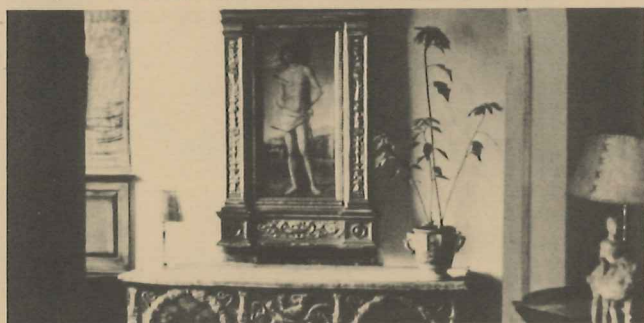


# Villa I Tatti



The Harvard University Center for Italian Renaissance Studies  
Via di Vincigliata 26/50135 Florence, Italy

Vol. 3  
1980-81

## I Tatti Community 1980-81

The scholarly community at Villa I Tatti is made up normally of: thirteen to fifteen Fellows, postdoctoral men and women whose fellowships are usually for one year; several research associates; a professor-in-residence most years; visiting scholars or associates; and the director. The members of the community represent a broad range of disciplines within the field of Italian Renaissance Studies, providing opportunities for interdisciplinary exchange and exploration of ideas among scholars of many nationalities.

For the academic year 1980-81, there are thirteen I Tatti Fellows and two Associates, four Research Associates, one Visiting Scholar, and one Professor-in-Residence. A listing of Fellows and Associates, with their topics of research, follows:

PAUL BAROLSKY, Associate Professor of Art History, University of Virginia, "Bernard Berenson's Italian Painters of the Renaissance."

MELISSA BULLARD, Assistant Professor of  
(continued next page)

## The Medici Exhibitions

For most institutions in or near Florence, 1980 was a Medici year. Nine major exhibitions, organized by the Council of Europe, and illustrating the arts, sciences, and humanities during the time of Medici patronage, were opened in mid-March. The exhibitions of "Florence and Tuscany under the Medici in the XVIth Century" were planned initially to be on view until June. Interest in the shows was so overwhelming that the exhibition schedule was extended through the end of September. Fortunately, only a few hundred of the over 3,000 works of art displayed had to be returned to lenders in June. Professor Craig Smyth, I Tatti's director, was on the European organizing committee.

With over three million people visiting the exhibitions, it was an extraordinary season for Florence. The shows, however, set more than attendance precedents: for the first time in the city's history, all areas of the Palazzo Vecchio were opened to the public; the exhibition "The Christian Community in Florence and Tuscany during the religious dialectics of the 16th century" in S. Stefano al  
(continued page 3)



## I Tatti Community, continued

History, University of North Carolina at Chapel Hill, "Edition and Historical Commentary of the Letters of Lorenzo de' Medici."

GIORGIO CHITTOLINI, Professore incaricato di storia medioevale, University of Pavia, "Ordinamenti territoriali degli stati regionali italiani nel secolo XV."

CHARLES DAVIS, Research collaborator, Kunsthistorisches Institut in Florenz, "Jacopo Sansovino."



Fellows Alan Perreiah and Helene Harth

HELENE HARTH, Chair of Romance Languages, University of Erlangen-Nürnberg, "Critical Edition of the letters of Poggio Bracciolini."

RALPH LIEBERMAN, Assistant Professor of Art, Hamilton College, "Formation of the Renaissance Style in 15th Century Italian Architecture."

CRISTIANA MARAVIGLIA, collaboratrice della storia della Chiesa, "Origine e formazione del catechismo. I manuali di istruzione cristiana dal 1350 al 1500 circa, a Firenze."

ANDREA MATUCCI, independent scholar, "Ricerca e analisi della fonti delle opere in versi di Machiavelli."

MAUREEN MAZZAOUI, Associate Professor of History, University of Wisconsin, Madison, "The Italian Woolen Industry, 1300-1600."

ALAN PERREIAH, Associate Professor of Philosophy, University of Kentucky, "The Life and Writings of Paul of Venice (Paolo Veneto), an early 15th century philosopher."

