassed by other Italian courts of the time. Forty manuscripts and books of early printed music by composers associated with the court of Ferrara, together with pastoral plays,

descriptions of tournaments and other forms of entertainment involving music, were purchased from libraries throughout Italy. We thank in particular the Biblioteca Estense in Modena for its generous collaboration in this project.



Christopher Stembridge

Gifts for the library included two recent publications by former Fellows: Tony Cummings (VIT'90), *The Maecenas and the Madrigal: Patrons, Patronage, and the Origins of the Italian Madrigal* (Philadelphia, 2004); and Anna Maria Busse Berger (VIT'93,'06), *Medieval Music and the Art of Memory* (Berkeley, 2005). Funds donated by Melvin Seiden in honor of F. Gordon and Elizabeth Morrill purchased a fine facsimile edition of the manuscript *Modena, Biblioteca estense, Alpha M. 5.24* (ModA), a fundamental source for composers of the *ars subtilior* such as Bartolino da Padova, Johannes Ciconia, Anthonello da Caserta, Matteo da Perugia, Filippotto da Caserta, Jacob Senleches and Antonio Zacara da Teramo. An accompanying editorial volume by former Fellow Anne Stone (VIT'01) will shortly be published.

✦ Kathryn Bosi
F. Gordon and Elizabeth Morrill
Music Librarian



Alina Payne & Marty Brody

FORMER FELLOWS
UPDATE

PETER FARBAKY (VIT'02) recently curated the exhibition *Mariazell and Hungary: the memory of a place of pilgrimage* at the Kiscell Museum in Budapest, 28 May – 12 September 2004. This exhibition had its origins in the early history of the building where the Kiscell Museum is housed: the Trinitarian Monastery of Kiscell, founded in the mid-18th century. Kiscell (in German Klein-Mariazell) was an important place of pilgrimage where a copy of the miraculous statue of the Virgin in the monastic church of Mariazell in Upper Styria was venerated. Hungarian relations with Styrian Mariazell date back to the Middle Ages when the Hungarian king Louis the Great of Anjou (1342–82) built a church and donated a painting of the Virgin in gratitude for his victory over the Turks around 1370. The exhibition held in the former monastery of Kiscelli in Budapest last year documented the history of the Hungarian veneration of the Mariazell shrine from the age of Louis the Great to the end of the Hapsburg monarchy. A fascinating overview of a wide variety of cult images was offered through the exhibition of some 300 works of art from 40 Hungarian, Austrian and Croatian public and private collections relating to the shrine of Mariazell: paintings, statues and applied art objects such as commemorative embroideries, portable altarpieces, ex-votos and popular prints (including some delightful Baroque precursors of the modern postcard). The exhibition's catalogue *Ungarn in Mariazell – Mariazell in Ungarn; Geschichte und Erinnerung* (Budapest, 2004) was edited by Péter Farbaký and Szabolcs Serfözö, and included contributions from **ANDRÁS SZILÁGYI** (VIT'84) and **ZSUZSA ÜRBACH** (VIT'98).



The Ugo Casiglia Harpsichord

Villa I Tatti records with great pleasure the gift of a harpsichord from former music Fellow Frederick Hammond (VIT'72). This instrument, made by the renowned Palerman maker Ugo Casiglia, is based on the harpsichord by Giovanni Battista Giusti (1693) held in the Smithsonian Institute. An “inner-outer,” the body of the Casiglia is made from limewood and spruce, with the inner case sides and mouldings in Tuscan cypress, while the soundboard is in walnut and the keys are covered with Italian boxwood and ebony. The outer case is made entirely from limewood lacquered a warm yellow with dark blue and silver decoration. The harpsichord is now housed in the Berenson Studiolo, where its lovely lines harmonize with the works of art and its beauty of tone enchants the Fellows and visiting musicians who play it.

To acknowledge the generosity of Professor Hammond and to celebrate the arrival of the harpsichord, we invited musicians, instrument makers and museum curators from Florence to join the Villa I Tatti community on Tuesday 5 April 2005 in the Big Library for a concert and reception. After a welcoming address by Director Joseph Connors, Professor Hammond spoke at length about his experiences in Florence as harpsichordist and as music Fellow at I Tatti, before dedicating the instrument to the memory of Howard Mayer Brown, outstanding musicologist and former Fellow of

I Tatti (VIT'64,'70), and two younger scholars, James Moore and Ulysses Roseman, Jr. His inaugural recital, a memorable performance of works by Frescobaldi and Domenico Scarlatti, revealed the extraordinary quality of the instrument, which includes an unusually warm tone in the upper registers.

Professor Hammond is Irma Brandeis Professor of Romance Culture and Music History at Bard College, and a former Fellow of the American Academy in Rome as well as of Villa I Tatti. His scholarly interests concentrate on Italian baroque keyboard music (in particular, on the life and works of Girolamo Frescobaldi) and on the history of musical and artistic patronage in seventeenth-century Rome. His many publications include *Girolamo Frescobaldi* (Cambridge: Harvard U.P., 1983), *Music and Spectacle in Baroque Rome* (New Haven: London: Yale U.P., 1994), and *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco* (New Haven: London: Yale U.P., 1999), which he



Frederick Hammond

edited with Stefanie Walker. A harpsichordist, and former student of Ralph Kirkpatrick, he has performed widely in the United States and Europe both as continuo player and soloist. He was made a Cavaliere al Merito della Repubblica (Italy) in 1988.

✦ Kathryn Bosi
F. Gordon and Elizabeth Morrill
Music Librarian

COUNCIL NOTES

This has been a year of change within the I Tatti Council and it is with regret that we report the retirement of three members and longtime friends whose great affection for the Harvard Center has had a profound effect on the program in Florence.

LEWIS W. BERNARD first visited I Tatti as a student in 1963; he returned in 1994 and instantly believed in the Harvard Center and its mission. In 1996 he and his wife Jill returned for a longer visit, staying at the Papiniana, after which he joined a small I Tatti advisory group prior to becoming a Council member. He has given much support, time, kindness, advice, and help in the effort to bring new friends to I Tatti. **RICHARD EKMAN**'s first contact with I Tatti came when he was Director of Research Programs at the National Endowment for the Humanities. In 1991 he became Secretary of the Andrew W. Mellon Foundation with particular responsibility for issues of higher education, technology, and libraries. Ekman, who is now President of the Council of Independent Colleges, joined the I Tatti Council in 1995 and has unfailingly provided enlightened support, most especially in the Biblioteca Berenson. **FRANK E. RICHARDSON**, who also joined the small advisory group in 1996 after several visits to I Tatti, has been a committed, longtime friend, and has greatly appreciated its importance as a research center, a home, and a national monument. He has devoted much time

and effort to I Tatti, its mission and its committees. We extend our deepest gratitude to all three for their many efforts and steadfast friendship and we hope they will return often to I Tatti where a warm welcome will always be reserved for them.

DEBORAH LOEB BRICE chaired the annual I Tatti Council meeting on 5 May 2005 at the Cosmopolitan Club in New York City and was delighted to welcome, *in absentia*, new Council member **GUILLAUME MALLE** who works for Credit Suisse First Boston (CSFB). The son of the late Council member Jean-François Malle, Guillaume Malle shares his father's enthusiasm for art and the Renaissance. He and his wife Christina have still to visit I Tatti, a pleasure to which we all look forward.

At the meeting, **DEBBY BRICE**, Alexa Mason, **FREDERICK KOONTZ**, Graziella Macchetta and Villa I Tatti Acting Director Katharine Park, brought the Council up-to-date on I Tatti's affairs: new appointments, closer scholarly ties between Harvard and I Tatti, publications, the budget, and an update on the Scholars' Court Project. In addition, the Council was pleased to learn of the trip to California in early March where Joe Connors spoke about I Tatti to friends and members of the Harvard-Radcliffe Club of Southern California at the Atheneum in Pasadena. The lecture was followed by a reception. Later that

evening, Council member **ROBERT ERBURU** graciously hosted a dinner at the Huntington Ritz-Carlton. Two days later in San Francisco, former Acting Director Gene Brucker (VIT'64,'80,'84,'87) hosted a lunch attended by I Tatti friends and former Fellows.

