



VILLA I TATTI

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For the eighth and last time, I find myself sitting on the Berenson garden bench in the twilight, awaiting the fireworks for San Giovanni.

In this D.O.C.G. year, the Fellows bonded quickly. Three mothers and two fathers brought eight children. The fall trip took us to Rome to explore the *scavi* of St. Peter's along with some medieval basilicas and baroque libraries. In the spring, a group of Fellows accepted the invitation of Gábor Buzási (VIT'09) and Zsombor Jékeley (VIT'10) to visit Hungary, and there were numerous visits to churches, museums, and archives in Florence and Siena.

In October 2009, we dedicated the Craig and Barbara Smyth wing of the library, the fruit of careful planning by Michael Rocke and valiant fundraising that Alexa Mason will describe later in detail. It was completed on time after an intense year of construction. While hundreds of guests filed through the library admiring the brilliant design of the Roman firm of Garofalo and Miura, Derek Bok shared memories of his first meeting and long collaboration with Craig. The staff surpassed themselves to make the inaugural dinner one of the most elegant ever. Kathryn Bosi arranged a concert by the German group *Singer Pur*, who performed *Four I Tatti Madrigals*, commissioned from the British composer Gavin Bryars, to a standing room only audience in the Myron and Sheila Gilmore Limonaia. The inauguration was preceded by a two-day symposium to mark the 50th anniversary of the death of Bernard Berenson in October 1959, which was planned by Louis Waldman (VIT'06) and me. The *limonaia* was full to bursting, and I have seldom sensed such electricity in the air.

With the Florence Gould Hall not yet ready, it was a year with fewer public events than usual. Claus-Peter Haase's lecture on Djem Sultan, "the first Turkish European?," stood out for its

Letter from Florence



mastery of the issues of Mediterranean encounter. The weekly shoptalks, however, evoked livelier discussion than almost any lecture series has ever had.

The Visiting Professors in residence added wisdom and zest to the year. Derek and Sissela Bok were unforgettable presences at Casa Morrill for two months, taking a lively interest in everyone's life and work. Daniel Bornstein delved into local religion in Cortona, while Christiane Klapisch explored the social dimensions of the Good and Bad Thieves in Renaissance art and society. Christine Shaw reminded us that the Renaissance was a time of incessant war, Joanna Woods-Marsden that Titian knew more than a thing or two about gender, and Deborah Parker that Michelangelo was the best of pen pals. The Visiting Professors who arrived in mid-year blended in effortlessly. Babette Bohn shared her love of Barocci and joined forces with Elisabetta Cunsolo and various Fellows to show us her beloved Bologna in mid-winter. Ann Moyer reminded us that intellectual history is still a vital field, and shared her vision for the future of the RSA. Kate Lowe showed that the Renaissance was thirsty for news from Africa and urged us to widen our geographical horizons. Martin Kemp energized the community and taught us

to see art and science as *sorelle gemelle*.

The deepening shadows enshrouding the Berenson bench are conducive to reflections on eight years of custodianship of this special place. Of course, continuities are strong. The community is still built around the twin principles of liberty and lunch. The year still begins with the *vendemmia* and the five-minute presentation of Fellows' projects, and ends with a nostalgia-drenched dinner under the Tuscan stars. It is still a community where research and conversation intertwine.

It is, however, a larger community. There were 19 appointees in my first year but 39 in my last; there will be 31 in the year to come. The full-year Fellows remain fixed at 15, with the occasional addition of a Burckhardt Fellow sponsored by the ACLS. But thanks to the Andrew W. Mellon Foundation, there are now also three-month Craig Hugh Smyth Fellows drawn from the ranks of museum curators, librarians, and conservators, with some Smyth fellowships also designated for the scholarly mother. The Readers in Renaissance Studies are (usually) Harvard graduate students who come for a semester's wide reading, guided by the director and by conversation at the lunch table. Thus, each year, four or five pairs of eager young eyes are set on the books in our ever growing library, and former Readers, now a sizable contingent at the RSA, often speak of a quantum leap in their personal and intellectual growth.

Fall and spring trips have helped the community bond. They have taken us to Renaissance sites as well as some of the major exhibitions of recent years in northern Italy. In addition, I have traveled to Hungary, Poland, Slovenia, Croatia, and Berenson's own Lithuania to make contacts with former Fellows and explore common interests in the Renaissance.

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VILLA I TATTI COMMUNITY 2009-2010

Fellows

AMY BLOCH, CRIA Fellow, State University of New York at Albany, Art History. "Lorenzo Ghiberti's *Gates of Paradise* and the Renaissance Biblical Imaginary."

CLAUDIA BOLGIA, Rush H. Kress Fellow, University of Edinburgh, Art History. "The 'Long' Trecento: Rome without the Popes (c. 1305-1420)."

SUZANNE BOORSCH (1st sem), Craig Hugh Smyth Visiting Fellow, Yale University Art Gallery, Art History. "Exhibition and Accompanying Monograph on Sieneese Painter Francesco Vanni."

ABIGAIL BRUNDIN, Deborah Loeb Brice Fellow, University of Cambridge, Literature. "Rewriting Trent: The Practice of Poetry in Counter-Reformation Florence."

DUNCAN BULL (2nd sem), Craig Hugh Smyth Visiting Fellow, Rijksmuseum, Amsterdam, Art History. "Catalogue of Italian Paintings in the Rijksmuseum."

GÁBOR BUZÁSI (1st sem), Andrew W. Mellon Research Fellow, Pazmany Peter Catholic University, History. "Neoplatonic Metaphysics of Light in the Thought of Marsilio Ficino."

LORENZO CALVELLI, Deborah Loeb Brice Fellow, Università Ca' Foscari Venezia, History. "Le pietre romane di Venezia fra tardo-medioevo e Rinascimento."

CHRISTOPHER CARLSMITH, Andrew W. Mellon Fellow, University of Massachusetts, Lowell, History. "To Live and to Study: Colleges in Early Modern Italy."

CLAUDIA CHIERICHINI, Jean-François Malle Fellow, Massachusetts Center for Interdisciplinary Renaissance Studies, Literature. "*E per mostrar ch'ancor ne' povarelli regna virtù: The Literary Production of the Congrega dei Rozzi in Siena, 1531-1552.*"

DONAL COOPER, Hanna Kiel Fellow, University of Warwick, Art History. "Images of St. Francis in Tuscany and Umbria, c. 1340-c. 1420."

MICHAEL CUTHBERT, Ahmanson Fellow, Massachusetts Institute of Technology, Musicology. "*Credo Scabioso: Italian Sacred Music during the Age of Plague and Schism.*"

MARY-MICHELLE DECOSTE (2nd sem), Craig Hugh Smyth Visiting Fellow, University of Guelph, Literature. "Genre, Science, and Literature in 16th-Century Italy."

ANTHONY D'ELIA, Lila Wallace - Reader's Digest Fellow, Queen's University, History.

"Pagan Culture and the Humanist Portrait of Sigismondo Malatesta."

UNA D'ELIA, Robert Lehman Fellow, Queen's University, Art History. "Raphael's Ostrich: Allegory & Ambiguity in Cinquecento Rome and Florence."

ANNE DUNLOP, Hanna Kiel Fellow, Tulane University, Art History. "Materials, the Imagined World, and Trecento Artistic Change."

SERENA FERENTE, Francesco De Dombrowski Fellow, King's College, London, History. "Factions as Passions in Renaissance Italy."

FRANCESCA FIORANI, Frederick Burkhardt Residential Fellow, University of Virginia, Art History. "Leonardo's Shadows. Images of Knowledge in Renaissance Art and Culture."

ZSOMBOR JÉKELY (2nd sem), Andrew W. Mellon Research Fellow, Museum of Applied Arts, Budapest, Art History. "Italian Painters in the Service of Hungarian Aristocrats, c. 1330-1430."

ROBERT G. LA FRANCE, Hanna Kiel Fellow, University of Illinois at Urbana-Champaign, Art History. "Timoteo Viti: from Bologna to Urbino and Rome."

LAURA MORETTI (2nd sem), Craig Hugh Smyth Visiting Fellow, University of St. Andrews, Art History. "Palladio's Patrons and Music: Connections between Cultural Interests and Architecture."



Abigail Brundin & Claudia Chierichini; Carlo Taviani.

ROMANO NANNI (2nd sem), Craig Hugh Smyth Visiting Fellow, Biblioteca Leonardiana, Art History. "Analisi delle convenzioni del disegno di macchine tra Medioevo e Rinascimento."

MARC SCHACHTER, Francesco De Dombrowski Fellow, (Duke University), Literature. "Metamorphoses of the *Golden Ass*: Apuleius in Word and Image."

CARLO TAVIANI, Melville J. Kahn Fellow, (Università di Teramo), History. "Biografie dell'esilio tra Urbino, Roma e Genova: Ottaviano e Federico Fregoso."

Readers in Renaissance Studies (from Harvard University unless stated otherwise)

JAMEY GRAHAM (2nd sem), Literature.

JUSTIN GROSSLIGHT (1st sem), History.

JESSE HOWELL (2nd sem), History.

MICHAEL TWOREK (1st sem), History.

EMILY ZAZULIA (2nd sem), University of Pennsylvania, Music.

Visiting Professors

BABETTE BOHN (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Texas Christian University, Art History. "Exhibition of Paintings, Drawings, and Prints by Federico Barocci (St. Louis 2012 and National Gallery London 2013)."

DEREK BOK (1st sem), Harvard Visiting Professor, Harvard University, History. "The Challenges Facing Universities and How to Meet Them."

SISSELA BOK (1st sem), Harvard Visiting Professor, Harvard Center for Population & Development Studies, History. "Renaissance Humanism and the Tradition of Philosophical Dialogues."

DANIEL BORNSTEIN (1st sem), Robert Lehman Visiting Professor, Washington University in St. Louis, History. "Religion, Culture, and Society in Late Medieval and Renaissance Cortona."

MARTIN KEMP (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Oxford University, Art History. "Living with Leonardo: An Unreliable Memoir of the Leonardo Business."

CHRISTIANE KLAPISCH-ZUBER (1st sem), Lila Wallace - Reader's Digest Visiting Professor, École des Hautes Études en Sciences Sociales, History. "Confession, Penance, and Punishment in the European Representations of the Crucifixion, 13th-17th Centuries."

KATE LOWE (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Queen Mary, University of London, History. "Black Africans in Renaissance Italy."

ANN MOYER (2nd sem), Robert Lehman Visiting Professor, University of Pennsylvania, History. "Studies of Florentine Cultural Identity in the Era of Cosimo I."

DEBORAH PARKER (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of Virginia, Literature. "Michelangelo and the Art of Letter Writing."

CHRISTINE SHAW (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Swansea University, History. "Editing and Completion of Michael Mallett's Book, *The Italian Wars.*"

JOANNA WOODS-MARSDEN (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of California, Los Angeles, Art History. "Visual Rhetoric of Male Power and Female Beauty: Gendered Identity in Titian's Court Portraits."

Continued on page 3.

Lino Pertile Becomes I Tatti's Seventh Director

As of 1 July 2010, Lino Pertile, Harvard College Professor and Carl A. Pescosolido Professor of Romance Languages and Literatures in Harvard's Faculty of Arts and Sciences, has taken up the position of I Tatti's seventh director. He and his wife, Anna Bensted, a Senior Editor at WBUR radio station, Boston, moved into the Villa over the summer, eager to get settled and ready for the new academic year.

A native of Padua, Lino Pertile is a renowned scholar of Italian literature, with a particular focus on the medieval



Mario Casari (VIT'09) & Lino Pertile at the festivities in honor of Joseph Connors.

and Renaissance periods. He has been a member of the Harvard faculty since 1995, when he joined the Department of Romance Languages and Literatures from the University of Edinburgh. Between 2000 and 2010, Lino and Anna served as master and co-master of Eliot House, one of Harvard's twelve undergraduate houses, where they were known for fostering an extraordinarily warm and welcoming environment for students and scholars alike.

"In the 50 years since Bernard Berenson bequeathed I Tatti to Harvard," Lino Pertile said, "it has had a unique role in the promotion of Renaissance studies, and I am truly honored to be given the opportunity to join this magnificent institution. My six predecessors have taken Mr. Berenson's bequest and fashioned a remarkable center of learning. I look forward to building on their endeavors and to working with the staff and scholars to burnish its reputation in the coming



years. After more than a decade as co-masters of Eliot House at Harvard, Anna and I are very used to working where we live and living where we work. We welcome the opportunity to become part of the I Tatti family, and I very much look forward to getting to know the many scholars I have until now only met through their fellowship applications.

"Next year, I Tatti will celebrate its first half century as the Harvard University Center for Italian Renaissance Studies. I very much hope that as many 'Tattiani' as possible will join us for the celebrations next summer – 9 and 10 June, 2011 – when we will also inaugurate the beautiful and long-awaited Deborah Loeb Brice Loggiato."

Further details about the celebrations will be posted on the I Tatti web site from time to time.

Continued from page 2.

Research Associate

INGRID BAUMGÄRTNER, Universität Kassel, History. "Text, Image and Space in Medieval Cartography (12th-16th Centuries)."

Senior Research Associates

EVE BORSOOK, Villa I Tatti, Art History. "Photographs of Medieval and Ancient Works of Art."

ALLEN J. GRIECO, Villa I Tatti, History. "A Brief History of Wine and Wine-making in Italy."

MARGARET HAINES, Opera di Santa Maria del Fiore, Art History. "Studies in the Documentation on the Cupola of Santa Maria del Fiore."

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



FORMER FELLOWS' UPDATE



MASAKATA (ROGER) KANAZAWA (VIT'71), Professor Emeritus of Music at the International Christian University in Tokyo, is currently president of the Associazione di Musica Antica Italiana in Giappone (AMAIG: http://music.geocities.jp/m_a_italiana/) which was founded in 2007 to promote Early Italian Music in Japan. The Association counts among its members a number of young Japanese performers, as well as musicians in Italy, and organizes a series of lecture concerts and many other events. For the last 25 years, Kanazawa has also taught at the Shirakawa International Italian Organ Music Academy which is co-sponsored by the city of Pistoia with which student exchanges are organized each year.