ADRIANO PROSPERI, Professore di storia moderna, Director of the Institute of historical and juridical disciplines, University of Bologna, "L'applicazione dei decreti del Concilio di Trenti in Italia."

RICARDO QUINONES, Associate Professor of Literature, Claremont Men's College, "The Cain/Abel Scene in Literature."

LAZSLO SZURÉNYI, Professor of Philosophy, Hungarian Academy of Sciences, "Study and textological work on Galeotto Marzio's philosophical treatises."

GRAZIA VAILATI SCHOENBURG WALDENBURG, libera docente, University of Florence, "Storia della miniatura senese del secolo XV."

TOBY YUEN, Assistant Professor of Art History, Virginia State University, "Classical Sources and Compositions of Giulio Romano's Mantuan Period."

In addition to the Fellows and Associates, Sydney Freedberg, Arthur Kingsley Porter Professor of Fine Arts at Harvard University, was Professor-in-Residence during the fall semester. Professor Freedberg continued his writings on Anibale and Ludovico Carracci, and Caravaggio. During the spring semester, Elizabeth Cropper, Associate Professor of Art History at Temple University, and Former I Tatti Fellow, will pursue her research on "Pietro Testa and Art Theory" as Visiting Scholar.

The Research Associates for 1980-81 include: Fabio Bisogni, Professore di Storia dell'Arte, University of Siena; Salvatore Camporeale, Facoltà di Magistero and Sta. Maria Novella; independent scholar Gino Corti, and Leonetto Tintori, conservator and expert in fresco technology, Soprintendenza della Belle Arti, Florence.

During the first week in October, the Fellows informally discussed the research they would be undertaking in the coming



months. This year the Fellows' presentations of the results of their research, usually scheduled for the end of spring semester, will be voluntary, since valuable research time too often has been consumed by preparations for these talks.

### Listing of Former Fellows Available

During the past year, I Tatti has been compiling an up-to-date list of Former Fellows. Since the Center opened in 1961, there have been 189 I Tatti Fellows, and well over one hundred have now replied to this latest request for information. The questionnaire sent to Former Fellows asked for current address, dates of fellowship, field of study, positions held since the I Tatti Fellowship, and principal publications. I Tatti has condensed this information into a short list of names, fields, present affiliations, dates of fellowship, and one or two representative publications.

The continuing work of the Fellows has always been the strongest evidence of the Center's worth. It has been rewarding to discover, through collecting the current information about I Tatti's "alumni," how wide a range of Renaissance and related studies is represented by Former Fellows.

If you would like to receive a photocopy of "Twenty years of Fellows of I Tatti" please write to Dottsa. Laura Corti at Villa I Tatti.

### Medici Exhibitions, continued

Ponte brought Michelangelo's Pieta from the Duomo, and, to hang opposite each other, Rosso's Marriage of the Virgin from S. Lorenzo, and Pontormo's Visitation from Carmignano.

In many ways the exhibition at the Palazzo Vecchio, "Medicean Collecting and Patronage of the Arts (1537-1610)," was the most exceptional and most ambitious of the Medici shows of 1980. It was certainly the most popular, visited by an average of 6,000



Research Associate Father Salavatore Camporeale, Fellows Giorgio Chittolini and Melissa Bullard

people a day. The only one of the exhibitions to be organized with the help of non-Italians as well as Italian scholars, the Palazzo Vecchio was the setting for over 700 works of art, many lent by institutions throughout Europe and the U.S.

Candace Adelson, an American art historian and Former Fellow of I Tatti, was a principal in organizing the exhibition of tapestries which covered the walls of the Palazzo. Miss Adelson noted that every effort had been made to hang the tapestries in their original positions, which at times could be determined by their dimensions. Half of the tapestries in the show had been made for specific walls. The other tapestries in the exhibition were all of Medici manufacture, and had been gathered from every corner of Italy.

The walls of the Palazzo originally had been completely covered with tapestries, whose design and subject matter were coordinated with the ceiling and panel paintings. Hung only in colder months, when they served as insulation as well as decoration, the tapestries were of two types: those for special occasions, made with gilt, silver, and silk threads; and those used as everyday furnishings. All shown during the Palazzo Vecchio show dated from 1545 to 1565.