On the afternoon of the May Council meeting, friends of I Tatti convened at the



John Landor, Pat Rubin, & Mary Gibbons

Cosmopolitan Club for a fascinating lecture by Katharine Park (VIT'01,'05) entitled *Secrets of Women: Art and Anatomy in Renaissance Italy*. Former Director **WALTER KAISER** (VIT'89-'02) warmly introduced the speaker, who talked about the origins of human dissection, which date back to the 13th century and grew out of embalming to preserve the bodies of saints, an Italian practice which was important in the consolidation of religious cults and in the history of anatomy.

This year, we had the pleasure of welcoming a number of Council members to I Tatti. In September, **MARY WEITZEL GIBBONS** and John Landor spent their usual month of research in Florence, using the Biblioteca Berenson and getting together with friends. In October, **ROSEMARY WEAVER** and her daughter Wendy came for dinner, and **JIM CHERRY JR** and his wife Sylvie Dubouillon Cherry stayed in the house, as did **FRED KOONTZ**, who visits every year. In March, **DEBBY BRICE** spent three days at I Tatti, while **BARNEY** and Bannie **McHENRY** stopped by on a warm summer morning in July to see the garden, which this summer displayed the stunning lotus flowers (*nelumbo nucifera*) in the pond below the Myron and Sheila Gilmore Limonaia.

✦ Graziella Macchetta
Development Associate



THE 2005 VILLA I TATTI COUNCIL



Anne H. Bass
Jean A. Bonna
Susan Braddock
James R. Cherry, Jr.
Anne Coffin
D. Ronald Daniel
Robert F. Erburu
Gabriele Geier
Mary Weitzel Gibbons
William E. Hood, Jr.

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Craig Hugh Smyth
Daniel Steiner
William F. Thompson
Rosemary F. Weaver
Edwin L. Weisl, Jr.

THE SCHOLARS' COURT PROJECT

We are delighted to announce that construction will begin on the new Deborah Loeb Brice Loggiato this fall. With the permits finally in hand, Charles Brickbauer, our architect, has been working hard to finalize the designs and work out the details with engineers and contractors. A groundbreaking ceremony has been planned for the afternoon of Thursday, 20 October 2005 to which you are all invited. On the ground floor, the Loggiato will hold 12 studies for the Fellows. Because of the slope of the hill, the floor below will be partially underground and partially above ground. There will be a further three studies and a conference/concert hall on this floor where lectures and small concerts will be held. The area around will be beautifully landscaped with a small garden off the lower level studies, and a small formal garden between the Loggiato and the Gabriele Geier Granaio. We hope to keep the noise and confusion away from the Library as much as possible, but we apologize in advance for any disruption this building will cause to those working at I Tatti during the coming year.

After the Brice Loggiato is completed, the building currently housing the Fellows' studies and the Fototeca will be completely renovated. Named Giving Opportunities remain for both building projects. A study in the Brice Loggiato can be named with a gift of \$100,000 and for a gift of \$50,000 a study can be named in the Gioffredi House. The room housing the Islamic Library in the Gioffredi House can be named with a gift of \$150,000, the new Library/Fototeca Building can be named for \$1,500,000, the Reading/Reference Room there for \$250,000, the Courtyard Garden there for \$150,000. The goal of \$100,000 to name a study for the Fellows has not yet been reached. All former Fellows and Visiting Professors are urged to donate towards this goal. Council Chairman Deborah Brice has also promised to match 50% of any gift that comes in. Do take advantage of this extraordinary challenge and help us to improve I Tatti's facilities for future generations of Renaissance scholars.



We wish to take this opportunity to thank the many donors who have so generously underwritten various parts of this project:

The Ahmanson Foundation (Fototeca Reading Room)
 Anonymous Gift (Loggiato Study)
 Anonymous Bequest (Loggiato Study)
 Victor K. Atkins, Jr. (Loggiato Study)
 Jean Bonna (towards a Loggiato Study in honor of Jean-François Malle)
 Deborah Loeb Brice (Loggiato)
 The Bunge Corporation Foundation
 Sylvie & James R. Cherry, Jr.
 Richard H. Ekman
 Gabriele Geier (Loggiato Study)
 Mary Weitzel Gibbons (Loggiato Study)
 Florence Gould Foundation Inc. (Florence Gould Hall)
 Virgilia & Walter C. Klein (Study Garden)
 Frederick S. Koontz (Loggiato Study)
 The Samuel H. Kress Foundation (Loggiato Study)
 Arthur L. Loeb (Loggiato Study)
 Guillaume A. Malle (towards a Loggiato Study in honor of Jean-François Malle)
 Mr. & Mrs. M. D. Moross (Loggiato Study)
 Joseph P. Pellegrino
 The Billy Rose Foundation
 Melvin R. Seiden (towards a Loggiato Study in honor of Jean-François Malle)
 William F. & Julie Thompson (Loggiato Study)
 The Dorothy Wagner Wallis Charitable Trust (Loggiato Study)
 William & Rosemary Weaver (Gioffredi House Study)
 Paul & Harriett Weissman (Fototeca Office)
 Steve Ziger & Jamie Snead

Towards a Fellows' Study

Geraldine Albers	Andrew Hopkins	David S. Peterson
Susannah F. Baxendale	Peter Howard	Brenda Preyer
Jane F. Bestor	Isabelle Hyman	Guido Rebecchini
Alison M. Brown	Gary Ianziti	Peter Riesenbergl
Beverly L. Brown	Machtelt Israëls	Clare Robertson
David A. Brown	Rachel Jacoff	Guido Ruggiero & Laura Giannetti
Maurizio Campanelli	Pavel Kalina	H. Colin Slim
Samuel Cohn, Jr.	Masakata Kanazawa	Randolph R. Starn
Joseph J. Connors	Myron Laskin, Jr.	Sharon Strocchia
Dario Covi	Patrick Macey	Marica Tacconi
Janet Cox-Rearick	Thomas E. Martin	John A. Tedeschi
Alan Darr	Pedro Memelsdorff	Karel Thein
Amedeo De Vincentiis	Maureen C. Miller	Franklin Toker
Samuel Edgerton	Nelson H. Minnich	Prof. & Mrs. Richard Turner
Sabine Eiche	Branko Mitrovic	Mary Vaccaro
Everett Fahy	Jerzy Miziolek	Timothy Verdon
Creighton E. Gilbert	Anthony Molho	Ronald G. & Mary Ann Witt
Werner L. Gundersheimer	Philippe Morel	T. C. Price Zimmermann
Margaret Haines	Mauro Mussolin	
H. Wiley Hitchcock	Jessie A. Owens	

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.

A chronological listing follows of public lectures held at I Tatti during the 2004/2005 academic year. Institutional affiliation is not given for members of I Tatti's 2004/2005 academic community.

- Early Music at I Tatti - V: SONATORI DE LA GIOIOSA MARCA, "Follie all'italiana."
- "Leon Battista Alberti Architetto e i Suoi Committenti." International conference in collaboration with Fondazione Centro Studi Leon Battista Alberti, Mantova.
- ALESSANDRO CECCHI (*Galleria degli Uffizi*), "Nuove ricerche su Sandro Botticelli, la sua famiglia e la sua bottega nella Firenze del Quattrocento."
- VICTOR COELHO, Lute concert in Big Library: "Composing, Playing, and Hearing the Renaissance Fantasia for Lute, 1507-1550."
- SILVANA SEIDEL MENCHI (VIT'74, '75;'94-'02, *Università di Trento*), "Apelle, Arminio e il duplice Ercole. Combinazione di linguaggi e comunicazione umanistica in Erasmo e nella sua cerchia."
- STEPHEN ORGEL (*Stanford University*), "Book of the Play: Performance and Print in Early Modern Culture."