FABRIZIO NEVOLA (VIT'05), Senior Lecturer and Postgraduate Director of Studies in Architectural History and Theory at the University of Bath, won the Royal Institute of British Architects' 2008 Sir Nikolaus Pevsner International Book Award for Architecture for his *Siena: Constructing the Renaissance City* (Yale Univ. Press, 2007). He is the principal investigator of a research project on "Street Life and Street Culture: Between Early Modern Europe and the Present" financed by the Arts & Humanities Research Council. Among others, the research team includes **GEORGIA CLARKE** (VIT'00, Courtauld Institute of Art) and **GUIDO REBECCHINI** (VIT'05, University of Siena).

For five years, the Berenson Lectures in the Italian Renaissance have enlivened the community with syntheses by major senior scholars of vital questions of Renaissance art and history: Edward Muir (VIT'73) on libertinism and opera in the Venice of Galileo and Monteverdi, Dale Kent (VIT'78,'83,'07) on friendship in Cosimo's Florence, Charles Dempsey (VIT'74) on vernacular culture in the art and literature of Lorenzo's Florence, Julian Gardner (VIT'06) on Giotto and his publics, and finally, this year, as a splendid cap to the series, Caroline Elam (VIT'82,'05) on the image of Florence in maps and panegyric.

Under the guidance of Kathryn Bosi, F. Gordon and Elizabeth Morrill Music Librarian, the series *Early Music at I Tatti* reached its 16th concert in June, with a program focusing on baroque Rome by the *Ensemble Elyma*. More intimate concerts have been a feature of life every year. Over the past four or five years, we have enabled young



L: Matteo Duni and the speakers on the afternoon for Joseph Connors.
R: Françoise & Joseph Connors.

harpichordists from the Moscow Conservatory to play on historic instruments in Tuscany and especially on the splendid harpsichord donated by Frederick Hammond (VIT'72).

Always treasured, the Berenson Collection will be better known when the catalogue being prepared by Carl Strehlke (Philadelphia Museum of Art) and Machtelt Israëls (VIT'05), along with many collaborators, is published in 2011-12. Like Dr. Israëls' splendid volumes published in October by Harvard along with Primavera Press in Leiden, *Sassetta: The Borgo San Sepolcro Altarpiece*, the catalogue will exemplify the marriage of art history and conservation science at the highest level, thanks to the enthusiastic collaboration of its editors with the Opificio delle Pietre Dure, especially Cecilia Frosinini and Roberto Bellucci.

Much work was done on the properties before my time, but much was done under me as well. The Villa windows have been double-glazed, the New Library has been repainted and re-roofed, six Fellows' apartments have been re-done, hundreds of meters of rustic stone walls have been rebuilt with four new gates, a new vineyard has been planted, and countless sacrifices have been laid on the altar of maintenance.

After more than a decade of planning and three years of construction, the Deborah Loeb Brice Loggiato will be ready in the autumn. It will be dedicated in June 2011, at the same time as the 50th anniversary celebrations of the Harvard Center. The Loggiato has been my *doppelgänger* for eight years, the permission process my *Iliad* and the finances my *Purgatorio*, but in the end it will be a beautiful building and we will all be proud of it, especially Nelda Ferace, Allen Grieco, the generous donors, and the distinguished architect, Charles Brickbauer.

The cataloguing of the library has been entirely incorporated into the HOLLIS system and Harvard's electronic resources are available everywhere over the wireless network. The Berenson Archive has received new *fondi* and the

march toward digitization has begun in the Fototeca, which has made significant new acquisitions. The IT office has been put on a permanent, full-time basis, and computer lessons are offered throughout the year.

The position of Assistant Director for Programs, recommended in the five-year review of 2006, was filled with *éclat* by Louis Waldman, a specialist in Cinquecento sculpture with a doctorate from the Institute of Fine Arts of New York University, who was generously seconded by the University of Texas at Austin for a three-year term, 2007-10. Lou organized countless visits in Florence and other Renaissance sites, ran the shoptalks, and co-organized conferences on the Renaissance in Hungary (with Péter Farbaky, VIT'02), on Tuscan sculptors at the Tudor court (with Cinzia Sicca, University of Pisa),



and on Bernard Berenson. His eagle eye helped immensely with the Sassetta project and with the publication of the Acts of conferences on Desiderio da Settignano and Bernardino da Sahagùn. With Robert Gaston (VIT'82,'08), he organized I Tatti's largest research project to date, on the church of San Lorenzo, the results of which will appear in two volumes in 2012. By sheer force of will, he got *I Tatti Studies* into JSTOR and, working with Caroline Elam, he has accelerated publication from bi-annual to annual. Living proof that erudition and style can go hand in hand, Lou will be remembered by many for a quality that was best expressed by one of our hosts during the visit to Bologna: "Lou, sei un vero gentiluomo."

The best news of all this year was the appointment of Lino Pertile as the seventh director of Villa I Tatti, the fourth to be called from the Harvard professoriate. As someone who has followed the Harvard Center for years from the vantage of the Advisory and Executive Committees, and has visited often, he knows I Tatti extremely well. There will be continuity but also new directions and ideas. His life will be enormously facilitated by the wit and wisdom of his wife, Anna Bensted, and by the appointment, just announced, of Jonathan Nelson (VIT'02) as the new Assistant Director for Programs. To all three, I offer warmest *complimenti ed auguri*. Françoise and I will think often of them, and of the warm friendships we have made with a wonderful staff, with generous supporters, and with the 227 appointees as well as spouses and companions, and with countless visitors who have come to I Tatti in our eight magic years.

Deep darkness is now closing in around the Berenson bench, and it's time to go.

Joseph Connors
Director, 2002-2010



A Day and a Book for Joe



On the occasion of Joseph Connors' leave-taking after eight years at I Tatti's helm, the community that formed under his directorship gathered to celebrate his leadership and scholarship through a book and a party. On 10 June 2010, Joe was presented with *Toward a Festschrift: Renaissance Studies in Honor of Joseph Connors* (Florence, Leo S. Olschki, 2010). The volume contains tributes by colleagues from Harvard and Columbia Universities and by the directors and staff of I Tatti's sister institutions in Florence, Rome, and Budapest, along with a photo documentary of a Connors year at I Tatti and the list of the 176 essays that will appear in the eventual Festschrift.

Thanks to Françoise, the Festschrift had truly remained a secret, and Joe was surprised and moved by the book and the celebration. Diana Sorensen, Harvard's Dean of the Humanities, and Lino Pertile, I Tatti's director designate,

of the eight Connors years, many of them co-editors of the Festschrift, presented impressions of the importance of their time at I Tatti under Joe's aegis, which ranged from memories of the impressive handshake Joe gave their children to his probing questions and additions during shoptalks, to the penchant for beards among great architectural historians, to a wish for inter-assuredness of the mind based on Donne's "A Valediction: Forbidding Mourning." Speakers were Marica Tacconi (VIT'03,'11), Guido Guerzoni (VIT'04),



Lou Waldman as Master of Ceremonies & Machtelt Israëls lauding outgoing director Joseph Connors.

program of Roman Baroque music that was a subtly threaded tribute to Joe and his interest in the echoes of music in architecture.

We thank the many generous donors who have contributed to the special Connors Festschrift Fund, and, in particular, the Florence Gould Foundation, the Malcolm Hewitt Wiener Foundation, the Amici del Museo degli Strumenti Musicali di Firenze, Virgilia and Walter Klein, and George Labalme Jr. Next year, the three-volume Festschrift – edited by the undersigned and by a fellow from each Connors year: Marica Tacconi (VIT'03,'11), Guido Guerzoni (VIT'04), Giuseppe Gerbino (VIT'05), Alison Frazier (VIT'06), Estelle Lingo (VIT'07), Guido Beltramini (VIT'08), Bianca De Divitiis (VIT'09), and Anthony D'Elia (VIT'10) – will roll from Olschki's presses. The Festschrift will stand as a multi-voiced tribute to Joe and will serve as a tool and a point of departure for new Renaissance scholarship in the years to come. It is our hope that Joe and Françoise will spend many happy hours reading it, either in their new home in Williamstown, MA, or when they return to Florence, reminiscing about eight golden years at I Tatti.

Louis A. Waldman (VIT'06)
Assistant Director for Programs (2007-2010)
& Machtelt Israëls (VIT'05)



had conspired to make the meeting of I Tatti's Executive Committee coincide with the Festschrift feast. At the end of the morning, they maneuvered Joe to the *giardino pensile*, where David Staff, with a fanfare on his baroque trumpet, announced Joe's arrival to a group of some 150 friends, who had quietly assembled on the azalea terrace.

The undersigned organizers addressed Joe with a *laudatio* of his scholarship and the *res gestae* of his directorship and gave him the Festschrift-in-a-nutshell, celebrating the sixth good "duke" of the villa whose "librarie was dukedom large enough." Françoise and the household staff had prepared a gorgeous buffet lunch over which gathered many Tattiani from far and near.

In a second session, representatives

Matteo Duni (VIT'05), Marco Gentile (VIT'06), Estelle Lingo (VIT'07), Guido Beltramini (VIT'08), Jaynie Anderson (VIT'09), and Anthony D'Elia (VIT'10).

In addition, Diana Sorensen spoke about how Joe had brought the institute to its academic golden age and Lino Pertile about how Joe had developed the Berensonian spirit of liberty. Françoise read a poem extolling the beauty of the cycle of nature and of the development of a fellowship year at I Tatti. Geneviève Connors, Joe and Françoise's daughter who had come from India, wittingly linked intense looking during family holidays to the vision and transformative work of both her parents in Florence.

For the concert "Il Giardino di Armida" by the Ensemble Elyma later that day, Kathryn Bosi had composed a

The pace and character of activity in the Berenson Library returned this year to a more normal routine, once the disruptions associated with the large-scale building works going on for over a year at the library's center came to an end last fall. On 16 October 2009, with a fine and well-attended ceremony (see page 11), we inaugurated the splendid new Craig and Barbara Smyth Library. This transformation of the old 1950s wing represents the most important addition to the Biblioteca Berenson since the opening in 1985 of the Paul E. Geier Library, which was one of the crowning achievements, appropriately enough, of Craig Smyth's 12-year tenure as director of I Tatti. Coincidentally, but no less fittingly, the unveiling of the new Smyth Library also marked the exact centenary of the completion of Bernard and Mary Berenson's original library, with its lavish walnut bookcases, high vaulted ceiling, and massive fireplace, in the autumn of 1909.

A century has passed since the Berenson Library had its beginnings, then, yet what Craig Smyth said 25 years ago about the luminous stone and metal Geier Library, in relation to the historical nucleus, seems just as valid now for the library's latest component: it successfully and beautifully realizes "a modern design to complement the old I Tatti in new terms, not trying to match it in old ones."

Intelligently designed by the Roman architectural team of Francesco Garofalo and Sharon Miura, the Smyth Library is at once contemporary and classic, combining an emphasis on natural light and crisp, clear lines with rigorous symmetry of layout and the warmth of cherry-wood bookshelves and wall cladding. Though very different from the old-world elegance of the original rooms adjacent to it, the contrast is harmonious and suggestive of a kind of ideal dialogue across the century that separates the oldest and newest parts of the library.

The new wing was designed, of course, to be used, not just admired for its aesthetic. The renovation fulfilled its more functional goals superbly. The entire structure was reinforced in compliance with seismic regulations and to support significantly increased loads of furnishings and books. Traffic patterns have improved by moving the main staircase close to the front door, and the upper floor has finally become wheelchair accessible with the installation of an elevator. Large, vertical, floor-to-ceiling windows, outfitted with heavy thermal and anti-UV glass, together with full glass doors, maximize the amount of natural light coming in while protecting against harmful ultra-violet rays and provide unobstructed views outside as well. An energy-saving artificial lighting system furnishes uniform light throughout the new wing. A sophisticated air-treatment and climate-control system maintains temperature and humidity levels, giving optimum comfort for readers as well as helping to preserve our books. The Morrill

Music Librarian, Kathryn Bosi, enjoys a refurbished and slightly enlarged office, and the sizable music CD collection now resides in specially-designed vertical drawers. The layout of the bookshelves in the new wing, in successive bays on either side of a central corridor, makes the most efficient use of the small space available. As a result, we doubled the area's old shelving capacity and also gained space for an impressive display of oversize books. Additionally, this layout permitted the realization of eight semi-secluded reader's carrels (increased from two workspaces previously) in front of the grand new windows. The study carrels and the Morrill Music Library are now outfitted with custom-made desks and tables, good desk lamps, electrical outlets for laptops, and comfortable seats. Predictably, these new workstations are in great demand!

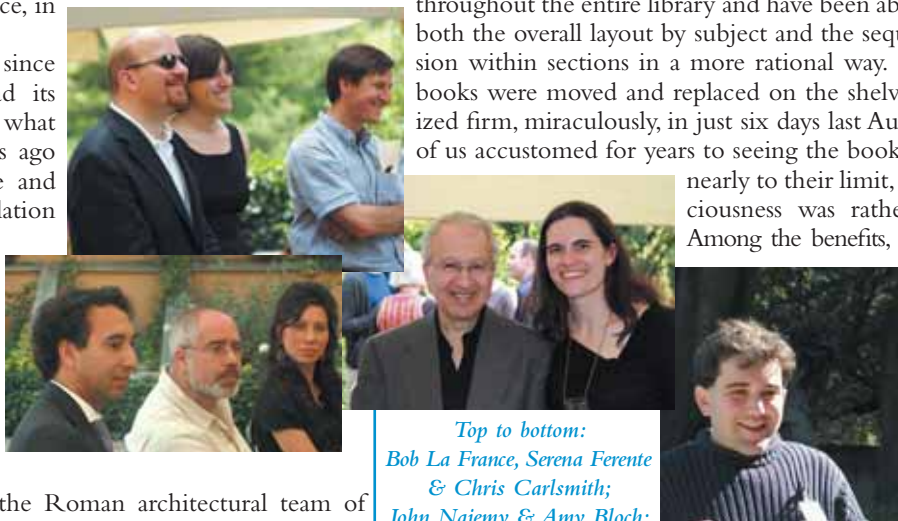
Finally, we created desperately needed growth space throughout the entire library and have been able to reorganize both the overall layout by subject and the sequential progression within sections in a more rational way. Some 120,000 books were moved and replaced on the shelves by a specialized firm, miraculously, in just six days last August. For those of us accustomed for years to seeing the bookshelves bulging

nearly to their limit, the sudden spaciousness was rather disorienting! Among the benefits, our historically

important collection of 15,000 auction catalogues was transferred to the Smyth Library and is now, for the first time

in many years, available to readers in the open stacks.