## Tatti Participation in the Medici Conferences

From June 9 through 14, members of the Tatti community participated in an international academic conference, "Firenze e la Toscana dei Medici nell'Europa del Cinquecento," which was organized by the Council of Europe. Held at the Palazzo degli Affari in Florence, with special meetings and gatherings at academic centers and museums, each day's talks focused on a different aspect of 16th century Florence and her relations to Europe: cultural institutions; books and letters; economic and political relations; music and spectacle; humanism and natural science; art history; and architectural history.

Nine Former I Tatti Fellows gave papers on the following subjects: Eric Cochrane, "The Academies;" Zygmunt Wazbinski, "La Capella dei Medici. Origine dell'Accademia del disegno e il suo ruolo nella nascita del concetto accademico nell'arte europea;" Judith Brown, "Economic policy under Cosimo I and structural changes in the Tuscan economy;" Iain Fenlon, "Music, piety, and politics under Cosimo I;" Howard M. Brown, "The geography of Florentine monody: Accini at Home and Abroad;" Loredana Olivato Puppi, "Cosimo Bartoli, un intellettuale medico nella Serenissimo;" Malcolm Campbell, "Observations on the Salone dei Cinquecento;" Candace Adelson, "Cosimo I e' Medici e la fondazione dell'arazzeria fiorentina;" and Howard Burns, "Le finestre inginocchiate: fonti, forme e funzioni nell'500 fiorentino." In addition to the Former Fellows, two members of I Tatti's Academic Advisory Committee spoke: Nino Pirrotta on "Accademie e 'camerate' musicale;" and Nicolai Rubinstein on "Dalla Repubblica al Principato." Craig Hugh Smyth, Director of Villa I Tatti served as Chairman of the session "Le Relazioni Artistiche," held on June 12th. The Center was opened after the talks that day for convegno participants and members of the I Tatti community.

## Special Appeal to Friends of the Biblioteca Berenson

Inflation and I Tatti's need to trim expenses have seriously and regrettably reduced the Library's acquisition funds. Special help is needed to acquire recently published large reference works of major importance. Purchasing these volumes is beyond I Tatti's means, but is critical to keeping the Biblioteca Berenson up-to-date, and of continuing value to the Center's scholarly work. Our first goal is:

### La Concordance de la Bible

Concordantia Polyglotta  
Hebrew, Greek, Latin, and English

Five volumes in quarto (6,000 pp.),  
1980, edited by Brepols, Belgium; Price:  
50,000 Belgian francs - approximately  
\$1,430.00.

Checks should be made payable to Special Library Acquisition Fund, Villa I Tatti, and sent to Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy. All gifts are tax-deductable.

## Bequests Bring Over 3,000 Items to the Library

Three recent bequests to the Biblioteca Berenson have enriched significantly the Library's holdings in the history of art and humanist studies.

The library of the art historian Giorgio Castelfranco, who lived and wrote during the thirties and forties in Rome, was given to I Tatti by his son Paolo, Professor of Botany at the University of California, Davis. Giorgio Castelfranco, who was a visitor to Villa I Tatti during Berenson's lifetime, built a particularly fine collection in the field of Leonardo da Vinci studies. This generous gift includes as well extensive holdings in another area of Castelfranco's expertise: contemporary art, (continued next page)



## Library Bequests, continued

with emphasis on the work of Giorgio de Chirico. Over 2,000 volumes, journals, catalogs, and monographs from Mr. Castelfranco's home in Rome have been added to the Biblioteca Berenson.

The Renaissance historian, the late Myron P. Gilmore, who was director of Villa I Tatti from 1964-72, has left to the Center his large collection of offprints and volumes from the library in his Widener office at Harvard University. Professor Gilmore's collection is exceptionally rich in humanist studies, which was his own field, with strong holdings in religion, literature, and history. There is also a fine group of writings on Erasmus, whose works were the subject of Professor Gilmore's final research. In total, the Gilmore bequest comprises over 175 volumes, and nearly 900 offprints.

Another gift to the Biblioteca Berenson consists of volumes on the history of art from the library of the late Henry P. Clifford's home in Florence. Mr. Clifford was the Curator of Paintings of the Philadelphia Museum of Art. As in the Castelfranco and Gilmore bequests, I Tatti was given the opportunity to select volumes and photographs; approximately 1,000 books and several thousand photographs were chosen from the Clifford collection. Many of the volumes were rare or out-of-print, or much-needed additions to partial sets already held by the Library.