- DAVID RUTHERFORD, "The Readers of Lactantius."
- "New Work in the History of Science and Medicine." One-day colloquium with KATHARINE PARK, MONICA CALABRITTO, MATTEO DUNI, FEDERICA FAVINO, CRAIG MARTIN, ELIZABETH MELLYN (*Harvard University*), ELLY TRUITT (*Harvard University*), ALISHA RANKIN (*Harvard University*).
- ALBERT ASCOLI (*University of California, Berkeley*), "What's in a Word? 'Fede' and its Doubles between Machiavelli and Luther."
- STEPHEN CAMPBELL (VIT'00, *University of Pennsylvania*), "The Body of Eros: Petrarchism and the Rise of Mythological Painting c.1500."
- FREDERICK HAMMOND (VIT'72, *Bard College*), Celebration of the new harpsichord made by Ugo Casiglia.
- "Workshop on Cardinals" with MICHAEL WYATT, VICTORIA AVERY, GIUSEPPE GERBINO, GUIDO REBECCHINI, FLAMINIA BARDATI.
- "Arnolfo's Moment." International Conference.
- Early Music at I Tatti - VI: L'ARPEGGIATA, director CHRISTINA PLUHAR, with JAN VAN ELSACKER (tenor), "Homo fugit velut umbra," music by



Massimiliano Casini & Silvia Fiaschi

- Landi, Kapsberger, Sances, Merula, Cazzati.
- One-day workshop at Biblioteca Laurenziana and Villa I Tatti: SILVIA FIASCHI, MAURIZIO CAMPANELLI, GIOVANNA BENADUSI, FABRIZIO NEVOLA, MACHTELT ISRAELS, FRANCES ANDREWS.

Informal talks and musical events included a concert on the lute harpsichord by early keyboard player Christopher Stembidge to open the academic year in September, a talk by Henk Van Os (*University of Amsterdam*) a long-time friend of I Tatti who was staying on the property in November and who spoke on "Some News about Rembrandt's Abraham and the Sacrifice of Isaac," and in December the conductor Frans Brüggen gave a talk on, "My Music," which he accompanied with some beautiful musical illustrations.

FORMER FELLOWS UPDATE

VICTOR COELHO (VIT'98;'05), who holds the chair of University Professor of Music at the University of Calgary and who is a member of I Tatti's Academic Advisory Committee, has accepted a senior position as Professor of Music and Chair of Musicology in the College of Fine Arts and College and Graduate School of Arts and Sciences at Boston University, to begin 1 January 2006.

MARICA TACCONI (VIT'03), Associate Professor of Musicology at Pennsylvania State University, has been appointed the new Executive Director of the Institute for the Arts and Humanities there for three years from 1 July 2005. She previously served as the Institute's Associate Director for two years and for one semester as its Acting Director.

ANDREW HOPKINS (VIT'04) has been appointed a research professor at the University of l'Aquila.

GINO CORTI (VIT'71-'03), Research Associate Emeritus, turned 90 on 14 April 2005. Joe and Françoise Connors presented him with a beautifully bound *album amicorum* full of wonderful memories of friendship and collaboration from his many friends around the globe. As **GENE BRUCKER** (VIT'65;'80;'84) has noted, "Every historical or art historical book on Renaissance Florence by an Anglo-American for the past 50 years contains an acknowledgement of critical assistance received from Gino Corti," "a superb paleographer with an encyclopaedic knowledge of the Florentine archives." Do take a moment to click on the link on the front page of our web site: www.itatti.it



The Readers of Lactantius

In January 2005, David Rutherford, Professor of History at Central Michigan University and Visiting Professor here this year, presented a talk entitled “The Readers of Lactantius” in the Geier Library. The full extent of the readership of Lactantius (ca. 250–ca. 325) is unknown, but his readers can be recognized by various categories and distinguished by respective settings. All of Lactantius’ surviving works were written after his conversion to Christianity, that is, in the years around the Great Persecution (303–311), or later as a member of Constantine’s court. Among his contemporary readers were the dedicatees (including Constantine) and surely some of the pagan elites and Christian faithful for whom he wrote. The generation of Jerome and Augustine testified to his continued influence, but the Pelagian and Arian controversies of the fifth and sixth centuries began to give readers pause. Lactantius’ manuscripts

were copied at several of the great Carolingian monastic communities, and in the 12th century renewed interest in the literature of antiquity again occasioned the production of some new manuscripts or repairs and emendations to older ones. In the 13th century writers such as Vincent of Beauvais and Gilbert of Tournai demonstrated clear knowledge of his work, but no excerpts found their way into the *florilegia* that became the basic tools of scholastic thought. Only after 1350, following the enthusiasm of Petrarch and Boccaccio, did Lactantius’ works begin to circulate with regularity. By the mid-15th century, a diverse readership – humanists and scholastics as well as merchants, lawyers, princes, popes, and prelates – emerged and sparked controversy regarding his ideas.

In tracking the peregrinations of Lactantius’ works, one moves from their original circulation in scrolls to the transition into codex in the fifth and sixth century. By the ninth century the *scriptorium* had replaced the Roman system of private patronage and bookstalls for reproducing texts. The private libraries of the Roman elites and ecclesiastical dignitaries gave way to

cathedral and especially monastic libraries. From the 12th century on, the design and technology of the book flourishes, especially after the rise of the universities. Lactantius’ works were now divided into chapters and the chapters given headings; rubrication and initials arranged the text visually while marginalia assisted in scanning for desired topics and in following his thought. When Lactantius’ works went to print in 1465 (the first dated book printed in Italy), a broad readership had again emerged. His works – produced in the turmoil of the pagan/Christian conflicts – resonated among the governing elites and the expanding middle classes as they faced new institutional, social, political, and religious upheavals. The frequent publication of his work testifies to a steady readership through the 17th century.

✦ Ron Witt

Robert Lehman
Visiting
Professor

David
Rutherford
speaking
in the
Paul Geier
Library



Maurizio Campanelli & Michael Wyatt

Apelle, Arminio e il duplice Ercole

was one of the foremost centers of Calvinism at the time and its printers and engravers were deeply engaged in the battle against Rome.

The iconographical motifs of Arminio, victor over the Roman legions in Teutoburg, and of Apelle, intent on exposing the defamation of which he was victim, though drawing on ideas actually present in Erasmus’s works (including the clandestine *Iulius*), are portrayed in the frontispieces with an anti-Roman thrust that goes well beyond the humanist’s own position. Seidel-Menchi attributed to Erasmus the paternity of a loose leaf with the image of Luther as *Hercules*

Germanicus, intent on destroying a crowd of scholastic theologians. The epigram accompanying this figure ironically criticizes Luther’s violence and prophesies his defeat. It was also no coincidence that, in the frontispieces of various Basle editions from 1519 to 1523, Erasmus himself was represented as *Hercules Gallicus*, capable of winning men’s minds with the sole force of his eloquence. The iconography of the Basle prints thus becomes a historical source, furnishing new materials for a reconstruction of the controversial relationship between Erasmus and Luther.

✦ Maurizio Campanelli

In November, historian SILVANA SEIDEL-MENCHI (VIT’74, ’75, ’94–’03) spoke on *Apelle, Arminio e il duplice Ercole: combinazione di linguaggi e comunicazione umanistica in Erasmo e nella sua cerchia*. She analyzed images from the frontispieces of a number of Erasmus’s works printed between 1516 and 1523 in Basle. As she reminded her audience, this city



Leon Battista Alberti (1404-1472): Six Centuries On



The National Committee constituted to celebrate the 600th anniversary of the birth of Leon Battista Alberti is doing things in style. The mission of the Committee, which was established by the Ministry of Cultural Heritage in 2002 and is chaired by Professor Francesco Paolo Fiore, is to promote, organize, and coordinate the extraordinary variety of celebrations that are



Daniela Lamberini

taking place all over the country to celebrate this multi-faceted and complex figure: humanist, artist, architect, and principal writer of Renaissance treatises. Scholars from a wide variety of disciplines have been mobilized for some time and a number of cities have been involved.