The Smyth Library is the product of the professionalism, creativity, and hard work of many different people, and I'd like to take this opportunity to convey my compliments and deep gratitude, on behalf of the entire I Tatti community, to everyone who had a hand in making it such a success. In addition to Francesco Garofalo and Sharon Miura, together with project architect Floriana Taddei and the other skilled members of their studio, the design team included structural engineer Luciano Sforza and, for the mechanical and electrical systems, the firm TechniConsult represented by technical director Pier Angelo Galligani. On site, TechniConsult had engineer Riccardo Cungi. The building works contractor was the firm S.I.R.E., headed by Stefano Fani, with architect Domenico Tufaro and foreman Domenico Ricciardi on site. Other contractors included the firms G. Balloni (mechanical), SIMPEL (electrical), and Falegnameria Scala (carpentry), with their heads Graziano Balloni, Stefano Leonessi, and Gianfranco Scala on site. Alessandro Becherucci was responsible for the work safety plan, and Marcello Bevignani was consultant for fire safety. The Bolognese firm Premio, headed by Massimo Miani, moved the books in record time. The realization of this complex project was characterized



Top to bottom:
 Bob La France, Serena Ferente
 & Chris Carlsmith;
 John Najemy & Amy Bloch;
 Michael Cuthbert, Anthony D'Elia
 & Eliane Roux;
 Justin Grosslight.

News from the Berenson Archive

by a strong spirit of collaboration and good cheer among all the participants, and personally it was a pleasure as well as a good learning experience for me to work together with this outstanding group. The new Library will stand for decades to come as a tribute to Craig and Barbara Smyth and as a fundamental contribution to scholarly life and research at I Tatti.

Now briefly on to more basic news. Acquisitions this year remained at roughly the same level as in recent years, with a total of some 3,600 volumes added, between monographs and serials. Subscriptions were begun to 16 new journals (and some old ones dropped), bringing the total number of periodicals currently received to 622. New journals include *1492, Atti e memorie della società istriana di archaeologia e storia patria, La Beidana, I Beni culturali, Bollettino della Società di Studi Valdesi, Bollettino dell'atlante lessicale degli antichi volgari italiani, Cassirer Studies, Medicina & storia, Moderni e antichi, Montaigne Studies, Physis, Rechtsgeschichte, Renaissance and Reformation Review, Romagna arte e storia, Studia Ambrosiana, and Tipofilogia*. Serials librarian Scott Palmer has completed an extensive, two-year project to review the entire periodical collection, improve bibliographic records, perfect holdings and items records, weed out anomalies, and systematize procedures for managing the collection. I Tatti appointees have benefitted for some time from the huge number of online journals offered by the Harvard library system, and this year gained long-distance access as well to a vast range of other print resources in Harvard's magnificent collections through the new "Scan & Deliver" program. As a result of the major project finished last fall to barcode all of the library's books and periodicals, beginning this summer internal loans and circulation of books will henceforth be managed through the HOLLIS/Aleph system and no longer with the old manual card system.

Looking ahead to developments in the near future, I'm happy to report that we are currently working with the Office of Information Systems to upload bibliographic records for two large and important collections that we hold in microfilm or microfiche and that have never been catalogued here before: the *Cicognara Library: Literary Sources in the History of Art and Kindred Subjects*, nearly 5,000 works printed before 1820 and held at the Biblioteca Vaticana that focus mainly on the fine arts and antiquities, and *Italian Books Before 1601*, over 3,000 works printed in Italy in the 15th and 16th centuries. Both projects should be carried out in the coming months. Finally, we are also moving ahead with an initiative to transfer bibliographic records for our auction catalogues to the HUL Aleph system and display them in the HOLLIS catalogue, like the rest of the Berenson Library's catalogued holdings.

Michael Rocke
Nicky Mariano Librarian
Director of the Biblioteca Berenson
Senior Research Associate: History

This year, the Berenson Archive became more visible to the I Tatti and Harvard communities thanks to the new collection records made by Monica Steletti in the HOLLIS catalogue, which provide detailed information on the various collections held in our repository. In a similar vein, we have joined SIUSA (Sistema Informativo Unificato per le Soprintendenze Archivistiche), the census of the archives of cultural personalities in Tuscany between the 20th and 21st centuries, adding to its database records for our archival collections, for our repository, and for authorized forms of personal names. Our collections include the papers of Bernard and Mary Berenson, Giorgio Castelfranco, Kenneth Clark, Frederick Hartt, Emilio Marcucci, Roberto Papini, Nicky Mariano, Laurence and Isabel Roberts, and Stanislaus Eric Stenbock.

The Berenson Archive celebrated a very important milestone this year with the conference "Bernard Berenson at Fifty" held in October. Every speaker made insightful use of the material kept in the archive, underscoring the rich and important uses of archival documentation.

One of the many wonderful examples of this research was Kathryn Brush's (University of Western Ontario) presentation regarding the personality of the art historian Arthur Kinsley Porter and the relationship he and his wife had with Bernard and Mary Berenson: their correspondence, their travels together, the photographs taken by Linda Porter, and the medieval works of art studied by the two scholars.

Our archival heritage was also significantly enriched this year thanks to many generous exchanges and gifts. As part of an exchange with the John F. Kennedy Library in Boston, we received copies of 27 of Berenson's letters to the American writer Ernest Hemingway written between 1949 and 1956. (The relationship between the two men was the subject of Louis Waldman's [VIT'06] lecture in the Berenson conference.) A generous gift from the heirs of Carlo Foresti, the Italian art dealer and collector who lived in Carpi, has also brought us copies of Mr. Berenson's correspondence to him (dated 1932-1942).

For conservation purposes linked to the handling of the material for the preparation of the conference, we decided to make microfilm and digital copies of some groups of frequently consulted letters, such as the 83 letters from Paul Sachs to Berenson (1916-1955) consulted by David Alan Brown (VIT'70) for his paper "Berenson and Paul Sachs: Teaching Connoisseurship."

Another beneficial consequence of the frequent and repeated use of the Berenson archival material has been the decision to re-house all the photographs of the Berenson Archive and, above all, the images of Bernard Berenson during his life – alone, with parents, relatives, wife, and friends. All these photographs have been placed in albums in acid-free envelopes, in chronological order, thanks to the precious help of Courtney Harris, an intern from Syracuse University, who also inserted the relevant information into the inventory of photographs of the Biblioteca Berenson.

Ilaria Della Monica
Archivist



Top to bottom: Kate Lowe & Eugene McLaughlin; Laura Moretti; Michael Rocke at the opening to the Smyth Library.





News from the Berenson Fototeca & Collection



Thanks to the contribution of many new collaborators, much of this year's activity has concentrated on the ongoing cataloguing and digitization projects that have been mentioned in previous issues of this Newsletter.

The project, "Homeless Paintings of Italian Renaissance" (regarding the cataloguing of images of artworks whose current locations are unknown), has made substantial progress and was recently awarded a generous grant by the Samuel H. Kress Foundation. We are grateful to several scholars who helped update the information on "homeless" paintings and drawings: Isabella Tronconi, Alberto Lenza, Andrea Staderini and Sanne Wellen (Florentine section), Gabriele Fattorini (Sienese), Matteo Mazzalupi (Central Italian), Anchise Tempestini (Venetian), Mattia Vinco (Northern Italian), and Elisabetta Sambo (Emilian). Sanne Wellen continued her thorough cataloguing of the Florentine images and was joined by Andrea Staderini last February, while Elena Stolfi, who since September 2009 has been cleaning and preparing the photographs for digitization, began to catalogue the Venetian section last June.

In the meantime, Tiziana Resta, who works for Centrica, an important Florentine imaging firm, and is an excellent specialist in the preservation and restoration of digital images, has digitized almost 11,000 prints – both *recto* (500 dpi) and *verso* (300 dpi) – of the Florentine and Venetian "homeless" paintings and drawings. On the invaluable advice of Vitaly Zakuta (Harvard University Library Office for Information Systems) and William Comstock (Head of Imaging Services), it was decided to deposit these digital images at Harvard's Digital Repository Service (DRS).

Finally, with the help of Rosa Fry and the persistence of Jennifer Chen, both interns from Syracuse University, the Fototeca's first cataloguing project has been completed: 1,500 photographs taken by Bruno Zanardi during the 1974-1983 restoration of the frescoes in the Basilica Superiore of Assisi. These digital images, purchased in 2003 (see I Tatti Newsletter, vol. 23, Autumn 2003, page 7), are now published in VIA (the Visual Information Access of Harvard University Library) and are available to anyone with Internet access (http://via.lib.harvard.edu/via/deliver/advancedsearch?_collection=via). We

wish to thank Fra Carlo Bottero, Library Director at the Convent of San Francesco in Assisi, for his generous collaboration.

The campaign to photograph the more than 250 paintings in the Galleria dell'Accademia, begun in 2001 and mentioned in previous issues of this newsletter, has been completed by Antonio Quattrone, who has taken some 1,500 shots. I Tatti owns not only the black

*Anne Dunlop, Manuela Michelloni
& Gábor Buzási.*



and white prints but also the relevant negatives. We hope these photographs will be part of our cataloguing projects in the near future.


Several important gifts of photographs have been received including those generously given by Louis Waldman (VIT'06), outgoing Assistant Director for Programs. These images, which reflect his expertise on Florentine Renaissance art, illustrate a rich documentation of sculptures by Vincenzo de' Rossi and paintings by lesser-known, 16th-century Florentine artists. Another addition was a second installment of the Giuseppe Marchini bequest: some 2,600 photographs of, in particular, Renaissance architectural and sculptural treasures from Prato.

In the last Newsletter we mentioned that the major collection of visual material gathered by Mario Di Giampaolo, an expert on Italian drawings, was being processed. At the presentation of the volume of Di Giampaolo's reprinted writings, held at the Biblioteca Marucelliana last May, we were delighted to announce that the entire collection of some 10,000 photographs (plus a large amount of non-photographic material), is now available for consultation in the Fototeca Berenson thanks to the dedicated work of sorting and filing by Eve Borsook (VIT'82-'11). Even before the news spread, this amazing collection was being consulted by a number of young scholars.


Quite unexpectedly, the Fototeca has enriched its holdings with a gift from the estate of Giorgio and Elizabeth MacGillivray Voli which includes some 20 albums of historical photographs, stereoscopic pictures, and two stereoscope viewers. (I Tatti also received books and some small pieces of furniture from the estate.)

* * *

The preparation of the new catalogue of the Berenson Collection is approaching its final stages. Carl Strehlke (Editor-in-Chief, Philadelphia Museum of Art), Machtelt Israëls (VIT'05, Associate Editor), and their collaborators continue to unearth new information regarding the provenance and attributions of the paintings and hope to have their texts completed by the end of the year. The Berenson Archive is, of course, an inexhaustible source of information. Discussions with Cecilia Frosinini and Roberto Bellucci from the Opificio delle Pietre Dure are proving fundamental in clarifying technical aspects and in unveiling some of the secrets heretofore hidden in this fascinating collection. We are especially indebted to Roberto Bellucci who is carrying out a light surface cleaning on a large number of the paintings before taking digital photographs to be used in the forthcoming catalogue.

 Giovanni Pagliarulo

Agnes Mongan Curator of the Berenson Fototeca and
Curator of the Berenson Collection
&

 Elisabetta Cunsolo
Assistant Curator of the Berenson Fototeca





NEWS
FROM THE
MORRILL MUSIC
LIBRARY

This year has seen many events of significance in the Music Library. We were delighted to return to the newly renovated premises in the Smyth Library, with elegant sliding drawers for the CD collection and ample space for future holdings. To commemorate the opening of the new wing, the Morrill Music Library commissioned vocal works in memory of Craig Hugh Smyth from the English composer Gavin Byrars. We were honored by his presence at the concert (see pages 11 & 16) and by his gift of the original manuscript.

The most exciting acquisition of the year comprised two partbooks published by the inventor of music printing, Ottaviano Petrucci: the Altus partbook of the *Motetti C*, dated 1504, and the Contratenor



primus partbook of the *Motetti a cinque libro primo*, dated 1508. These partbooks, which were bound together in the first half of the 16th century, were held until recently in a private collection in northern Italy.

We continued our digitalization project with the Archivio Capitolare of Casale Monferrato, copying Choirbook FM 8, a collection of magnificats,



masses, psalms, lamentations, and hymns that concludes with a hymn in praise of St. Evasius, patron saint of Casale Monferrato. This recently recovered manuscript, which is described neither in the *Census Catalogue of Manuscript Sources of Polyphonic Music 1400-1550* nor in David Crawford's detailed study of the choirbooks of Casale Monferrato, is an important addition to the corpus of Renaissance polyphony in Casale.

We also included in this year's project a little-known Cantus partbook in the Biblioteca Civica of Casale Monferrato, copied in northern Italy ca. 1545-1550. It is predominantly a collec-


tion of villanelle, many of which seem not to survive in printed sources. This partbook, again not described in the *Census Catalogue*, includes some French chansons and motets, but also two notable battle pieces: Janequin's *La guerre* of 1528, celebrating the Battle of Marignano (1515), and Matthias Hermann Werrecore's lesser known *Bataglia Taliana*, celebrating the defeat of France at the Battle of Pavia (1525). Werrecore, who was maestro di cappella at Milan cathedral from 1522, first published his battle piece in Nuremberg in 1544, declaring that he had been present on the scene of the battle and had witnessed its worst miseries. It was

later published in Venice in 1549, with significant changes made to its text for political reasons. The copy in the Casale partbook, with its references to the Marchese di Pescara, leader of the Spanish-Neapolitan contingent, and "Georgio Alemanno," head of the German *Landsknechte*, derives from the earlier edition.