The Biblioteca Berenson is deeply grateful to the families of the donors of these collections, which represent lifetimes of scholarship and selective acquisition. One of I Tatti's primary goals is the well-considered expansion of the Library, so that it may be of continuing value to the Fellows and other scholars. As acquisition monies are reduced and the price of books and subscriptions rises, bequests are of enormous help in meeting the Center's commitment to the Library.



Corridor, Villa I Tatti

## The Art Collection at Villa I Tatti

During the first decades of this century, Bernard Berenson built his collection of early Renaissance paintings and sculpture, and an outstanding, but lesser-known, group of Oriental and Middle Eastern bronzes, paintings, and other examples of temple art. The Italian paintings, mostly on panel and many hung against brocades, the sculpture casually yet precisely arranged on bookcases and cassone, and the smaller bronzes and stone carvings scattered throughout the villa often have been left where Berenson himself placed them. This informal display of pictures and objects gives warmth to the classical Tuscan interiors of the house, and visual richness to the smooth planes of the whitewashed walls.

While the Biblioteca Berenson houses the scholarly legacies and contemporary studies (continued next page)



## Art Collection, continued

of the Italian Renaissance, the Villa displays creations of its artists. Together, its collections of art, books, and photographs make I Tatti a rare place. Villa I Tatti is recognized by Italy as a national landmark, and by the academic and greater world as an active contributor to knowledge through the highest quality of scholarly research, discussion, and writing.

Those I Tatti Fellows who were art historians, and visitors particularly interested in studying the art collections may remember clearly the pictures and sculpture in the Center. Often, though, even the finest pieces have receded into general recollections of Madonnas with attendant putti and softly-colored brocades. Hence, this section of the newsletter will, from time to time, single out works of art from the collection at I Tatti, and briefly note their art historical significance.



## New Description of Veneziano Madonna

In his recent book, The Paintings of Domenico Veneziano (Phaidon, 1980), Professor Hellmut Wohl, often a visitor at I Tatti, has published the following account of the famed I Tatti Madonna. Excerpts

from his description and catalogue entry are quoted here with the kind permission of Professor Wohl.

### Madonna and Child

Tempera on poplar panel  
86 X 61.5 cm.

The panel is neither signed nor documented. It was first mentioned in the later nineteenth century when it was in the Panciatichi Collection in Florence. In 1900 it was exhibited in Florence...and on April 16 of that year it was bought...by Bernard Berenson as a work of Alesso Baldovinetti.

In spite of a certain amount of restoration in the mantle of the Virgin and the background, the picture is in very good condition...In 1954 Mr. Berenson told me that the painting had not been touched since he acquired it in 1900...

In these years (mid-1430s) Domenico probably also painted one of the most beautiful devotional pictures of the quattrocento, the Madonna and Child at I Tatti. In its brocade background and in the contrast between its cool, dark colors and the burnished gold leaf of the Virgin's dress it shows...the "renewed concern with the courtly style of Gentile Fabriano" which Shell (1956) recognized in Florentine painting of the mid-1430s. ..The composition's system of stable, frontal, symmetrical forms is animated, as a column is by its entasis, by the hushed pantomime, focused on the pear sprig in the Virgin's hand to the right of center, between the Madonna and Child, and its geometric rigor and clarity endow the Berenson Madonna with qualities of measure, lucidity, and restraint in expression which we later encounter in the works of Piero della Francesca...At the same time, Domenico's panel shares with other Florentine paintings of the mid-1430s...not only its ornamental luster and dark color, but also the regularity, harmony, and balance of its compositional organization. Indeed, one would like to think that upon his probable arrival from Rome in 1432 Domenico played a decisive role in the articulation of the style which found its loftiest and noblest expression in his Madonna at I Tatti...





that was to gain popularity through the thirties and forties of the century and culminate in the style of Northern Ch'i.