Gary Ianziti

In addition to Genoa, where Alberti was born, celebrations have taken place in Padua, Bologna, Florence, Rimini, Rome, Ferrara, Mantua, and Urbino, where he matured and worked with other humanists, artists, and commissioners.

In Mantua, the Centro Studi Leon Battista Alberti initiated the Alberti celebrations in October 2002 with the international conference entitled *Impegni civili del De re aedificatoria*; followed in October 2003 by *Leon Battista Alberti, storico delle arti*; and in

October 2004, in collaboration with the Harvard Center for Italian Renaissance Studies, with *Leon Battista Alberti: architetture e committenti*.

This last conference opened on 12 October at I Tatti to a distinguished public crowded into the Gilmore Limonaia. It continued on the 13th in Florence with site visits to a number of Alberti buildings linked to the patronage of the Rucellai. We then moved to Rimini to study and admire the recently restored Tempio Malatestiano, and we finished in Mantua on the 15th and 16th with an exploration of the churches of Sant'Andrea and San Sebastiano. The site



Federica Favino & Isabelle Chabot

visits, interspersed with conference papers, stimulated debate and discussion among the participants. The 26 speakers, among whom were many scholars of international fame, covered topics ranging from the commissioning of buildings to their use, from architectural



Yolanda Plumley, Victor Coelho, & Michael Rocke



Bill Kent, Allen Grieco & Riccardo Pacciani

solutions to their completion and their subsequent restoration. The conference threw new light on Alberti's architecture, presented new ideas, particularly during the days in Mantua, asked stimulating questions, and opened new avenues of research.

The centennial year continued with a conference in Florence in December 2004 entitled *Alberti e la cultura del Quattrocento (1400-1470)*. And finally, to harvest the fruits of this rich crop of studies, promoted by the praiseworthy National Committee, the celebrations concluded with three exhibitions, which opened in Florence, Mantua and Rome in the spring of 2005.

✦ Daniela Lamberini (VIT'86)
University of Florence



Howard Burns

The full conference program listing all speakers and their papers can be found on our web site at www.itatti.it under the Calendar section.



Arnolfo's Moment



Arnolfo di Cambio was a sculptor and, according to Vasari, an architect who, along with Cimabue and Nicola and Giovanni Pisano, revived good design in post-medieval Italy. Arnolfo died sometime between 1302 and 1310 and this has given the commemoration of the 700th anniversary of his death a flexible



Franklin Toker & David Friedman

deadline. I Tatti's contribution to the national celebration was a conference held on the 26th and 27th of May of 2005 that drew on the wide range of expertise represented within its community. Speakers included historians of sculpture, painting, architecture and urbanism but also scholars of liturgy, theology, and the institutions of the Church. Most papers analyzed Arnolfo's work in Rome and Tuscany but others explored the broader European context of his achievement.

The conference began with a session

devoted to Arnolfo's artistic identity. They argued for and against a series of attributions, introducing the man

through the work. The liveliest debate centered on architecture. For some, Arnolfo's role at Santa Croce was the centerpiece of his architectural style and for others it was an anonymous work. Time and again throughout the conference, the limited documentation and the ambiguous physical evidence was thrown up as a challenge to the architectural attributions of Vasari and modern art history. At an extreme, even the idea of a comprehensive project for Florence cathedral – the foundation of Arnolfo's reputation in the city – was put into question. Could Arnolfo's role have been limited to the façade, commissioned in competition with Giovanni Pisano's façade for Siena? A way through the Arnolfo question was proposed in the paper delivered for Marvin Trachtenberg which offered a definition of the remarkable period in Florentine history at the end of the 13th century without being concerned with the authorship of the projects. It is that same idea of shared responsibility that characterized the papers on the physical development of the city. The speakers agreed that there was no comprehensive design for the grand expansion of the 1280's and 90's but that the plan was, instead, the product of many institutions, public and private, working together.



Guido Rebecchini, Lorenzo Biagini, Mauro Mussolin, Tito, and Barbara Furlotti

The conference viewed the cathedral, too, as a cooperative project, with papers that tended to correct a picture which gives most of the credit for the building to the commune. Here, instead, it was the role of the bishop, fresh from the building project at Orvieto, and a papal faction among the canons that was the focus of attention. A reformed liturgy that emphasized



Julian Gardner, Claudia Bolgia & Paul Crossley

Roman saints and Roman church practices, and a new dedication to the universal Virgin rather than the local Reparata all testify to the Roman connections of the project. The choice of Arnolfo, who worked exclusively for Guelph patrons, especially the Roman church, fits the same profile.

✦ David Friedman (VIT'70;'71;'77;'89)
Massachusetts Institute of Technology



Marica Tacconi, George Gorse & Kathy Bosi

The full conference program listing all speakers and their papers can be found on our web site at www.itatti.it under the Calendar section.



Riccardo Francovich & Valentino Pace



The Body of Eros

STEPHEN CAMPBELL (VIT'00) crossed town from Villa Spelman, where he is resident director of the Johns Hopkins program, to present a rich and stimulating paper entitled *The Body of Eros: Petrarchism and the Rise of Mythological Painting c.1500*. As in much of Campbell's earlier work, the artworks considered were placed into their cultural context, in this case the environment of the court *studiolo*, described as a setting suited to private or even furtive viewing, and the circulation of poetic and philosophical texts which addressed the moral and physiological basis of human emotions and sensations. By considering the role of the beholder of a number of types of paintings, he offered "an historically meaningful consideration of the erotic" that took its subject matter beyond an interpretation based upon the formal association of specific subjects from mythology with their source texts, and instead considered the emotional

dimension to viewing. Textual references were far from being abandoned however, as the argument proposed a reception response based on classical sources circulating in that same courtly milieu that stressed the tactile values and the lure of the flesh, perhaps originating in Lucterius' consideration of *eros* in book IV of *De rerum natura* (as in the eulogy of touch by Mario Equicola).

Having considered the theme of the embodied *eros* (or Cupid) in Italian poetry (Niccolò da Correggio, Paride da Ceresara) and art (Raphael, Correggio, Parmigianino), the final part of the talk presented the genre of the male portrait characterised perhaps most successfully in Raphael's portrait of Bindo Altoviti. Campbell proposed that we should reconsider these images as directly relating male beauty to the male gaze, while accommodating the type into a



Stephen Campbell, who has recently edited *Artists at Court: Image-Making and Identity 1300-1550*. Boston: Isabella Stewart Gardner Museum, 2004

Petrarchan mold, and arguing for the erotic reciprocity between subject and viewer, as opposed to more commonly-held neoplatonic textual interpretations.

✦ Fabrizio Nevola

Deborah Loeb Brice Fellow



In Search of Botticelli

Sandro Botticelli gazed down defiantly upon Alessandro Cecchi's audience in the Myron and Sheila Gilmore Limonaia from the large projection screen, the way he portrayed himself in the *Adoration of the Magi* of the Galleria degli Uffizi. The traits of his life grew manifest too as Cecchi, Conservator in Chief of Early Renaissance Painting at the same museum, unfolded the results of years of patient archival research.

The lecture visited Sandro's household counting twenty members, as well as the bustling workshop, both accommodated in the house of his father the tanner Mariano di Filipepi in the Via Nuova di Ognissanti. (The neighborhood, also, for example, home to the Vespucci and to Angelo Poliziano who held the parish-church of San Paolino as a benefice, emerged as the fruitful setting for Botticelli's career.) Cecchi added flesh to the names of members of the *bottega* and situated a broadened spectrum of patrons in the immediate circle of the Medici. Vasari's assertion that the artist died in poverty found proof in the discovery of the refutation of his inheritance by his heirs in 1510.