The fifth year of our project with the State Conservatory of Moscow brought talented young Russian musicians to Tuscany to gain experience on historic keyboard instruments. We are proud to report the success of two students, who have regularly frequented our masterclasses, in the First International Volkonsky Harpsichord Competition held in Moscow in February 2010, judged by a formidable international jury. Alexandra Nepomnyaschaya gained First Prize and Gran Prix, while Olga Pashchenko was awarded Second Prize and Special Prize for the Best Performance of a Russian Harpsichord Composition. We have heard Alexandra and Olga

perform in the Big Library on many occasions. Warmest congratulations to both, and to their teachers – in particular, to Ella Sevskaya, who has tutored them with devotion.

I am indebted to Fellow Michael Cuthbert and Harvard Reader Emily Zazulia for identifying uncatalogued items in the Carapetyan collection. Sincere thanks also to Emily and to Readers Jamey Graham and Jesse Howell for their invaluable help and magnificent support during preparations for the concluding concert in honor of Joseph Connors, which celebrated his profound love of early music and his generous support of musicological activities at I Tatti.

 Kathryn Bosi
F. Gordon & Elizabeth Morrill
Music Librarian

Top to bottom:
Ensemble Elyma
with Joseph Connors
& Gabriel Garrido;
Jamey Graham,
Emily Zazulia &
Michael Cuthbert;
Jesse Howell,
Una D'Elia,
Francesca Fiorani &
Amy Bloch;
Françoise Connors
& Christiane
Klapisch-Zuber.



tion of villanelle, many of which seem not to survive in printed sources. This partbook, again not described in the *Census Catalogue*, includes some French chansons and motets, but also two notable battle pieces: Janequin's *La guerre* of 1528, celebrating the Battle of Marignano (1515), and Matthias Hermann Werrecore's lesser known *Bataglia Taliana*, celebrating the defeat of France at the Battle of Pavia (1525). Werrecore, who was maestro di cappella at Milan cathedral from 1522, first published his battle piece in Nuremberg in 1544, declaring that he had been present on the scene of the battle and had witnessed its worst miseries. It was

Lila Acheson Wallace ~ Reader's Digest Special Grants

Former I Tatti Appointees are eligible to apply for two kinds of grants to promote their scholarship. The **LILA ACHESON WALLACE - READER'S DIGEST PUBLICATIONS GRANTS** provide 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.

Further information can be found on our web site: <http://www.itatti.it/> under the **Fellowship** page. The application deadline is 1 November each year.

2009/2010 GRANT RECIPIENTS

CARMEN BAMBACH (VIT'97,'09) towards the publication of *Leonardo and His Drawings* (Yale Univ. Press).

GIOVANNA BENADUSI (VIT'05) and **GIULIA CALVI** (VIT'87) joint award towards the publication of *The Last of the Medici: A Dynasty of Women in Grand Ducal Tuscany* (Centre for Reformation and Renaissance Studies, Toronto).

KATHLEEN CHRISTIAN (VIT'09) towards the publication of *Empire without End: Antiquities Collections in Renaissance Rome, c. 1350-1527* (Yale Univ. Press, London).

ANTHONY COLANTUONO (VIT'03) towards the publication of *Titian, Colonna and the Renaissance Science of Procreation: Seasons of Desire* (Ashgate Publishing Company).

ANTHONY M. CUMMINGS (VIT'90) towards the publication of *The Lion's Ear: Pope Leo X, the Renaissance Papacy, and Music* (The Univ. of Michigan Press).

STEFANO DALL'AGLIO (VIT'06) towards the translation into English of *Savonarola e il savonarolismo* (Centre for Reformation and Renaissance Studies, Toronto).

ANDREW DELL'ANTONIO (VIT'02) towards the publication of *Listening as Spiritual Practice in Early Modern Italy* (Univ. of California Press).

SILVIA FIASCHI (VIT'05) towards the publication of *Francesco Filelfo, "Satyrae II Decadi VI-X"* (Edizioni di Storia e Letteratura, Roma).

EDWARD GOLDBERG (VIT'84) towards the publication of *The Secret World of Benedetto Blanis: Jews and Magic in Medici Florence* (Univ. of Toronto Press).

MARCIA HALL (VIT'72) towards the publication of *The Sacred Image in the Renaissance* (Yale Univ. Press).

ANDREW HOPKINS (VIT'04) towards the publication of *Baldassare Longhena* (Yale Univ. Press).

ROBERT KIELY (VIT'91,'09) towards the publication of *Blessed and Beautiful: Rereading the Saints with a Little Help from the Italian Masters* (Yale Univ. Press).

GUIDO REBECCHINI (VIT'05) towards the publication of *Un altro Lorenzo. Il cardinale Ippolito de' Medici tra Firenze e Roma - 1511-1535* (Marsilio Editore SPA).

NICHOLAS TERPSTRA (VIT'95,'09) towards the publication of *Lost Girls: Sex and Death in Renaissance Florence* (The Johns Hopkins Univ. Press).



THE CRAIG AND BARBARA SMYTH LIBRARY

As Michael Rocke mentioned on page 6, the beautiful, newly-renovated wing dedicated to former I Tatti Director Craig Hugh Smyth (VIT'74-'86) and his wife, Barbara, was splendidly inaugurated on a brilliant, crisp Friday, last October. After a year of planning and another of partial closure and construction work, dozens and dozens of friends gathered on the azalea terrace to hear brief addresses chronicling the genesis and development of the renovation project and underlining the lasting contributions to I Tatti, both as an institution and as a community of people, made by Craig and Barbara Smyth. In introducing the event, Joseph Connors recalled Bernard Berenson's passion for his library, summarized how the idea for renovating the old 1950s wing came about and was realized, and acknowledged many who made it happen. Sandy Smyth, Craig and Barbara's daughter, who represented the family at the event, read a lovely note of thanks and congratulations from her mother. Harvard President Emeritus Derek Bok recounted his meeting with Craig to offer him the directorship of I Tatti in 1973 and characterized the challenges he faced during his highly successful tenure. Michael Rocke focused on why it was so appropriate to commemorate the Smyths by naming the new wing after them. He evoked Craig's untiring dedication to the library during his directorship, in particular his efforts



to strengthen the library's finances, especially for acquisitions, to develop its book and photograph collections, and to provide much-needed space for growth by turning a spacious farmhouse into the present Paul E. Geier Library. Architects Francesco Garofalo and Sharon Miura spoke respectively about

the aims of the renovation project and the design of the new wing, and about the cast of characters that made up the wonderful building team and the spirit of cooperation that ensured not only an outstanding result, but one delivered on schedule. Finally, my own words emphasized the Smyths' remarkable "people skills," which among other things helped build a large network of friends and benefactors that enabled I Tatti to survive and flourish. To the accompaniment of a prosecco toast, President Bok then ceremoniously cut the ribbon at the *giardino pensile* door to the library, and the whole assembly finally had the opportunity to visit the impressive new library space.

The afternoon continued with a splendid concert performed by the ensemble *Singer Pur* in a packed Myron and Sheila Limonaia (see page 16). The program presented early music by Adriano Willaert and Andrea Gabrieli and contemporary music by Arvo Pärt, Ivan Moody, Hans Schanderl, and Gavin Bryars. Among the modern pieces were *Four I Tatti Madrigals*, commissioned from

Gavin Bryars by Villa I Tatti in memory of Craig Hugh Smyth. A beautiful reception on the



top terrace was followed by a lovely dinner in the Big Library for our most generous donors and out-of-town guests. The following morning, this group was guided through Palazzo Vecchio by three I Tatti scholars –



President Emeritus
Derek Bok &
Joseph Connors
(top);
Composer
Gavin Bryars
& Sandy Smyth
(left);
Architect Sharon Miura (bottom).

John Najemy (VIT'70,'71,'75,'99), Bruce Edelstein (VIT'02), and Francesca Fiorani (VIT'10) – whose knowledge of the building and its history brought the imposing rooms to life. Derek and Sissela Bok then hosted a light lunch at the Casa Morrill on Costa San Giorgio, and, to conclude the festivities, at the end of the afternoon, Donald Campbell and I gave an informal reception in our home in via del Porcellana, which many friends both old and new attended.

In last year's Newsletter, the campaign co-chairs – Melvin R. Seiden, Susan M. Roberts, and William E. Hood – listed the very many friends whose generosity made possible the building of the Craig and Barbara Smyth Library in the Biblioteca Berenson. I thank them all again today and, in particular, thank Mel, Susan, and Bill for their extraordinary efforts on our behalf. I also wish to thank all those who designed, dug, chiseled, sawed, planed, hammered, wired, plumbed, cleaned, cooked, swept, waxed, paid bills, guarded, and suffered the noise and confusion during the construction. None of this would have been possible without the combined efforts of many. What a team!

✂ Alexa M. Mason
Assistant Director for External Affairs

L-R: Anne Dunlop, Claudia Chierichini & Joseph Smith; Sissela Bok; Angela Lees, Susan Bates & Graziella Macchetta; Prudence Steiner & Elizabeth Hayward; Margaret & Price Zimmermann (VIT'71) with Nelda Ferace.



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 lectures, concerts, conferences, and what are known here as "shoptalks" – in-house discussions of work in progress – held at I Tatti during the 2009/2010 academic year. Institutional affiliation is not given for members of I Tatti's 2009/2010 academic community,

L-R: **Duncan Bull**; **Una D'Elia**; **Claudia Bolgia**; **Marc Schachter**; **Christine Shaw**.



Left: **Chris Carlsmith** was nominated "socio corrispondente della Classe di Scienze Morali e Storiche del Ateneo di Scienze, Lettere ed Arte di Bergamo" last April.

Shoptalk - **ANTHONY D'ELIA**: *Pagan Culture and the Humanist Portrait of Sigismondo Malatesta.*

Shoptalk - **CHRISTIANE KLAPISCH-ZUBER**: *Fra testi, immagini e realtà vissute: i due ladroni della Crocifissione.*

Shoptalk - **SERENA FERENTE**: *Bartolus on Political Passions.*

Conference - **Bernard Berenson at Fifty**: to commemorate the 50th anniversary of Mr. Berenson's death on 6 October 1959.

Concert (Early Music at I Tatti, XV) - "Musica nova" from *Adriano Willaert* to *Gavin Bryars*, **Singer Pur**.

Shoptalk - **LORENZO CALVELLI**: *The Roman Stones of Venice.*

Shoptalk - **CHRISTINE SHAW**: "Libertà" and "protection" during the Italian Wars.

Shoptalk - **MICHAEL CUTHBERT**: *Credo Scabioso: Italian Sacred Music in the Age of Plague and Schism.*

Shoptalk - **AMY BLOCH**: *Lorenzo Ghiberti's "Gates of Paradise" and the Renaissance Biblical Imaginary.*

Shoptalk - **MARC SCHACHTER**: *Metamorphoses of the Golden Ass: Apuleius in Word and Image.*



BABETTE BOHN & **ELISABETTA CUNSOLO** led a trip to Bologna in February which took in such highlights as piazza Maggiore with San Petronio, the Archiginnasio, the Collegio di Spagna, Palazzo Magnani, the International Music Museum, the Fondazione Zeri, San Michele in Bosco, Palazzo Poggi, & the Oratorio di San Colombano. Many thanks to all who shared their knowledge of these sites including Pietro Bellettini, Sergio Bettini, Anna Cavina, Anna Viganò, Patrizia Tomba, Elisabetta Sambo & Erika Giuliani.

Shoptalk - *The Other Counter Reformation: Ambiguity and Invention in Cinquecento Art and Literature.*

Papers by: **ABIGAIL BRUNDIN**: "Rewriting Trent": *Innovation or Stagnation in Florentine Counter Reformation Poetry?* & **UNA D'ELIA**: *Raphael's Ostrich: Allegory and Ambiguity in Cinquecento Rome and Florence.*

Shoptalk - **CHRIS CARLSMITH**: *To Live and To Study: Colleges in Early Modern Italy.*

Public Lecture - **CLAUS-PETER HAASE**, Former Director, Museum für Islamische Kunst, Staatlichen Museen zu Berlin, Honorarprofessor, Kunstgeschichtliches Institut der FU Berlin: *Djem Sultan, Son of Mehmed the Conqueror: The First Turkish European?*

Shoptalk - **ANNE DUNLOP**: *Materials, the Imagined World, and Trecento Artistic Change.*

Shoptalk - *Image and Meaning in 16th-Century Italy: the Congrega dei Rozzi of Siena and Timoteo Viti of Urbino.*

Papers by: **CLAUDIA CHERICHINI**: "Rude mechanicals" in 16th-Century Siena: the Congrega dei Rozzi, 1531-1552 & **ROBERT G. LA FRANCE**: *Timoteo Viti: Artist, Courtier, Musician.*

Shoptalk - **DANIEL BORNSTEIN**: *Civic Christianity in Renaissance Cortona.*

Shoptalk - **FRANCESCA FIORANI**: *Leonardo's Shadows: Images of Knowledge in Renaissance Art and Culture.*

Shoptalk - **CARLO TAVIANI**: *Biografie dell'esilio tra Urbino, Roma e Genova: Ottaviano e Federico Fregoso.*

Shoptalk - **DONAL COOPER**: *Images of St. Francis in Tuscany and Umbria, c. 1340-c. 1420.*

Shoptalk - **CLAUDIA BOLGIA**: *The "Long" Trecento: Rome without the Popes (c. 1305-1420).*

Shoptalk - **BABETTE BOHN**: *Federico Barocci: Reinventing Disegno in Post-Tridentine Urbino.*

Discussion with **MARTIN KEMP**: *Multispectral Scanning and the New Leonardo Portrait.*

The Bernard Berenson Lectures: **CAROLINE ELAM (VIT'82,'85)**: *Firenze bella: The Renaissance City View; Urban Encomia; Surveying the City.*

Concert (Early Music at I Tatti, XVI): "Il giardino di Armida." *La gerusalemme liberata in Music, from Giaches de Wert to Domenico Mazzocchi.* **Ensemble Elyma** directed by **Gabriel Garrido**.