Max Loehr, Professor of Philosophy and Abby Aldrich Professor of Oriental Art Emeritus, Fogg Art Museum, Harvard, visited I Tatti in 1967, and made the following notes on the bronze:

Gilt Bronze Figure of Maitreya,  
dated A.D. 529.  
China, Shansi Province, Northern Wei  
Dynasty.

The Buddha stands on a two-tiered pedestal with an openwork railing around the lower one. The large, leaf-shaped, flaming aureole is surrounded by heavenly musicians or apsaras, whose fluttering garments indicate their swift plunge. An inscription on the lower pedestal gives the date and origin of the image...

### Shrine of the Buddha

One of the oldest and most exceptional pieces in the Berenson Oriental collection is a small Chinese shrine of the Buddha. It has the distinction of having been discussed and illustrated in the great standard work on Chinese art, the Pelican volume by Laurence Sickman and Alexander Soper, The Art and Architecture of China, 1956.

For many, the most perfect small shrine from the sixth century may well be that in the collection of Bernard Berenson... Here the decisive angularity in the folds of the great mantle enveloping the Buddha and the crisp, elegant drawing of the flames and angels may be fully appreciated. A curious effect, as though the edges of the mandorla were dissolving into space, is produced by the widely separated and pointed scarves and garments of the heavenly musicians. This image was dedicated in A.D. 529, and the relaxed, flowing modelling of the vine and flower rinceau in the halo of the Buddha foreshadows a style

### Conservation of the Art Collection

I Tatti's commitment to the care of the art collection includes the conservation of the paintings and objects by well-qualified professionals. Funds permitting, this should mean a yearly visual check of all paintings by the conservators, and careful monitoring of potential problems.

Nearly all of I Tatti's paintings are on panel, which can be prone to blisters, occurring when the ground separates from the gesso, or the paint from the gesso. The most spectacular example in I Tatti's history was the blistering of the three Sassetta panels, whose surfaces had at sometime in their history been coated with a pernicious layer of glue. Conservation of the panels, which involved removing the coating of glue without harming the underlying paint, took three summers of painstaking work (see Villa I Tatti newsletter, Spring 1979). The Sassetta panels were re-examined during the fall of 1980, and the measures used to rescue the paintings seem to have been thoroughly successful. While there is no comparable condition elsewhere (continued next page)



where in the Berenson collection, conservators familiar with the I Tatti paintings strongly recommend regular checks as a relatively inexpensive preventative to future crises.

While I Tatti cannot hope to duplicate museum climatic control within the villa, measures have been taken to stabilize relative humidity. This is a significant step, since it lessens damage caused by the expansion and contraction which occur during the change of the seasons.



Paul Oskar Kristeller(second from left), F.J.E. Woodbridge Professor Emeritus, Department of Philosophy, Columbia University, At I Tatti Fellows' lunch.

#### Professor Kristeller Visits I Tatti

In October Professor and Mrs. Paul O. Kristeller visited Villa I Tatti. Professor Kristeller's volume Umanesimo e Rinascimento (Leo Olschki, Florence, 1980) had just been formally presented in a ceremony at the Istituto Nazionale di Studi sul Rinascimento, which honored Professor Kristeller for his extraordinary contributions to Renaissance studies. His visit to I Tatti sparked discussions on a wide variety of subjects and was a memorable occasion.

#### Samuel H. Kress Foundation Trustees Visit

At the end of September, I Tatti was host to a luncheon for members of the Board of Trustees of the Samuel H. Kress Foundation. At a reception in the Library, the Trustees and officers of the Foundation met Former I Tatti Fellows who had been recipients of Kress grants, and members of the I Tatti staff. Director Craig Smyth welcomed the guests and briefly spoke about the Center's current financial status. He thanked the Foundation for recently allowing I Tatti to transfer the Kress funds granted for art history fellowships to the Library acquisition fund for books and photographs. Since the Library's acquisition budget has suffered unfortunate reductions in the efforts to trim expenses, while the Fellowships remain relatively well-supported so far, I Tatti is especially grateful to the Kress Foundation Trustees for their recognition of the Center's greater need.