During the dense discussion which followed, Cecchi argued that *disegno* was the highest common factor of Botticelli's art, regulating the production of paintings often delegated to collaborators as well as the manufacture of highly prized decorative objects. With the death of Lorenzo the Magnificent and the rise of Savonarola, the epoch that had nurtured commissioners appreciative of Botticelli's intellectual art and of the brilliant opulence of the pictorial surface of his *tempera grassa* was eclipsed, marking an abrupt end to his fortunes.

The lecture at I Tatti was a richly packed foretaste of a monograph promising to restore the balance between Botticelli's artistic stature and our knowledge of the vicissitudes of his life.

✦ Machtelt Israëls

Hanna Kiel Fellow



Alessandro Cecchi, Joe Connors and Machtelt Israëls



Early Music at I Tatti



This year's two concerts shared a common passion for dance, suggestive rhythmic movements, virtuoso exuberance, and bouts of improvisatory frenzy. I overheard somebody in the audience talking about the somewhat devilish nature of this music. Back in the early seventeenth century, some people did think that this was the devil's music. I am thinking of the *ciaccona*, a dance



Christina Pluhar of L'Arpeggiata tuning her theorbo

form characterized by an irresistible and obsessively repeated rhythmic formula. The *ciaccona* was one of the dances featured in the first concert of this season, performed by the renowned ensemble *I Sonatori de la Gioiosa Marca* in the Myron and Sheila Gilmore Limonaia on 7 October. The other musical protagonist of that night was the *folli*. Both *ciaccona* and *folli* would seem to have had exotic origins. The *ciaccona* might have been imported to Spain from the colonies in the New World. From Spain, it reached the Italian peninsula, probably via Naples, with an already well-established reputation for moral turpitude. Even Giovanni Battista Marino condemned

this obscene fashion in his *Adone*: "Perish the foul inventor who first introduced this barbaric custom among us. The New Spaniard calls this impious and profane game *saravanda* and *ciaccona*." The *folli* seems to have originated in Portugal. It was described as a noisy and fast dance performed with tambourines and other percussion instruments.

By the beginning of the 17th century, *ciaccona* and *folli* were used as harmonic and rhythmic formulae for sets of variations. And this was a sure sign of their popularity. Their picturesque licentiousness also began to fade away. The *Sonatori de la Gioiosa Marca* offered splendid examples of the variation techniques associated with this repertoire, from Andrea Falconiero's *Folias echa para mi Señora Doña Tarollila de Caralenos*, to the famous and stylized versions by Arcangelo Corelli and Antonio Vivaldi.

The *ciaccona* made a welcome return on 9 June during the second concert. The French ensemble *L'Arpeggiata* directed by Christina Pluhar performed four examples by Maurizio Cazzati, Antonio Bertali, Giovanni Felice Sances, and Stefano Landi. Sances' and Landi's pieces, scored for voice and basso continuo, well illustrated another aspect of this semi-improvisatory tradition, namely the adaptation of dance frameworks for vocal compositions. Indeed the selection proposed by *L'Arpeggiata* focused on the vocal repertoire of the first half of the 17th



Giuseppe Gerbino & Patrick Baker

century, a repertoire of great stylistic and expressive variety that, among other things, gave the large audience an opportunity to admire the subtle elegance of Belgian tenor Jan van Elsacker. Composers active in Rome in the circles of the Borghese and Barberini families (Landi, Girolamo Kapsberger, and Luigi Rossi) took center stage, providing an interesting cross-section of the styles in vogue in one of the musical capitals of the so-called "new music." But the program also included milestones of the avant-gardes from the North such as *Tempo la cetra*, the memorable solo piece with which Claudio Monteverdi opened his seventh book of madrigals. Among the three encores performed at the end of the concert is worth mentioning Landi's sweetly melancholic *Passacaglia della vita*, a perfect conclusion for a splendid concert melancholically titled *Homo fugit velut umbra*.

✦ Giuseppe Gerbino
Deborah Loeb Brice Fellow



David Wright (VIT'71), who returned to Florence for the Alberti conference, has recently named I Tatti as the beneficiary of his estate. Another Fellow has named I Tatti as the beneficiary of his pension plan, while a third has named I Tatti as the beneficiary of his life insurance plan. There are many ways of giving to I Tatti, some of which provide tax benefits. If you would

like further information, please get in touch with Alexa Mason (+39 055 603 251 or amason@harvard.edu) or Graziella Macchetta (+1 617 495 8042 or graziella_macchetta@harvard.edu) or write to them at the addresses on the front page.



On 8 February 2005, Villa I Tatti hosted a workshop on the history of Renaissance science. The workshop, organized by Acting Director Katharine Park, featured four current Fellows – Monica Calabritto, Matteo Duni, Federica Favino, and Craig Martin – and three Ph.D. candidates from Harvard University – Elizabeth Mellyn, Alisha Rankin, and Elly Truitt. Professor Park commented and organized the subsequent discussions. The workshop was an opportunity for these scholars to showcase their recent research as well as to interact with the larger I Tatti community. Many of the papers posed methodological or historiographical problems rather than a finished project,



Monica Calabritto & Flaminia Bardati

thereby soliciting suggestions and criticism. The large attendance encouraged rich debate and much exchange of ideas among the participants as well as among the other Fellows and Visiting Professors.

The morning session focused on the relations between medicine, law, and definitions of madness and sorcery. Matteo Duni gave a paper titled “The Witches’ Advocate: Jurists, Inquisitors and the Question of Witchcraft in the Italian Renaissance,” that examined skepticism and its use in trials of suspected witches. Monica Calabritto spoke on the varieties of definitions for perceived mental afflictions in her paper “Doctors, Chroniclers and Nuns: Learned and ‘Popular’ Visions of Madness in Sixteenth-Century Italy.” Elizabeth Mellyn examined legal categories and their connotations for madness

in her piece titled: “Madmen, Spendthrifts & Melancholics: Madness and the Civil Law in Florence, 1350-1600.”

The subjects for the first afternoon session ventured outside of the Italian borders. Alisha Rankin described the culture of collecting and using pharmacological recipes among women in German courts in her work, “Recipes at Court: Noblewomen and the Tools of Healing in 16th-century Germany.” Elly Truitt moved on to French literature where she concentrated on the frequent occurrence of automata at tombs and other liminal spaces in her paper called, “Graven Images: Automata, Tombs, and Corpses in Medieval Literature, 1150-1420.”

The final session took the participants back to Italy. Craig Martin’s “The Changing Meaning of *Averroista*,” examined the various receptions of

Averroes both positive and negative. Federica Favino’s “In ‘Urbe mathematicus.’ Metodi di indagine e prospettive di ricerca” ended the session with its analysis of the social and epistemological status of mathematicians in 17th-century Rome. Needless to say the discussions were not limited to the formal sessions of the workshop but carried over into the tea and coffee breaks that punctuated the talks.

✦ Craig Martin
Hanna Kiel Fellow



Craig Martin

✦ FORMER FELLOWS UPDATE ✦

RICCARDO SPINELLI (VIT’94) was the recipient of the prestigious *2004 Premio Salimbeni per la Storia e la Critica d’Arte* for his book, *Giovan Battista Foggini: “Architetto Primario della Casa Serenissima” dei Medici (1652-1725)*. Firenze: Cassa di Risparmio di Firenze, 2003. The prize, which was established in 1982, was awarded on 30 October 2004 at S. Severino Marche. He has also recently edited the catalogue of an exhibition held at Palazzo Chigi Saracini, Siena, last January: *Oltre la scuola senese: dipinti del Seicento e del Settecento nella collezione Chigi Saracini*. Firenze: S.P.E.S., 2005.