All Roads Lead to Rome

From 1-3 October 2009, **JOSEPH CONNORS** led the Fellows on a magnificent excursion to the eternal city. The trip began with an exploration of the Constantinian basilica of St. Paul's Outside the Walls as it sheds light on the form of Old Saint Peter's, followed by a trip to the Centrale Montemartini, where industrial archeology and ancient



Roman art mix in the city's first power station.

Day two started underground, with a stroll through the ancient Roman necropolis unearthed beneath St. Peter's in the 1939 Vatican excavations, a close look at the church's fourth-century foundations, and a glimpse of the red wall over the saint's tomb. The day continued with an inspection of the 16th-century Salone Sistino in the Vatican Library, and finished at the French Academy at the Villa Medici, where

we toured the building and grounds shaped by Cardinal (later Grand Duke) Ferdinando de' Medici.

On day three we marched into the Baroque period with three Borromini masterpieces, which included a breathtaking view of the interior of the church of Sant'Ivo from a balcony, Sant'Agnese in Piazza Navona, and the Oratory Library for the followers of St. Philip Neri at the Chiesa Nuova (Santa Maria in Vallicella). The visit concluded with a detailed investigation of the medieval fabric of Santa Maria in Aracoeli guided by **CLAUDIA BOLGIA**, and an overview of the treasures of the Capitoline Museums led by **LORENZO CALVELLI**, who ended the day with a post-classical reinterpretation of the Latin text of the bronze tablet of Vespasian (*Lex de Imperio Vespasiani*), encircled by Fellows seated on the marble gallery floor.

✂ Robert G. La France
Hannah Kiel Fellow

Clockwise from left: Joseph Connors & Joanna Woods-Marsden check the map; Outside the Vatican Excavations; Suzanne Boorsch on the Tabularium; Donal Cooper and Christiane Klapish-Zuber; Gábor Buzási at the Villa Medici; Lorenzo Calvelli and the Spinario at the Capitoline Museums. (Many thanks to Bob La France for these photos, and several others framed in color, scattered throughout the Newsletter.)



FORMER FELLOWS' UPDATE



WŁODZIMIERZ OLSZANIEC (VIT'04) has recently concluded his year as the Fowler Hamilton Visiting Research Fellow at Christ Church, Oxford. He and **PIOTR SALWA** (VIT'84) organized an international conference, "Volgarizzamenti e traduzioni nell'età del Rinascimento," which took place in May 2009 at Warsaw University with the assistance of an I Tatti Lila Acheson Wallace – Reader's Digest Special Project Grant. The Acts of the conference (in Italian and English) have been published in a special

issue, vol. LIII, 2009, of "*Odrodzenie i Reforma w Polsce*" [Renaissance & Reformation in Poland], a journal published annually by the Polish Academy of Science.

GEORGES DIDI-HUBERMAN (VIT'88), professor of art history and philosophy and art history at the École des Hautes Etudes en Sciences Sociales in Paris, is the 2009 winner of the Distinguished Lifetime Achievement Award for Writing on Art given by the College Art Association.



Djem Sultan: The First Turkish European?

Djem Sultan, the younger son of Mehmed the Conqueror, had a storied career. His father apparently groomed him for succession to the Ottoman throne, seeing to it that Djem received an education in all the arts deemed suitable for a cultured ruler. His own poetry provides evidence of his knowledge of Persian literature and Arabic theology, while his actions after the death of his father in 1481 suggest he possessed fine military skills and an idiosyncratic political vision. In the civil war with his brother, Bayezid, Djem won some initial victories and declared himself sultan of Anatolia. But when he floated the unusual idea of dividing the Ottoman realm with his brother, an infuriated Bayezid rallied and defeated Djem's forces. Rather than renounce his dreams of rule, Djem sought refuge with the Knights of St. John on the island of Rhodes, offering perpetual peace with the Ottoman Empire in exchange for European assistance in establishing him on the throne. The Knights instead accepted a bribe from Bayezid to keep his brother securely captive, and Djem spent the remainder of his life, until his death in 1495, as a well-tended "guest" in the custody first of the Knights, in France, and then of the pope in Castel Sant'Angelo. Throughout the twelve

years he spent in exile, Djem never mastered Latin, French, or Italian, always conversing through interpreters; and he resisted papal blandishments to convert to Christianity, remaining a devout Muslim all his life.

Such is the story that **CLAUS-PETER HAASE**, former director of the Museum für Islamische Kunst, Staatlichen Museen zu Berlin, and Honaraprofessor at the Kunstgeschichtliches Institut der Freie Universität Berlin, recounted at I Tatti on 1 December 2009, illustrating his lecture with images of Djem Sultan drawn both from contemporary sources and from highly romanticized retellings of his history. In the end, the question posed in the title of his talk – "Djem Sultan, Son of Mehmed the Conqueror: The First Turkish European?" – remained an open challenge, given Djem's abiding attachment to his cultural heritage despite the difficult circumstances of his European sojourn.



Daniel & Jane Bornstein at Thanksgiving lunch with Eliane Roux & John Najemy (VIT'70,'71,'75,'99) in the background.

CB Daniel Bornstein
Robert Lehman Visiting Professor

IN MEMORIAM

I Tatti records with sorrow the following deaths:

EDUARDO SACCONI (VIT'80), professor of Italian literature at University College Cork and an authority on the 20th-century Italian novel as well as Italian Renaissance literature, died 2 December 2008. Born in Aversa, Italy, in 1938, he was educated at the University of Pisa and the Scuola Normale Superiore. He joined the Johns Hopkins University as assistant professor in 1966, the same year he joined the editorial board of *Modern Language Notes*, and became full professor in 1973. He remained in Baltimore and with MLN until he moved to Cork in 1994. In addition to his editorial work with MLN, he was a member of the advisory boards of the *Stanford Italian Review*, of *Italian Culture*, of *Spunti e Ricerche*, and *Rivista d'Italianistica*. An I Tatti Fellow in 1979/80 and a member of the I Tatti Advisory Committee (1992-1997), Sacconi was best known and admired for his work on Ariosto, Castiglione, Svevo, and Tozzi. His most recent book was a critical edition of Federigo Tozzi's *Il podere* (Ravenna: Longo, 2003).

EDMUND P. PILLSBURY (VIT'68,'69), connoisseur, scholar, and museum professional, died 25 March 2010. Born

in Minneapolis in 1943, he was educated at Yale University and the Courtauld Institute of Art. After two years as an I Tatti Fellow working on the Mannerist painter Jacopo Zucchi, he returned to Yale where he later became the first director of the Yale Center for British Art in 1976. As founding chairman of the Villa I Tatti Council (1979-84), Pillsbury worked closely with then I Tatti director Craig Hugh Smyth (VIT'73-'85) to create a group of concerned friends to assist the Center with its financial problems and to broaden its support. Ted Pillsbury's enthusiasm was contagious. During his tenure, the Council grew extensively, found external support, and gave generously to increase I Tatti's endowment and to cover any budgetary shortfall. From 1980 to 1998, Pillsbury was director of the Kimbell Art Museum in Fort Worth where he was responsible for several outstanding exhibitions and the acquisition of a significant number of European masterpieces. He went on to the Pillsbury & Peters Fine Art Gallery, Dallas, the directorship of the Meadows Museum at Southern Methodist University, and the Heritage Auction Galleries in Dallas where he was chairman of the fine arts department.

F.W. (BILL) KENT (VIT'78,'83,'87,'96,'97), Emeritus Professor of History and Australian Professorial Fellow at Monash University, where he had taught for more than 40 years, died 30 August 2010. One of the most respected and beloved members of the I Tatti community, Bill Kent was a Fellow in 1977/78, returned as a Visiting Professor four times, and served on the I Tatti Advisory Committee (2000-2003). He was educated at Melbourne University and the University of London (Ph.D. 1971). Widely published in the social history of Italian, especially Florentine, Renaissance culture, he explored the importance of families and clans, and patronage as a social and political system. As well as being a founding and continuing editor of *I Tatti Studies: Essays in the Renaissance*, he co-authored with Dale Kent (VIT'78,'83,'07) *Neighbours and Neighbourhood in Renaissance Florence: The District of the Red Lion in the Fifteenth Century* (Locust Valley: JJ Augustin, 1982), the sixth volume in the I Tatti publication series. With vision and tremendous drive, he founded the Monash University Centre in Prato in 2000. Two years later, he became general editor of the multi-volume critical edition of the Lorenzo de' Medici letters, published under the auspices of I Tatti *et al.* In the last year, he was completing his forthcoming book, *The Young Lorenzo de' Medici, 1449-1472*.

Bernard Berenson at Fifty

To mark the half century of its founder's death in 1959, I Tatti hosted a major international conference lasting two and a half days in October 2009. Organized by Director **JOSEPH CONNORS** and myself, "Bernard Berenson at Fifty" revealed the startling richness and depth of current research on Berenson and his intellectual world. Nearly all the papers drew heavily on unpublished material from the Berenson Archive and Fototeca.

In the plenary lecture that opened the conference, **BERND ROECK** of the Universität Zürich masterfully reconstructed the cultural world of Florence in 1900, with close attention to the points of contact, and dissonance, between



Berenson and Aby Warburg around this time. **DIETRICH SEYBOLD** (Bottmingen) reconstructed BB's relationship with the dealer and Leonardo expert Jean Paul Richter, and, in the process, reconstructed the provenance of one of Berenson's earliest acquisitions, the *St. Michael* by Michele Giambono, that now presides over the I Tatti dining room. **PATRIZIA ZAMBRANO** (Università del Piemonte Orientale "Amedeo Avogadro") analyzed the impact exerted over Berenson by the great 19th-century connoisseur Giovanni Battista Cavalcaselle. The story of a very different painting that was once in Berenson's collection, *Trees Near Melun* by Matisse, was the subject of a contribution by the Gardner Museum's Chief Curator, **ALAN CHONG**, who proved that Berenson donated the painting to Prince Paul of Yugoslavia several years later than BB would subsequently claim. **ALISON BROWN** (VIT'86,'91,'98,

University of London) traced the roots of Berenson's fundamental theory of "tactile values" back to the work of his Harvard professor, Henry James, and the sculptor Adolf von Hildebrandt.

KATHRYN BRUSH (University of Western Ontario) recounted the enduring friendship between Berenson and Arthur Kingsley Porter, the great medievalist who mapped the Romanesque churches of the pilgrimage roads to



L-R: Willy Mostyn-Owen between Jerry & Isabelle Hyman; Romano Nanni & Lou Waldman; Michael Tworek; Amanda Smith & Michael Rocke.

Compostela.

So intense was the friendship between the scholar of Renaissance painting and the student of medieval architecture that, after World War I, Berenson tried to convince Porter to move to San Martino and continue his studies at I Tatti, but the plan came to nothing after Paul Sachs recruited Porter to Harvard.

The role of Berenson's research assistants at I Tatti was the focus of papers by **DAVID ALAN BROWN** (VIT'70, National Gallery of Art) and **WILLIAM MOSTYN-OWEN** (London). Brown explored the role of Paul Sachs in recruiting as Berenson's research assistant the young John Walker, who was BB's personal choice for the first director of Villa I Tatti. Mostyn-Owen, who was himself Berenson's research assistant in the 1950s, drew on a rich font of personal memories and archival documentation and spoke movingly about his predecessor in that role, Kenneth Clark.

ISABELLE HYMAN (VIT'73, New York University) presented her research into the friendship between the Berensons and Archer Huntington, the New York collector, poet, and founder of the Hispanic Society of America, which led in later years to a close friendship between Berenson and Huntington's nephew, the distinguished print connoisseur A. Hyatt Mayor. An unlikely but enduring friendship arose between Berenson and Count

Umberto Morra, when, as detailed by **ROBERT** and **CAROLYN CUMMING** (Boston University, London), the young Morra came to I Tatti with a quixotic scheme to smuggle the anti-fascist politician Gaetano Salvemini out of Italy on Berenson's passport. **MINA GREGORI** (VIT'64,'65, Fondazione Roberto Longhi), herself one of the earliest Fellows of I Tatti, compared the critical approaches of Berenson and his sometime friend/enemy Roberto Longhi in the interpretation of Caravaggio's paintings.

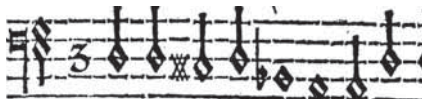
Berenson's involvement with the art of the East was the subject of papers by **MARIO CASARI** (VIT'09, Università di Roma), who traced his activity as a collector of Islamic manuscripts and his



lifelong interest in early and contemporary Near Eastern culture, and by **CARL STREHLKE** (Philadelphia Museum of Art), who followed an intricate web linking BB's interest in Asian art to his contacts with D'Annunzio, Fenellosa, Coomaraswamy, and Osvald Sirén. **CONNORS** and I told the stories of two unlikely but intense friendships that grew up during Berenson's final years, with the African-American choreographer, dancer, and anthropologist Katherine Dunham and with the novelist Ernest Hemingway. A fitting conclusion to these studies was a deeply moving paper by **JANET COX-REARICK** (VIT'62,'63,'76,'91, Graduate Center, CUNY), a member of the very first class of I Tatti Fellows, who traced the evolution of I Tatti from private home to research institute, drawing on unpublished reminiscences that were specially contributed by many of the surviving Fellows from the early 1960s. The Acts of the conference are being edited for publication and are expected to appear next year.