Tours of the Biblioteca Berenson, the fototeca, and the villa followed the reception, and after lunch the visitors had the freedom of the gardens. Guests from the Kress Foundation were: Miss Mary Davis; Mr. and Mrs. Lyman Field; Mr. and Mrs. John C. Fontaine; Dr. and Mrs. Franklin D. Murphy; Dr. and Mrs. Charles Speroni; and Dr. and Mrs. W. Clarke Wescoe. Members of the I Tatti staff and Former Fellows included: Professor and Mrs. Craig Hugh Smyth; Professor Sydney Freedberg; Father Salavatore Camporeale; Professor Miklos Boskovitz; Dr. Marilyn Perry; Mrs. Nelda Ferace; Miss Anna Terni; and Dottsa. Fiorella Superbi.



## Receptions Given for I Tatti in Philadelphia and New York

In November 1980, Mr. Henry P. McIlhenny (Harvard '33) generously opened his Philadelphia home and magnificent art collection to friends and Former Fellows of I Tatti. The reception introduced Philadelphians to Professor Craig Smyth, I Tatti's Director, and Mrs. Smyth, to the purpose of the Center, and its Former Fellows.

On April 13, 1981, Miss Alice Tully held a reception for I Tatti in her home in New York City. Guests included friends of the Center, individuals from the greater New York area invited to meet Professor and Mrs. Smyth, and Former I Tatti Fellows. Professor Smyth gave words of welcome and an informal report of recent I Tatti news.

Villa I Tatti is extremely grateful to both Miss Tully and Mr. McIlhenny for their interest and generosity. Miss Tully's reception in New York, and Mr. McIlhenny's in Philadelphia were a great help to I Tatti in widening the Center's circle of friends, and were enjoyable and memorable evenings.

### *Florence and Venice: Cinquecento Published*

Volume II of Florence and Venice: Comparisons and Relations, the second volume of acts of the conferences on Florence and Venice held at I Tatti during the summers of 1976 and 1977, was published in April 1980. This second volume contains papers on the cinquecento. The publication of Florence and Venice was made possible by the Myron and Sheila Gilmore Publication Fund and a grant from the Billy Rose Foundation. Contributors to Volume II are: James Ackerman; Angelo Baiocchi; David Brown; Howard Mayer Brown; Gaetano Cozzi; S.J. Freedberg; Elena Fasano Guarini; James Haar; J.R. Hale; Michelangelo Murano; Giuseppe Pansini; Terisio Pignatti; Carlo Pinsin; John Pope-Hennessy; Lionello Puppi; Giorgio Spini; Zygmunt Wazbinski; and Paola Zambelli.  
(continued next page)

### New Members of the Villa I Tatti Council

The Villa I Tatti Council, formed in 1979 to help broaden the base of support for the Center, has now met five times in New York City. Since its first meetings the Council has welcomed several new members: Mr. Robert F. Erburu, President of the Los Angeles Times Mirror; Mr. Roy Neuberger, Senior Partner of Neuberger & Berman, New York City; Mrs. Sheila Gilmore, wife of the late Myron P. Gilmore, Director of I Tatti from 1964-1973, and Mrs. Lila Tyng. Mr. Arthur A. Houghton, Jr., bibliophile and Harvard alumnus, has become an honorary member.

In other Council news, Edmund P. Pillsbury, Chairman of the Council and Former Fellow of I Tatti, has become Director of the Kimbell Art Museum in Fort Worth. Mr. Pillsbury's move from the directorship of the Yale Center for British Art to his new position in Texas has not interrupted his dedicated work for I Tatti, and the Council members are most pleased that he is continuing as Chairman.

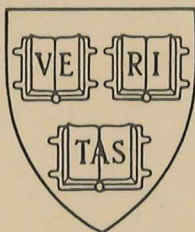
The support of the Council members has been of inestimable value to the Center. In addition to contributing generous personal gifts, the Council has been a valuable source of advice on financial matters which is a continuing help and encouragement to the Director and his staff.



*Florence and Venice, continued*

Both volumes I and II of Florence and Venice are introduced by the organizers of the conferences, Sergio Bertelli, Nicolai Rubinstein, and Craig Hugh Smyth. The books may be ordered from La Nuova Italia Editrice, Florence, Italy. Volume I (252 pp.) is 10,000 lire; Volume II (386pp.) is 15,000 lire.

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Susan R. Mainwaring



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