KENNETH GOUWENS (VIT ’98), Associate Professor of History at the University of Connecticut has recently co-edited with Sheryl E. Reiss, *The Pontificate of Clement VII: History, Politics, Culture* (Aldershot:

Ashgate, 2005). The collection includes essays by a number of I Tatti Fellows from years past: **CECIL H. CLOUGH** (VIT’64), **VICTOR COELHO** (VIT’98,’05), **CAROLINE ELAM** (VIT’82,’05), **GEORGE L. GORSE** (VIT’89), **KENNETH GOUWENS** (VIT’98), **PATRICIA J. OSMOND** (VIT’98), **RICHARD SHERR** (VIT’83), **CHARLES L. STINGER** (VIT’73), **WILLIAM E. WALLACE** (VIT’91), and **T. C. PRICE ZIMMERMANN** (VIT’71). Gouwens has also recently edited the primary-source reader *The Italian Renaissance: The Essential Sources* (Oxford: Blackwell, 2004). He is currently co-editing with **CHRISTOPHER S. CELENZA** (VIT’00) a collection of essays in honor of **RONALD G. WITT** (VIT’69,’05), forthcoming from Brill in 2005-06, and continues work on a biography of Pope Clement VII.

Newsbriefs

AMANDA GEORGE, Andrew W. Mellon Librarian for Collection Development, retired in January after 33 years of dedicated service. Countless Fellows have commented in their end-of-year reports on how swiftly and helpfully she obtained books vital to their research. She will be sorely missed, although she lives close enough to pop in from time to time. She will be busy in retirement, however, with translations and photography. Her most recent exhibition, "Taccuino Vinciano" which took place in July 2005 at the Convento dell'Incontro in Bagno a Ripoli, displayed a collection of her beautiful photographs of the Vinci countryside and revealed her extraordinary eye for color, detail, and shape.



Keeping I Tatti safe: Carlo Fei, Marco Pompili, Riccardo Balloni & Massimiliano Gavilli

KATHRYN BOSI has been named the F. Gordon and Elizabeth Morrill Music Librarian. Kathryn has worked hard since 1973 to shape the Morrill Music Library, which was established as part of the Biblioteca Berenson in 1964 with funds given by F. Gordon and Elizabeth Morrill in honor of Mr. Berenson. Kathryn has almost single-handedly managed the acquisition and cataloguing of the large collection of reference works, monographs, scores, microfilms and CDs covering Western music to 1630, which is generally considered the finest reference library for medieval and Renaissance music in Italy. She is also responsible for concerts performed at I Tatti and produces the

series "Early Music at I Tatti," now into its fourth year. Dr. Bosi is co-editor of the "Opera omnia" of Benedetto Pallavicino in the series "Corpus mensurabilis musicae" (American Institute of Musicology). She has published articles on the madrigals of Pallavicino and on musical tributes for the commedia dell'Arte actress Isabella Andreini.



Julian Kliemann & Patrizia Carella

ALESSANDRO SUPERBI, the third generation of his family to work at I Tatti, has been promoted to Assistant to the Director for Administration. Superbi joined the I Tatti staff in 2000 helping out his father Giorgio Superbi in the financial office. Since then, he has taken over the day-to-day finances of the institute and will now assume responsibility for personnel, legal services, and advisor to the director.

ALLEN GRIECO (VIT'89-'06) has been promoted to Lila Acheson Wallace – Reader's Digest Assistant Director for Scholarly Programs and Gardens and Grounds. He remains one of the Senior Research Associates and will continue his scholarly work on the history of food.

NELDA FERACE has retired as Assistant Director for Administration. She came to I Tatti in 1962 and was appointed to her role as Assistant Director by Craig Hugh Smyth. She has been the lynchpin of the institute for so many years; we are glad that she will not be retiring completely. She will, indeed, stay on temporarily as Assistant Director for Special Projects with particular responsibility for overseeing the Scholars' Court project.

The annual meeting of the Renaissance Society of America



Alexa Mason, Katy Park & Nelda Ferace

met in April in Cambridge, England. I Tatti sponsored three coordinated panels on various aspects of "Erotic Cultures of Italy" at which past and present Fellows presented their work. In addition, of course, dozens of former I Tatti Fellows gave papers or led other panels. Some 120 of them also braved the elements to attend our reception held at Clare College on the Friday evening. Sadly, the weather was hardly spring-like, so the reception was held in the Junior Common Room instead of the beautiful gardens. Next year's RSA meeting will be held in San Francisco (23–25 March 2006). I Tatti will once again sponsor a number of sessions and is again planning to host a reception for former Appointees. Details will be forthcoming.



Help on hand from Gianfranco Scala (cabinetmaker), Marco Nesi (plumber), Gianni Martilli (IT), Claudio Tozzetti & Stefano Leonessi (electricians)

Visitors from Harvard this year included **BILL BOARDMAN** (Associate Vice President for Capital Giving) and his wife Alice, **SEAN BUFFINGTON** (Associate Provost for Arts and Culture and Director of Cultural Affairs) and Provost **STEVEN E. HYMAN** and his family.

Lila Wallace – Reader’s Digest ➤ ➤ Special Grants ◀ ◀

MAURIZIO ARFAIOLI (VIT’04) has been appointed a Medici Archive Project Fellow (2005–2008). During his MAP fellowship, Arfaoli will work on a full-length study of *The Life and Wars of Chiappino Vitello*, who was one of the most famous military leaders of the 16th century.

RONI WEINSTEIN (VIT’01), Lecturer at Tel-Aviv University, was a 2005 RSA Research Grant Winner for his project on “Sin, Guilt and Social Control in Jewish-Italian Communities.” He is in the middle of a research Fellowship at the University of Pisa, with a project on “Kabbalah as an agent of modernity in Italy and its link to Counter-Reformation.”

CHRISTOPHER S. CELENZA (VIT’00), who will take up a new position as Professor of Romance Languages at Johns Hopkins University this fall, was the RSA’s 2005 Phyllis Goodhart Gordan Book Prize winner with his book *The Lost Italian Renaissance: Humanists, Historians, and Latin’s Legacy* (Baltimore: The Johns Hopkins U.P., 2004).

VICTORIA KIRKHAM (VIT’78;’89;’96) Professor of Romance Languages at the University of Pennsylvania, has won a Guggenheim Fellowship (2005–2006) for her book in progress, *Creative Partners: The Marriage of Laura Battiferra and Bartolomeo Ammannati*. Guggenheim Fellowships are awarded annually for distinguished scholarly achievement and exceptional promise for future accomplishment. They include substantial stipends and are among North America’s most prestigious research awards.



Former I Tatti Appointees are eligible to apply for two kinds of grant to promote their scholarship.

The Lila Wallace – Reader’s Digest Publications Grant provides subsidies for scholarly books on the Italian Renaissance. These can be a monograph by a single author or a pair of authors, or a collection of essays by *autori varii*. Books that grow directly out of research carried out at I Tatti are especially appropriate.

In addition, Special Project Grants are occasionally available to former Appointees who wish to initiate, promote, or engage in an interdisciplinary project in Italian Renaissance studies such as a conference or workshop.

Recipients will be chosen by a committee of senior Renaissance Scholars, plus the Director acting as chairman. The applicant’s covering letter should include a brief project description, a budget, and a short list of publications since the I Tatti appointment. The application deadline is 1 October each year.

For Publications Grants, the book must already be accepted by a publisher, who should write a letter describing the planned publication and giving precise figures for the print run and cost. The publisher’s letter is quite important; cursory letters only a few lines long that merely affirm acceptance of a manuscript will not be considered. If a former Appointee has finished a manuscript but the relationship with the publisher is still tentative, then he or she should wait until there is a firm contract before applying.

Grants can also be made for translating books, though since funds are limited, direct publication subsidies will take priority.

Publications grants can assume two forms. They can be made directly to the publisher in order to ensure a higher quality of publication or a lower list price. The publisher should explain exactly how this would happen in the letter. Grants can also be made to an individual to reimburse expenses for photographs and reproduction rights. It is also possible to split a grant, earmarking some for the publisher and the rest for reimbursement of personal expenses.