 Louis A. Waldman
Assistant Director for Programs (2007-2010)

Villa I Tatti: A Year in Sound



If the performance and study of early music was not one of Berenson's personal concerns, the imbalance has been more than remedied by both the music and musicology conducted here since his donation. While the Morrill Music Library provides for the needs of Fellows and visitors with interests in musicology on a daily basis, events throughout the year brought our attention to the importance of music in the Renaissance.

The musical year started on an intimate note with a recital of post-Renaissance music by **CHRISTOPH HAMMER**. His performance highlighted Florentine composers' adaptation of compositional styles to the arrival of the fortepiano, the forerunner of the modern piano that,



Joseph Connors introducing the Ensemble Elyma (above) and (right) Luciana Elizondo & Diana Fazzini (of the Ensemble Elyma) tuning for "Il giardino di Armida."

unlike the harpsichord or the organ, opened up the possibility of contrasting loud melodies with soft, bubbling accompaniments. As Hammer noted, like all new technologies, the fortepiano required new skills from the performer, namely necessitating playing each note with exacting pressure. (If you can imagine someone trying to sell you a new laptop keyboard that types three times as fast but needs to have each key hit with identical pressure, you can see

why the fortepiano was not an immediate success.) Hammer's performance was strong throughout, but particularly excelled in the faster passages of sonatas by Chelleri and Ugolini. If these names are not familiar, there is a reason: the concert dug deep into unknown and unpublished literature. Some pieces, such as the Chelleri and Sborgi's *Sonata III*, were eye-opening discoveries worthy of repeated hearing. Others, such as Rutini's *Sonata in F*, were almost laughably formulaic but interesting by typifying amateur music composition in the 18th century.

One of the key events in the fall was the concert coinciding with the Berenson conference. The German sextet **SINGER PUR** presented two kinds of "new music:" selections from Adriano Willaert's *Musica Nova*, published in 1559, and newly composed pieces, including the premier of Gavin Bryars' *Four I Tatti Madrigals*, his second set of works premiered at the Villa. Far removed from his revolutionarily simple works of the 1970s such as *Jesus' Blood Never Failed Me Yet*, Bryars' madrigals set texts by Bronzino and Battiferri, weaving stylistic elements from the Renaissance, such as disarming dissonances on "*piango*," with purely modern textures such as placing a single soprano voice far above densely packed male voices. Though the unforgiving acoustics of the *limonaia*—better suited for lectures and lemon growing than a *capella* concerts—caused the ensemble to strain their voices to be heard, the



quality of both performers and music carried through.

Musical events in the winter and early spring were less formal. A trip to Bologna included a visit to the Museo Internazionale della Musica, one of the best collections of musical books and



The ensemble Singer Pur with composer Gavin Bryars on the far right.

objects telling the history of the musical Renaissance and Baroque. Later, an informal session gave scholars of all disciplines an overview of musical styles from 1000 to 1650. And the Fellows showed their courage in turning the holiday party into a musical parody, bringing new and Tattiani-oriented lyrics to familiar tunes. The group celebrated Harvard's new article delivery service by replacing "Jingle Bells" with "PDF, PDF, Scan and Delivery. Oh what joy it is to get our papers from the Net!"

The year-end concert brought a group whose size and use of instruments let them better tame the difficulties of the hall. **ENSEMBLE ELYMA** performed settings of Tasso's *Gerusalemme liberata* from the late Renaissance and the early Baroque. Eschewing Monteverdi's masterful but overplayed *Combattimento di Tancredi e Clorinda*, their selections emphasized the Garden of Armida, especially those by lesser-known composers. Though some of the purely vocal works of the Renaissance were swallowed by the space, larger baroque works, such as Domenico Mazzocchi's *Dialogo* and Biagio Marini's *La bella Erminia*, rang clearly and beautifully.

Excellent program notes and interesting and unified themes have been consistent I Tatti traditions since **EARLY MUSIC AT I TATTI** was initiated at the start of Connors' directorship. This year was no exception. **KATHRYN BOSI'S** notes were engaging and informative to musical novices and initiates alike, enriching the experience of the concerts and demonstrating their intimate connection to the scholarly activities of the Villa.

Michael Scott Cuthbert
Ahmanson Fellow

The Berenson Lectures in the Italian Renaissance

CAROLINE ELAM (VIT'82,'05)
former Editor, *The Burlington Magazine*

Firenze bella: The Renaissance City View

1. Urban Encomia (13 April)
2. Surveying the City (15 April)
3. World and Image (20 April)

CAROLINE ELAM delivered the fifth series of Berenson Lectures to packed audiences in April. Entitled “*Firenze bella: The Renaissance City View*,” they charted the image of Florence in literary as well as visual sources. The first lecture, “Urban Encomia,” dealt with city panegyrics from Greek rhetoric to Leonardo Bruni’s “mock” (that is, never delivered) oration, the *Laudatio Urbis Florentiae*, and Goro Dati’s description of the city. The famous (but seldom seen) *Rustici Codex* was paired with the *Theotokon* of Domenico da Corella, a text in which devotion, patronage, and artistic imagination all combine in a description that was the first to proclaim Brunelleschi’s cupola the eighth wonder of the world.

The second lecture, “Surveying the City,” explored the “*furor geographicus*” in 15th-century Florence, beginning with the city maps included by the illuminator Piero del Massaio in manuscript translations of Ptolemy’s *Geography*. Francesco Rosselli, operating between Florence, Buda, and Venice, produced the most original of any of the Quattrocento maps of Italian cities, the *Pianta della Catena*, which we were encouraged to think of as the *Pianta del Lucchetto*, the Padlock Plan, with the lock in the margin being the veiled signature of Luca (“lucchetto”) Antonio degli Uberti, the printmaker who copied the original engraving into the woodcut medium. Elam rounded the lecture out with a little-known painted version of the Chain Map in the Fitzwilliam Museum, which distorts the original in meaningful ways and shows how maps entered interior design in many Renaissance households.

The third lecture dwelt on the finest of all Italian city maps, the 1584 *Nova Pulcherrimae Civitatis Florentiae Topographia Acuratissime Delineata* by the Olivetan monk and cartographer Stefano Buonsignori. This map, both a

precise topographical relief and a great work of art, displays with unprecedented clarity the urban history of Florence, from Roman *castrum* through the medieval circuits of walls. We were offered acute observations on the model in cork made by Tribolo and Benvenuto della Volpaia for Clement VII during his siege of Florence in 1529–30; the plan of Peruzzi and others, hitherto assumed to be based on measurements by spies in the beleaguered city, was shown to derive instead from the Chain Map. There were observations also on Benedetto Varchi’s meticulous description of the walls and gates of Florence and its relationship to Vasari’s fresco of the siege in the Palazzo Vecchio. The lectures ended with textual descriptions of Florence from the 16th century by Anton Francesco Doni, Leandro Alberti, and Francesco Bocchi, as well as the account of Florence written in 1592 by Giovanni de’ Bardi for Christina of



Caroline Elam & Peggy Haines.

Lorraine, which sets forth everything a grand duchess should know about the city her husband rules.

Montaigne, reluctant in the first lecture to admit that Florence might be *bella*, returned at the end, won over by its beauty, while the audience was won over by a very special marriage of erudition and eloquence. The lectures will be published by Harvard University Press.

Joseph Connors
Director, 2002–2010

FORMER FELLOWS' UPDATE

GIANCARLA PERITI (VIT'08), who was the Sylvan C. Coleman & Pamela Coleman Fellow at the Metropolitan Museum of Art in 2008/2009, and a Visiting Lecturer at Yale University in 2009/2010, has been appointed Assistant Professor of Italian Renaissance Art at the University of Toronto as of the fall of 2010. Her book, *In the Courts of Cloistered Ladies: Subjectivity and Gender in Conventual Art (1450-1550)*, will soon be published by Yale Univ. Press.

PAUL BAROLSKY (VIT'81,'87,'91,'95,'08), Commonwealth Professor of Art History (and Cavalier Distinguished Teaching Professor 2009–2011) at the University of Virginia, explores the ways in which fiction shapes history and history informs fiction in his new book, *A Brief History of*

the Artist from God to Picasso (Penn State Univ. Press, 2010), which he completed in the I Tatti gardens where he spent more than a few hours dreaming up its conclusion.

CAMMY BROTHERS (VIT'02), Associate Professor of Architectural History at the University of Virginia, will be a senior Fellow at the Center for the Advanced Study of the Visual Arts, National Gallery, Washington DC for the spring of 2011. Her book, *Michelangelo, Drawing, and the Invention of Architecture* (New Haven: Yale Univ. Press, 2008), won the 2010 Charles Rufus Morey Book Award from the College Art Association and the 2010 Alice Davis Hitchcock Book Award from the Society of Architectural Historians.

Loggiato Update

This is my first report on the state of the Deborah Loeb Brice Loggiato and, with the good progress being made, it will also be my last. It has been challenging to go from being in charge of only one small part of the building project, the gardeners' work area, to being responsible for the whole with its three distinct areas: the main Loggiato building with 15 new studies and a lecture room for an audience of 99 people, a new garden connecting the Loggiato to the library entrance, and a new work area comprising a greenhouse, a small building for the garden staff as well as a new *pietra serena* staircase connecting the new garden to the historical one. After an overlap of a couple of months with Nelda Ferace (who retired at the end of April), it became increasingly obvious that the last and inevitably hectic stage, when everything would be coming together, called for some reorganisation to coordinate the increased number of workers and construction teams that would be on site simultaneously. Work on the Loggiato in June and July has turned the place into a beehive of activity. It is not easy to convey what a whirlwind it has become. In the

need expert input. If you then add to this heterogeneous group of people the fact that they are by no means all Florentines nor even all Tuscans, but also Calabresi, Pugliesi, and eastern Europeans (Albanians, Romanians, Kosovars), a Greek, German-speakers from Alto Adige, and yet others, occasional linguistic issues contributed to the confusion. The entire building site at times resembled a miniature Babel.

But to get back to the main issue, the question that nobody dares to ask anymore (but everybody wants to know the answer) is very simple and straightforward: when will the Loggiato be finished? Even though the end does seem finally to be in sight after four and a half long and difficult years, it is still not easy to hazard an exact date for the completion of this marathon, although a few

below should be completed towards the end of November, more or less in time for a visit by the President of Harvard, Drew Faust, who is currently scheduled to visit I Tatti at Thanksgiving.



Architect Charles Brickbauer & Council chairman Debby Brice for whom the Loggiato will be named.



Some of the many workmen - and women - who have worked on the various building sites this year.



course of the summer, masons, parquet layers, drywallers, painters, electricians, plumbers, tile layers, carpenters, joiners, stone cutters, acoustic wood paneling assemblers, and air duct assemblers have all worked on site, not to forget the team of architects, structural engineers, air conditioning engineers, and even an agronomist. In addition, there have been occasional consultants for new problems and complications that

reasonable predictions can be made.

Despite the fact that the building process has reached the final stretch and the workmen are getting around to the finishing touches, there are inevitable last-minute hitches, such as having to dye the light-coloured parquet to match the darker ceiling and furniture. However, as things look now, just before the traditional Italian *Ferragosto* holidays, the Loggiato and the gardeners' area

Unfortunately neither the new garden (with fountain) that is destined to connect the Loggiato to the library entrance, nor the two other, smaller gardens, will be ready for this visit. Priority is being given to work on the buildings and the November rains will probably slow landscaping work. The gardens will have to be laid out during lulls in the winter weather and thus can only be completed in the spring. Nevertheless, these three gardens should be ready to grace the Loggiato in time for its official inauguration which will coincide with the 50th anniversary of I Tatti as the Harvard Center for Italian Renaissance Studies on 9 and 10 June 2011.

Allen Grieco
Lila Acheson Wallace
Assistant Director for
Gardens and Grounds and
Scholarly Programs

COUNCIL NOTES

With the generosity of the I Tatti Council and other friends and the dedication of campaign Co-Chairs **WILLIAM HOOD**, **SUSAN M. ROBERTS**, and **MELVIN R. SEIDEN**, the campaign to renovate the Library Annex, which was started two years ago in a challenging economic climate, culminated in the inauguration, in October 2009, of the beautiful Craig and Barbara Smyth Library. We wish to give a special “thank you” to Melvin Seiden for his exceptional leadership during this campaign. Council members **TREACY** and **DARCY BEYER**, **DEBORAH LOEB BRICE**, William Hood, **FREDERICK KOONTZ**,



MARY GIBBONS LANDOR, Susan Roberts and her husband, Anthony, and **SYLVIA SCHEUER** traveled to Florence to attend the inauguration ceremony. Among the highlights of these festive days was a tour of Palazzo Vecchio from the standpoint of architectural history, and a visit to view the Fra Angelico frescoes at San Marco under the expert guidance of Bill Hood.

We thank Susan Roberts for sponsoring the Villa I Tatti Council meeting, which was held on 13 May at the Cosmopolitan Club in New York City. Council Chairman Deborah Brice opened the meeting by recording the retirement of **ROSEMARY WEAVER** and thanking her for her generosity and enthusiastic support since joining the council in 1997. She also thanked **JOSEPH CONNORS** for his eight years at the helm of Villa I Tatti. She spoke of his numerous accomplishments, including the creation of the Craig Smyth Fellowship, the Berenson Lectures given by distinguished Renaissance scholars, and the blooming of the publication program that culminated in the splendid *Sassetta, The Borgo San Sepolcro Altarpiece*,

edited by Machtelt Israëls (VIT’05). Deborah Brice warmly welcomed I Tatti’s new director, **LINO PERTILE**, and his wife, Anna Bensted.

Joseph Connors expressed his gratitude to the members of the Council for their support of Villa I Tatti, and to the directors of the Florentine museums and research institutes. He reported on the construction of the Scholars’ Court, a project conceived under the directorship of **WALTER KAISER**, and said that he expects the new building to be finished in late September, while the garden will be planted this fall and in the spring of 2011.



L-R:
Tony & Susan Roberts at the Smyth Library inauguration, Treacy & Darcy Beyer at the Berenson @ 50 conference, Lino Pertile & Sylvia Scheuer at Joseph Connors’ leave-taking party.

He announced the appointment of Jonathan Nelson (VIT’02) as Assistant Director for Scholarly Programs and talked about the progress of the cataloging of the Berenson collection. With collaboration from the Opificio delle Pietre Dure, and under the direction of Carl Strehlke, Curator of the John G. Johnson Collection at the Philadelphia Museum of Art, the project is proceeding on schedule.

Later that afternoon, members of the Villa I Tatti Council, friends of I Tatti, donors, and former Fellows enjoyed a splendid lecture, “The Subtle Genius of Sassetta,” given by Machtelt Israëls in the

French Consulate’s beautiful ballroom made available to us, once again, by The Honorable Philippe Lalliot, whom we heartily thank for his kindness and his welcome. Machtelt recounted the complexities of an international collaboration to reconstruct the Sassetta Altarpiece in its full historical context. Post-lecture comments attest to the fact that Machtelt’s knowledge, brilliance, grace, and sense of humor made for a truly memorable event.

On 15 June, Council members met at the Metropolitan Museum of Art to view *An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo*, with the Curator, Linda Wolk-Simon. Over the past 20 years, Julie and David M. Tobey have assembled a preeminent col-

lection of Old Master drawings that was presented to the public for the first time. The drawings range across the sixteenth, seventeenth, and eighteenth centuries, and represent all the principal centers of Italian art.

Finally, it is with sadness that we record the death of **EDMUND P. PILLSBURY** (VIT ’68, ’69), founding chairman of the Villa I Tatti Council (see page 14). His leadership in the early days was invaluable as the Council defined its role and helped to solve innumerable financial problems.

❧ Graziella Macchetta
 Development Associate

❧ THE 2010 VILLA I TATTI COUNCIL ❧

Deborah Loeb Brice, *Chairman*
 Joseph Connors (2009/2010) - *Director* - Lino Pertile (2010/2011)

Darcy Beyer	William Hood	Marilyn Perry
Treacy Beyer	Walter Kaiser	Susan M. Roberts
Jean A. Bonna	Virgilia Pancoast Klein	Neil L. Rudenstine
James R. Cherry, Jr.	Frederick S. Koontz	Sylvia Scheuer
Anne Coffin	Mary Gibbons Landor	Melvin R. Seiden
Robert F. Erburu	Barnabas McHenry	Sydney R. Shuman
Gabriele Geier	Joseph P. Pellegrino	William F. Thompson

News of the I Tatti Staff

One of the things one can say about the I Tatti staff is that they know a good thing when they see it. Few workplaces can boast of such a low staff turnover as the Harvard Center for Italian Renaissance Studies. Directors come and go, but the staff remains and provides continuity from year to year, from generation to generation. If you didn't know them, you might say that someone who stays in the same job all her working life lacks imagination. But no one would think that of **FIORELLA GIOFFREDI SUPERBI**, who retired in 2008 after more than fifty years working at I Tatti (see 2008 Newsletter), Liliansa Ciullini, the last of the staff who worked for Mr. Berenson and who still comes to work for a couple of hours each day, or **NELDA FERACE**, who retired at the end of April 2010.

Nelda stepped off the transatlantic ship in Naples in August 1962 to start a new job as secretary to **KENNETH MURDOCK** (VIT'62-'64), the Harvard Center's first director. A year later, **MYRON GILMORE** (VIT'65-'73) took over as director and in loco parentis gave Nelda Cantarella away to Sandro Ferace when they were married in 1967. **CRAIG HUGH SMYTH** (VIT'74-'85) recognized that he needed a second in command and promoted her to Assistant Director for Administration, a position she held through three subsequent directors until 2005 when, as Assistant Director for Special Projects, she devoted her time to the Scholars' Court Project. Craig also installed Nelda and Sandro in San Martino where they have welcomed generations of Fellows to living on the property. With Nelda at his or her elbow, each successive director has continued to fashion I Tatti into the inestimable institute of advanced

study it has become. She has been, as **WALTER KAISER** (VIT'89-'02) has said, "not only the defining and shaping spirit, but also the sustaining spirit of all that is best about this beloved place during its first half century." The young Smith College graduate who took the train from Naples to Florence brought with her three extra senses that would help in her day-to-day dealings with the hundreds of people with whom she has worked and made friends over the years: a sense of style (she arrived in a little black dress and white gloves in the fashion of Jackie Kennedy), a sense of humor (she was highly amused when her chic Jackie Kennedy outfit was mistaken for widow's weeds by those sharing the carriage with her!), and abundant common sense. She leaves a legacy of warmth and welcome, care and consistency, generosity, and unflinching dedication.

AURELIANA ANGINI, **LIVIANA BARTOLOZZI**, and **DONATELA PIERACCI** also retired this year after 16, 21, and 13 years, respectively. Aureliana's expert cooking is responsible for many an increased waistline and for numerous Tuscan recipes entering the repertoire of Fellows returning home. She took special courses in *pasticceria*, produced innumerable, refined dishes for dinner parties and working lunches, and shared her knowledge with all who were interested in learning about Italian food.



Alexa Mason & Nelda Ferace.

Liviana, who had earlier worked for Stanford University in Florence, diligently served with grace and goodwill both at table and in keeping I Tatti spotless. She has no time to relax now, however, with several grandchildren to care for. One of the jobs that Donatella performed with precision and care was the reshelving of the books in the library, something that she obviously enjoyed judging by her cheerful humming. She also substituted for Patrizia Carella at the desk from time to time, and we hope she might come out of retirement occasionally to help there again.

At the end of June, three staff members were honored for 25 years of dedicated service to Harvard and I Tatti: **PATRIZIA CARELLA**, **BEPPINA BONGINI**, and **GIANLUCA ROSSI**. Patrizia's warm smile and friendly voice has welcomed Fellows, library readers, and callers to the Harvard Center since 1984. Beppina Bongini joined the house staff in 1983. Like Liviana, Beppina has served at table and swept and polished. Living in Settignano, she is a fount of knowledge of the local lore. Gianluca Rossi was just 18 in 1984 when he started helping Gigi Brandi and Bruno Ciullini (who respectively retired in 1993 after 48 years and in 1995 after 23 years) in the I Tatti garden. In those days the hedges were clipped by hand, the lemon trees were moved in and out of the *limonaia* by hand – a terrifying sight as

(L-R): *Angela Dressen, Rosanna Papi & Beppina Bongini; Patrizia Carella, Giovanni Pagliarulo & Marco Pompili; Anne Hepper & Donatella Pieracci; Liliansa Ciullini & Aureliana Angini.*





Joseph Connors presenting the promise of a Harvard chair to Gianluca Rossi, Patrizia Carella & Beppina Bongini.

under Miklòs Boskovits (VIT'71,'72,'73) and Luciano Bellosi, he is a specialist in Florentine painting of the 15th century. ELENA STOLFI began work in the Fototeca in September 2009. She is studying art history in Florence with Alessandro Guidotti and is also helping to develop the Opificio delle Pietre

Dure's new database.

STEFANIA GITTO concluded a ten-month contract in December 2009 during which she worked in the Morrill Music Library cataloguing CD recordings. The CD holdings are now visible in the Hollis catalogue

and the discs themselves are beautifully housed in custom built cabinets in the Music Library.

We are happy to welcome SILVIA VESTRI, who joined the house staff in January 2010 and who will be working closely with ALESSANDRO FOCOSI, and STEFANO BARBIERI who joined the house staff in June 2010 when EMILIANO PERNICE transferred to the kitchen staff.

LOUIS A. WALDMAN (VIT'06) has returned to the University of Texas at Austin after three years as Assistant Director for Programs (see Letter from Florence on page 4). JONATHAN K. NELSON (VIT'02), who is on secondment from Syracuse University in Florence, has taken up this position for the next three years. Jonathan has

these large and heavy pots were man-handled down the steep steps – and there were no automatic irrigation systems.

We are also pleased to announce two promotions during the year: GIOVANNI PAGLIARULO, who remains Curator of the Berenson Collection, has also been promoted to Agnes Mongan Curator of the Fototeca Berenson. Giovanni, an art history graduate from the University of Florence (1994) specializing in Tuscan painting and drawing of the late 16th and 17th centuries, joined the Fototeca staff in 1988 where he worked closely with Fiorella Superbi, the previous Mongan Curator. *Tra Controriforma e Novecento: Saggi per Giovanni Pratesi* (Firenze, Giovanni Pratesi Antiquario, 2009), edited by Giovanni Pagliarulo and Riccardo Spinelli (VIT'94), is his most recent book.

ANGELA DRESSEN, who has been reference librarian and assistant cataloguer in the Biblioteca Berenson since 2005, has been promoted to Andrew W. Mellon Librarian. With a PhD in art history from Trier University (2005) and an MA in Library and Information Science from the Humboldt University of Berlin (2006), she is a specialist in the history of architecture and sculpture. Her *Pavimenti decorati del Quattrocento in Italia* (Venezia: Marsilio; Centro internazionale di studi di architettura Andrea Palladio, 2008) won the 2007 prestigious James Ackerman Award in the history of architecture.

ANDREA STADERINI, on leave from the Florentine Galleria dell'Accademia, joined I Tatti as a photograph cataloguer last February. A graduate of the University of Florence where he studied

You might like to know that I Tatti Council member Melvin R. Seiden has, over the years, established Biblioteca Berenson book funds in the names of a number of staff members including:

IORELLA SUPERBI,
LILIANA CIULLINI
& NELDA FERACE.

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lived in Florence since his doctoral research as a student of Sir John Pope-Hennessy at New York University's Institute of Fine Arts. In addition to his teaching duties, he has written about and organized exhibitions on Botticelli, Filippino Lippi, Michelangelo, and Robert Mapplethorpe and has crossed disciplinary boundaries with *The Patron's Payoff - Conspicuous Commissions in Italian Renaissance Art* (Princeton: Princeton Univ. Press, 2008), written with Harvard economist Richard Zeckhauser.

Alexa M Mason
Assistant Director
for External Relations



FORMER FELLOWS' UPDATE



EDWARD MUIR (VIT'73), a leading historian of early modern Italy and Clarence L. Ver Steeg Professor in the Arts and Sciences at Northwestern University, received one of three Distinguished Achievement Awards presented in 2010 by The Andrew W. Mellon Foundation. Intended to underscore the decisive contributions the humanities make to the nation's intellectual life, the awards honor scholars who have made significant contributions to humanistic inquiry. Muir is currently working on a synthetic history of the Italian Renaissance.

ANDREW DELL'ANTONIO (VIT'02) will be William David Blunk Professor at the University of Texas in 2011-2012, his first year of full professor rank. In 2009, he was named to

the inaugural Regents' Outstanding Teaching Award, University of Texas System, and was also honored with the annual excellence in teaching award by Phi Beta Kappa - Alpha of Texas in 2010. His monograph, *Listening as Spiritual Practice in Early Modern Italy*, the culmination of work begun during his I Tatti Fellowship, is forthcoming from the University of California Press with the assistance of an I Tatti Lila Acheson Wallace - Reader's Digest Publications Grant.

RICHARD GOLDTHWAITE (VIT'74), Professor Emeritus, the Johns Hopkins University, received the 2010 Phyllis Goodhart Gordan Book Prize for *The Economy of Renaissance Florence* (Baltimore, Johns Hopkins University Press, 2009).

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with support from the Lila Wallace – Reader's Digest Endowment Fund, the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, The Andrew W. Mellon Foundation, and the Robert Lehman Foundation, and the Myron and Sheila Gilmore Publication Fund.

I TATTI RENAISSANCE LIBRARY (Cambridge, MA: Harvard Univ. Press):

Recent:

ITRL 37. Pietro Bembo, *History of Venice, Volume 3: Books IX-XII*, ed. & trans. Robert W. Ulery, Jr.

ITRL 41. Francesco Filelfo, *Odes*, ed. & trans. Diana Robin.

ITRL 42. Antonio Beccadelli, *The Hermaphrodite*, ed. & trans. Holt Parker.

ITRL 43. Florentius de Faxolis, *Book on Music*, ed. & trans. Bonnie J. Blackburn, Leofranc Holford-Strevens.

ITRL 44. Federico Borromeo, *Sacred Painting. Museum*, ed. & trans. Kenneth S. Rothwell, Jr.

Forthcoming:

ITRL 45. *Humanist Tragedies*, trans. Gary R. Grund.

ITRL 46. Giovanni Boccaccio, *Genealogy of the Pagan Gods, Volume 1, Books I-V*, ed. & trans. Jon Solomon.

I TATTI STUDIES IN ITALIAN RENAISSANCE HISTORY (Cambridge, MA: Harvard Univ. Press):

Recent:

2. Alison Brown, *The Return of Lucretius to Renaissance Florence*, 2010.

3. Stephen D. Bowd, *Venice's Most Loyal City: The Formation of Civic Identity in Renaissance Brescia, 1426-1530*.

Forthcoming:

Gary Ianziti, *Writing History in Renaissance Italy: Leonardo Bruni and the Uses of the Past*.

THE BERENSON LECTURES AT I TATTI (Cambridge, MA: Harvard Univ. Press):

Forthcoming:

Charles Dempsey, *Renaissance and Renovatio: The Importance of Vernacular Culture in Earlier Renaissance Art*.

Julian Gardner, *Giotto and His Publics: Three Paradigms of Patronage*.

Caroline Elam, *Firenze bella: The Renaissance City View*.

THE VILLA I TATTI SERIES:

Forthcoming:

~ *Italy and Hungary: Humanism and Art in the Early Renaissance*, ed. Péter Farbaky and Louis A. Waldman (Florence: Leo S. Olschki).

~ *Colors Between Two Worlds: The Codice Fiorentino of Bernardino de Sahagún*, ed. Joseph Connors and Louis A. Waldman.

~ *Bernard Berenson at Fifty*, acts of a conference at Villa I Tatti, October 2009, ed. Joseph Connors and Louis A. Waldman.

~ *San Lorenzo, A Florentine Church*, ed. Robert Gaston and Louis A. Waldman.