Applications for the publication of first books or collected essays may find \$4,000 to \$5,000 a good target figure, but for major, expensive books that are the fruit of long years of research the subsidy can go as high as \$8,000. Since repeated grants will be very rare, Appointees should wait until they are publishing a substantial book to apply.

2004/2005 LILA WALLACE – READER’S DIGEST GRANT RECIPIENTS:

JANE FAIR BESTOR (VIT’99) towards the publication of *Succession and Statecraft in Renaissance Italy: The Este of Ferrara, 1264-1598*.

JILL BURKE (VIT’01) towards the conference *Revisioning High Renaissance Rome*.

IAIN FENLON (VIT’76) towards the publication of *Ceremonial, Identity, and Memorialization in Counter-Reformation Venice*.

JANEZ HÖFLER (VIT’87;’02) towards the Italian translation of *Der Palazzo Ducale in Urbino unter den Montefeltro (1376-1508): Neue Forschungen zur Bau- und Ausstattungsgeschichte*.

MARCO SPALLANZANI (VIT’82-’03) towards the English translation of *Tappeti a Firenze nel Rinascimento*.

NICHOLAS TERPSTRA (VIT’95) towards the publication of *Orphans of the Renaissance: Caring for Abandoned Children in Florence and Bologna*.



Katy Park & Ron Witt

Publications A COMPLETE LIST OF ALL ITATTI PUBLICATIONS CAN BE FOUND ON OUR WEB SITE AT WWW.ITATTI.IT

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RECENT TITLES:

The Villa I Tatti Series:

20. *L'arme e gli amori: Ariosto, Tasso, Guarini in Late Renaissance Florence. Acts of an International Conference*, Florence, Villa I Tatti, 27-29 June 2001, edited by Massimiliano Rossi & Fiorella Gioffredi Superbi, 2 vols, Florence: Leo S. Olschki, 2004.



Frances Andrews & Louise Bourdua

I Tatti Studies: Essays in the Renaissance, vol. 10. 2005, with articles by Antonella Astorri & David Friedman, Richard A. Goldthwaite, Gary Ianziti, Louis A. Waldman, Pauline Watts.

I Tatti Renaissance Library:

ITRL 16. *Leonardo Bruni: History of the Florentine People*, vol. 2, books V-VIII. ed. & trans. by James Hankins, 2004.

ITRL 17. *Marsilio Ficino: Platonic Theology*, vol. 5, books XV-XVI, English trans. by Michael J. B. Allen, Latin text ed. by James Hankins with William Bowen, 2005.

ITRL 18. *Pietro Bembo: Lyric Poetry. Etna*, ed. by Mary P. Chatfield, 2005.

ITRL 19. *Humanist Comedies*, ed. & trans. by Gary R. Grund, 2005.

ITRL 20. *Biondo Flavio: Italy Illuminated*, vol. 1, books I-IV, ed. & trans. by Jeffrey A. White, 2005.

FORTHCOMING TITLES:

The Villa I Tatti Series:

21. *The Brancacci Chapel: A Symposium on Form, Function and Setting*, Florence Villa I Tatti, June 6, 2003, edited by Nicholas Eckstein, Florence: Leo S. Olschki.

22. *Arnolfo's Moment: Acts of an International Conference*, held in Florence, Villa I Tatti, 26-27 May 2005.

23. *In Memoriam Nicolai Rubinstein*, three memorial speeches delivered by Riccardo Fubini (VIT'65-'73), Michael Mallett (VIT'75), F. W. Kent (VIT '78,'83,'87,'96,'97) at a ceremony organized by the Archivio di Stato di Firenze, The Harvard University Center for Italian Renaissance Studies: Villa I Tatti, the Istituto Nazionale di Studi sul Rinascimento and the Scuola Normale Superiore di Pisa on 28 April 2003, edited by F. W. Kent of Monash University, Florence: Leo S. Olschki, 2005.

JOINT VENTURE:

Leon Battista Alberti: Architetture e Committenti: Atti del convegno internazionale di studi, Firenze, Villa I Tatti: The Harvard Center for Italian Renaissance Studies, 12-13 ottobre 2004; Rimini, Palazzo Buonadrata, 14 ottobre 2004; Mantova, Teatro Bibiena, 15-16 ottobre 2004.

ITatti holds a number of extra copies of its earlier publications which we would like to give away to anyone who is interested. A complete list and all details can be found on our web site www.itatti.it.

Fabrizio Nevola



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IN MEMORIAM

I Tatti records with sorrow the following deaths:

ELISABETH BLAIR MACDOUGALL (VIT'80), an art historian who directed landscape architecture studies at Dumbarton Oaks from 1972 to 1988 died of pneumonia on 12 October 2003. MacDougall received her B.A. from Vassar College, her M.A. from the Institute of Fine Arts, New York University, and her Ph.D. from Harvard University in 1970. Despite working on Italian Renaissance throne rooms and audience halls during the year she was a Visiting Professor at I Tatti (1979/80), MacDougall was best known for her work on garden history and indeed helped to transform the study of gardens into an academic discipline. Her many publications include *Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries* (Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1994).

MARVIN BECKER (VIT'64), a leading scholar of medieval, Renaissance and early modern European history, died on 11 January 2004 at the age of 81. He was a graduate of the University of Pennsylvania where, after serving in WWII, he received his Ph.D. in 1950. Becker was Professor Emeritus of the Department of History, University of Michigan when he died, and had been

editor of "Studies in Medieval and Early Modern Civilization" at that university's press from 1988 to 2004. His own publications include *Civility and Society in Western Europe, 1300-1600* (Bloomington: Indiana U.P., 1988), *Medieval Italy: Constraints and Creativity* (Bloomington: Indiana U.P., 1981), and *Florence in Transition* (Baltimore: Johns Hopkins Press, 1967). He was one of I Tatti's earliest Fellows in 1963/64.

RONA GOFFEN (VIT'77), Board of Governors Professor of Art History at Rutgers University, died on 8 September 2004 at the age of sixty. A graduate of Mount Holyoke College, Rona Goffen received her MA in 1968 and her Ph.D. in 1974 from Columbia University. She taught at Indiana University, Princeton University, and Duke University prior to joining the faculty at Rutgers University in 1988. She was a distinguished art historian of the Italian Renaissance whose publications include, *Piety and Patronage in Renaissance Venice: Bellini, Titian, and the Franciscans* (New Haven & London: Yale U.P., 1986), her first book, and, her last book, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian* (New Haven & London: Yale U.P., 2002.). Rona Goffen, who was an I Tatti Fellow in 1976/77, continued working throughout her illness and was preparing a new volume, *Renaissance Women: Art*

and Life in Italy, 1300-1600, and the Rand Lectures in Art History to be delivered at the University of North Carolina, *Fathers of Invention: The Last Judgment, from Giotto to Michelangelo*.

GÁBOR HAJNÓCZI (VIT'86,'04), Professor and Director of the Institute of Italian Studies at the Péter Pázmány Catholic University in Hungary, died on 18 January 2005 after a short illness. He had first come to I Tatti as a two-month Fondo Amicizia Fellow in 1985, and returned most recently as an Andrew W. Mellon Research Fellow last year, with a project to work on a Hungarian edition of Leon Battista Alberti's *De re aedificatoria*. A graduate of the University Szeged, Gábor Hajnóczy received his Ph.D. in 1993 and his Dr. (Habil.) in 2001. In addition to his academic career in Hungary, he was Assistant Director of the Hungarian Academy in Rome from 1992 to 1995. He worked extensively on Leon Battista Alberti and also published on Andrea Palladio, Vitruvius, and the ideal city in the Renaissance, among other topics.

JOSEPH B. TRAPP (VIT'92), former Director of the Warburg Institute, died on 13 July 2005 at the age of 79. Born and educated in New Zealand, Trapp came to the UK in 1951 and joined the Warburg Institute in 1953, where he was Librarian from 1966 to 1976 and then Director from 1976 to 1990. In his retirement he came to I Tatti as a Visiting Professor in 1992. He wrote extensively on Sir Thomas More, Erasmus and other literary figures as well as being Editor of the *Journal of the Warburg and Courtauld Institutes* from 1956 to 1976, continuing until his death as a member of its Editorial and Advisory Board, of which he was made Chairman in 1991.



This year's Appointees travelled widely together (to Milan, Paris, Cambridge, Orvieto, Vicenza, Siena, and elsewhere) and enjoyed each other's company on numerous occasions, including evenings at the homes of the Visiting Professors, visits to La Pietra, the Uffizi, the Longhi Institute, Happy Hour, parties and themed dinners at their own apartments. The many special end of year parties included this lovely picnic at Silvia Fiaschi's family farm near San Gimignano.

VILLA I TATTI COMMUNITY 2005-2006

Fellows

MONICA AZZOLINI, *Ahmanson Fellow*, University of New South Wales, History. "Learned Medicine and Astrology at the Sforza Court, 1450-1499."

SANDOR BENE (1st sem), *Andrew W. Mellon Research Fellow*, Hungarian Academy of Sciences, Literature. "Two Mirrors for Princes by Andreas Pannonius, Dedicated to Matthias Corvinus (1467) and Ercole d'Este (1471) - Critical Edition."

DOROTHEA S. BURNS (2nd sem), *Craig Hugh Smyth Visiting Fellow*, Weissman Center, Harvard University, Art History. "The Invention of the Italian Renaissance Metal Point Drawing."

PHILIPPE CANGUILHEM, *Florence J. Gould Fellow*, Université de Toulouse - Le



Vicky Avery & Mrs. Mary Avery

Mirail, Music. "Music and Patronage at the Court of Cosimo I."

JANIE COLE, *Deborah Loeb Brice Fellow*, The Medici Archive Project, Florence, Music. "Music, Poetry, and Court Culture in Seicento Florence: Michelangelo Buonarroti *Il Giovane*."

ALISON CORNISH, *Andrew W. Mellon Fellow*, University of Michigan, Literature. "Vernacular Translation from Brunetto Latini to Boccaccio."

BRIAN CURRAN, *Committee to Rescue Italian Art Fellow*, Pennsylvania State University, Art History. "Past, Present, and Place in Italian Renaissance Art."

STEFANO DALL'AGLIO, *Francesco De Dombrowski Fellow* (Università degli Studi di Roma, "La Sapienza"), History. "Tra Firenze e la Francia: religione, politica e cultura tra conformità e dissenso nell'Europa del rinascimento."

ALISON FRAZIER, *Robert Lehman Fellow*, University of Texas at Austin, History. "Renaissance Humanists as Authors of *vitae sanctorum*."

ANDREA GÁLDY, *Melville J. Kahn Fellow*, Institute of Historical Research, University of London, Art History. "Florence - a 16th-Century Centre of Antiquarian Studies."

SARA GALLETTI, *Jean-François Malle Fellow*, Eastern Mediterranean University, Turkey, Art History. "Da Firenze a Parigi: Influenze mediche sulla progettazione e l'uso degli spazi della vita privata e di corte nella Francia di Maria de' Medici."

MARCO GENTILE, *Francesco De Dombrowski Fellow*, Università di Milano, History. "Parte, fazione e 'secta' nel linguaggio del Quattrocento."

ILDIKO FEHÉR GERICSNÉ (2nd sem), *Andrew W. Mellon Research Fellow*, Hungarian Academy of Fine Arts, Budapest, Art History. "Moral Allegories of Virtues and Vices in Late Gothic Italian Painting."

MIGUEL GOTOR, *Lila Wallace - Reader's Digest Fellow*, Università di Torino, History. "La vita e le opere di Bernardino Ochino, uomo del Rinascimento tra l'Italia e l'Europa (1487-1563)."

DAVID LINES, *Deborah Loeb Brice Fellow*, University of Miami, History. "Curriculum Controversies and Reforms at the University of Bologna."

MARIA AGATA PINCELLI, *Francesco De Dombrowski Fellow*, Istituto Storico Italiano per il Medio Evo, Literature. "Edizione e studio della *Roma Triumphans* di Biondo Flavio."

H. DARREL RUTKIN, *Hanna Kiel Fellow* (Stanford University), History. "Galileo, Renaissance Astrology and the Scientific Revolution: A Reappraisal."

LUKE SYSON (2nd sem), *Craig Hugh Smyth Visiting Fellow*, National Gallery, London, Art History. "Renaissance Siena: Art for a City."

LOUIS A. WALDMAN, *Rush H. Kress Fellow*, University of Texas at Austin, Art History. "Bandinelli and the Art of Drawing."

STEFANIE WALKER (2nd sem), *Craig Hugh Smyth Visiting Fellow*, The Bard Graduate Center for Studies in the Decorative Arts, Art History. "A Catalogue of the 'Jewelry Portraits' by the Renaissance Painter Hans Mielich."

Readers in Renaissance Studies

JOHN GAGNÉ (2nd sem), Harvard University, History.

ADA PALMER (1st sem) Harvard University, History.

Visiting Professors

KAROL BERGER, *Robert Lehman Visiting Professor*, Stanford University, Musicology. "The Transition from Time's Cycle to Time's Arrow and the Origins of Musical Modernity."

ANNA MARIA BUSSE BERGER, *Robert Lehman Visiting Professor*, University of California, Davis, Musicology. "Music Theory in the Middle Ages."

JULIAN GARDNER, University of Warwick, Art History. "Giotto and his Publics."

CHRISTA GARDNER VON TEUFFEL, University of Warwick, Art History. "High Altarpieces and Church Organs c.1440-1600: A Forgotten Partnership?"

DAVID GENTILCORE (2nd sem), University of Leicester, History. "Reception of New World Plants as Medicines and Foodstuffs in Renaissance Italy."

MARC LAUREYS (1st sem), Universität Bonn, Literature. "Edition and Study of Biondo Flavio's *Roma instaurata*."

The Senior Research Associates are the same as for 2004/2005.



Matteo Duni, Sandra Benvenuti & Arianna

CRAIG HUGH SMYTH VISITING FELLOWSHIPS

Thanks to a generous grant from the Andrew W. Mellon Foundation, I Tatti is pleased to announce the establishment of the Craig Hugh Smyth Visiting Fellowships. These fellowships, named after I Tatti's third director, are intended for museum curators, librarians, full-time editors, and university and museum administrators who are engaged in Italian Renaissance studies and who hold demanding positions that permit little time for research. Applicants may include former I Tatti Appointees, including Mellon Research Fellows from Central Europe. The Smyth Visiting Fellowship carries an award of \$4,000 per month. It cannot be held for less than two months or more than three; part of the third month can be pro-rated. Fellows will enjoy all the privileges of the Harvard Center, including use of the Biblioteca Berenson seven days a week and lunch with the I Tatti Appointees from Monday through Friday. Smyth Visiting Fellows do not receive an office or study, but are invited to work in the Library itself. One of the goals of I Tatti is to establish an intellectual community in which a fruitful interchange of ideas can take place. Fellows are thus expected to spend at least two or three days a week at the Villa. Full application details can be found on our web site www.itatti.it



Craig Hugh Smyth was Director of I Tatti from 1973 to 1985. We wish him many happy returns on his 90th birthday in July!

If you are planning to give a lecture or seminar in New York City or the Boston/Cambridge area, would you please let Graziella Macchetta and Amanda Smith in our Cambridge office know? An invitation to our Boston and New York Friends to a lecture or special exhibition is a great way to keep I Tatti's constituency interested and growing. (graziella_macchetta@harvard.edu and amanda_smith@harvard.edu)

☞ The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, design, and layout; WordTech, printing and distribution. We thank the many unidentified individuals who have contributed photographs to this year's edition.

☞ 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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