JOINT VENTURES:

Forthcoming:

~ *Desiderio da Settignano: Atti del Convegno internazionale, Firenze, Museo Nazionale del Bargello, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, 9-12 maggio 2007* a cura di Beatrice Paolozzi Strozzi, Alessandro Nova, Gerhard Wolf, Joseph Connors & Louis A. Waldman.

~ *Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence. Acts of the international symposium at Villa I Tatti, 19-20 September 2007* (jointly sponsored with the Paul Mellon Centre, London), edited by Cinzia Sicca and Louis A. Waldman, *Studies in British Art*, vol. 21 (New Haven & London: Yale Univ. Press).

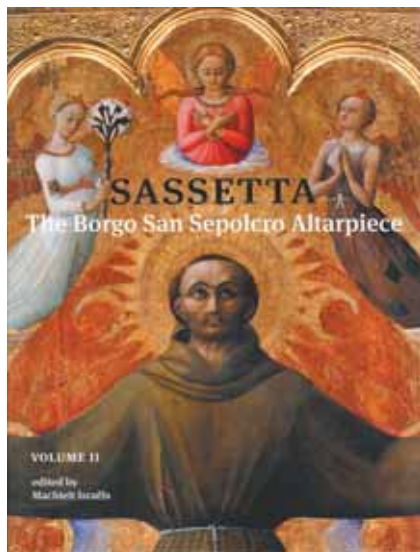
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THE VILLA I TATTI SERIES:

25. *Sassetta: The Borgo San Sepolcro Altarpiece*, edited by Machtelt Israëls. 2 vols. (Leiden: Primavera Press, 2009).

Sassetta, the subtle genius from Siena, revolutionized Italian painting with an altarpiece for the small Tuscan town of Borgo San Sepolcro in 1437-1444. Originally standing some six yards high, double-sided, with a splendid gilt frame over the main altar of the local Franciscan church, it was the Rolls Royce of early Renaissance painting. But its myriad figures and scenes tempted the collectors of the 19th and 20th centuries, and today its disassembled panels can be found in 12 museums throughout Europe and the United States.

This book solves the three-dimensional jigsaw puzzle of this masterwork's reconstruction and, on a firm scientific foundation, restores it to its vivid historical context. To produce this landmark volume, experts in art and of history, painting technique and conservation, woodworking, architecture, and liturgy have joined forces across the boundaries of eight different nations. A model of collaboration, it opens new windows onto the creative process of the artist as he confronted a late-medieval church at a crossroad of cultures, the miracle-working body of a holy man, and a community of Franciscan friars breathing the exhilarating air of reform. To confront such challenges, Sassetta raised the most spiritual school of early Italian art, the Sienese, to a higher level of understanding, grace, and splendor.



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Newsbriefs



We are delighted to announce the following new arrivals: Filippo, a second child for **ALESSANDRO SUPERBI**, Assistant Director for Administration, and Valeria Beldon, who was born on 14 January 2010; Sofia Grace, also a second child, was born on 25 January 2010 to **JANIE COLE** (VIT'06) and Lorenzo Grassi; Lian Nicolas was born on 5 April 2010 to **KATHLEEN CHRISTIAN** (VIT'09) and Andreas Bäder; Henny Rebecca, a second daughter for Katrin Grote and **PATRICK BAKER** (VIT'05).

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Inquiries should be addressed to
Edward Muir, Editor,
*I Tatti Studies in Italian Renaissance
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I TATTI STUDIES: ESSAYS IN THE RENAISSANCE

Readers of this Newsletter, whether or not they are former Fellows, are strongly encouraged to submit material. Manuscripts should be about 7,000 to 10,000 words long, and should be as accessible as possible in style, with minimum use of technical terminology. An important criterion in assessing a manuscript is that it should have the character of an essay or "saggio," and interdisciplinary explorations are strongly encouraged. Essays in languages other than English or Italian are welcome.

Inquiries should be addressed to
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BOOKS BY FORMER FELLOWS

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



ANTONELLA ASTORRI (VIT'95). *Celle: Un Castello della Val Di Pesa* (Firenze: Polistampa; Gaiole in Chianti): Centro di Studi Storici Chiantigiani, 2009).

CARMEN C. BAMBACH (VIT'97,'09), **JANET COX-REARICK** (VIT'62,'63,'76,'91), and George R. Goldner. *The Drawings of Bronzino*, with contributions by **PHILIPPE COSTAMAGNA** (VIT'99),

Marzia Faietti, and **ELIZABETH PILLIOD** (VIT'92); edited by **CARMEN C. BAMBACH**. (New York: Metropolitan Museum of Art; New Haven: Yale Univ. Press, 2010).

MARIA CRISTINA BANDERA (VIT'76). *Caravaggio, Lotto, Ribera: quattro secoli*

di capolavori dalla Fondazione Longhi a Padova (Milano: F. Motta, 2009).

FLAMMINIA BARDATI (VIT'05). *Il bel palatio in forma di castello: Gaillon tra flamboyant e rinascimento* (Roma: Campisano, 2009).

PAUL BAROLSKY (VIT'81,'87,'91,'95,'08). *A Brief History of the Artist from God to Picasso* (University Park, PA: Penn. State Univ. Press, 2010).

FRANCESCO BAUSI (VIT'94). *Dante fra scienza e sapienza: esegesi del canto XII del Paradiso* (Firenze: L.S. Olschki, 2009).

SUZANNE BOORSCH (VIT'10) & John Marciani. *Master Drawings from the Yale University Art Gallery* (New Haven, CT: Yale Univ. Press, in association with Yale University Art Gallery, 2006).

ANNA MARIA BUSSE BERGER (VIT'93,'06) & **MASSIMILIANO ROSSI** (VIT'93,'98-'03) eds. *Memory and Invention: Medieval and Renaissance Literature, Art and Music: Acts of an International Conference, Florence, Villa I Tatti, May 11, 2006* (Florence: L.S. Olschki, 2009).

LORENZO CALVELLI (VIT'10). *Cipro e la memoria dell'antico fra Medioevo e Rinascimento: la percezione del passato romano dell'isola nel mondo occidentale* (Venezia: Istituto Veneto di Scienze, Lettere ed Arti, 2009).

CHRISTOPHER CARLSMITH (VIT'10). *A Renaissance Education: Schooling in Bergamo, 1500-1650* (Toronto: Univ. of Toronto Press, 2009).

JAN CHLÍBEC (VIT'88,'97). *Savonarola a Florencie: jeho pusobení a estetické názory* (Praha: Artefactum, 2008).

GIOVANNI CIAPPELLI (VIT'94). *Fisco e società a Firenze nel Rinascimento* (Roma: Edizioni di storia e letteratura, 2009).

FEDERICA CICOLELLA (VIT'06). *Donati Graeci: Learning Greek in the Renaissance* (Leiden; Boston: Brill, 2008).

With many thanks to those of you who sent us a copy of your book. This is a wonderful way of sharing your work with your I Tatti colleagues and of helping us stretch our acquisitions funding.

SAMUEL K. COHN (VIT'89,'94). *Cultures of Plague: Medical Thinking at the End of the Renaissance* (Oxford: Oxford Univ. Press, 2010).

BRIAN CURRAN (VIT'06) (et al.). *Obelisk: A History* (Cambridge, MA: MIT Press, 2009).

ANTHONY F. D'ELIA (VIT'10). *A Sudden Terror: The Plot to Murder the Pope in Renaissance Rome* (Cambridge, MA: Harvard Univ. Press, 2009).

MATTEO DUNI (VIT'05) & Dinora Corsi eds. *Non lasciar vivere la malefica: le streghe nei trattati e nei processi, secoli XIV-XVII* (Firenze: Firenze Univ. Press, 2008).

ANNE DUNLOP (VIT'10). *Painted Palaces: The Rise of Secular Art in Early Renaissance Italy* (University Park, PA: Penn. State Univ. Press, 2009).

SILVIA EVANGELISTI (VIT'04) & Sandra Cavallo eds. *Domestic Institutional Interiors in Early Modern Europe* (Burlington, VT: Ashgate, 2009).

GIOVANNI MARIA FARA (VIT'11). *Diürer, Albrecht, 1471-1528. Institutiones geometricae* (Torino: N. Aragno; Firenze: Ist. Nazionale di Studi sul Rinascimento, 2008).

Maria Rosa Cortesi & **SILVIA FIASCHI** (VIT'05) eds. *Repertorio delle traduzioni umanistiche a stampa: secoli XV - XVI* (Firenze: SISMELE edizioni del Galluzzo, 2008).

FRANCESCA FIORANI (VIT'10). *Carte dipinte: arte, cartografia e politica nel Rinascimento* (Modena: F.C. Panini, 2010).

RICCARDO FUBINI (VIT'65,'66-'73). *Politica e pensiero politico nell'Italia del Rinascimento: dallo Stato territoriale al Machiavelli* (Firenze: Edifir, 2009).

JULIAN GARDNER (VIT'06), **DAVID FRIEDMAN** (VIT'70,'71,'77,'89) & **MARGARET HAINES** (VIT'76,'88-'11) eds.

Arnolfo's Moment: Acts of an International Conference, Florence, Villa I Tatti, May 26-27, 2005 (Florence: L.S. Olschki, 2009).

PAUL F. GRENDLER (VIT'71,'72). *The University of Mantua, the Gonzaga & the Jesuits, 1584-1630* (Baltimore: Johns Hopkins Univ. Press, 2009).

JULIA HAIRSTON (VIT'01) and **WALTER E. STEPHENS** (VIT'88) eds. *The Body in Early Modern Italy* (Baltimore: Johns Hopkins Univ. Press, 2010).

GABOR HANOJCZI (VIT'86,'04) ed. *Il Palazzo Falconieri e il palazzo barocco a Roma* (Soveria Mannelli: Rubbettino, 2009).

MACHTELT ISRAËLS (VIT'05) ed. *Sassetta: The Borgo San Sepolcro Altarpiece* (Florence: Villa I Tatti; Leiden: Primavera Press, 2009).

RACHEL JACOFF (VIT'82) ed. *The Cambridge Companion to Dante* (New York: Cambridge University Press, 2007).

KATHERINE L. JANSEN (VIT'03), Joanna Drell, & **FRANCES ANDREWS** (VIT'05,'11) eds. *Medieval Italy: Texts in Translation* (Philadelphia: Univ. of Pennsylvania Press, 2009).

ZSOMBOR JÉKELY (VIT'10). *Falfestészeti emlékek a középkori Magyarországon és az északkeleti megyéiből* (Budapest: Teleki László Alapítvány, 2009).

STEFANO JOSSA (VIT'03). *Ariosto* (Bologna: Il Mulino, 2009).

PAVEL KALINA (VIT'00). *Benedikt Ried: a počátky záalpské Renaissance* (Praha: Academia, 2009).

MARTIN KEMP (VIT'10). *Leonardo da Vinci, "La Bella Principessa": The Profile Portrait of a Milanese Woman* (London: Hodder & Stoughton, 2010).

VICTORIA KIRKHAM (VIT'78,'89,'96) & Armando Maggi eds. *Petrarch: A Critical Guide to the Complete Works* (Chicago: The Univ. of Chicago Press, 2009).

CAROL LANSING (VIT'95,'08) & **EDWARD ENGLISH** (VIT'08) eds. *A Companion to the Medieval World* (Malden, MA: Wiley-Blackwell, 2009).



Mary-Michelle DeCoste.



Zsombor Jékely who, along with Gábor Buzási and Péter Farbaky (VIT'02), organized a trip to Hungary in May.

PIETRO MARANI (VIT'82). *Il Cenacolo di Leonardo* (Milano: Skira, 2009).

PAOLA MARINI (VIT'09) ed. *Museo di Castelvecchio: catalogo generale dei dipinti e delle miniature delle collezioni civiche veronesi* (Cinisello Balsamo, Milano: Silvana, 2010).

SARA F. MATTHEWS-GRIECO (VIT'94) ed. *Erotic Cultures of Renaissance Italy* (Burlington, VT: Ashgate, 2010).

RITA MAZZEI (VIT'74). *La trama nascosta: storie di mercanti e altro (secoli XVI-XVII)* (Viterbo: Sette Città, 2006).

TIMOTHY J. MCGEE (VIT'94). *The Ceremonial Musicians of Late Medieval Florence* (Bloomington: Indiana Univ. Press, 2009).

Brenda Bolton and **CHRISTINE E. MEEK** (VIT'96) eds. *Aspects of Power and Authority in the Middle Ages* (Turnhout: Brepols, 2007).

LEATRICE MENDELSON (VIT'86). *Bronzino in Pesaro and After: The Impact of Raphael and Raphaelism on Bronzino's Florentine Manner* (Leuven: Peeters, 2007).

GERRY MILLIGAN (VIT'08) and Jane Tylus eds. *The Poetics of Masculinity in Early Modern Italy and Spain* (Toronto: Centre for Reformation and Renaissance Studies, 2010).

Daniel Arasse & **PHILIPPE MOREL** (VIT'92,'93,'99) eds. *Décors italiens de la Renaissance* (Paris: Hazan, 2009).

Anne Hardcastle, **ROBERTA MOROSINI** (VIT'04), Kendall Tarte eds. *Coming of Age on Film: Stories of Transformation in World Cinema* (Newcastle: Cambridge Scholars, 2009).

ROBERTA MUCCIARELLI (VIT'09). *Magnati e popolani: un conflitto nell'Italia dei comuni, secoli XIII-XIV* (Milano: B. Mondadori, 2009).

MAURO MUSSOLIN (VIT'03) ed. *Michelangelo architetto a Roma* (Cinisello Balsamo Milano: Silvana, 2009).

JOHN L. NADAS (VIT'88) & **MICHAEL SCOTT CUTHBERT** (VIT'10) eds. *Ars Nova: French and Italian Music in the Fourteenth Century* (Burlington, VT: Ashgate, 2009).

LODI NAUTA (VIT'08). *In Defense of Common Sense: Lorenzo Valla's Humanist Critique of Scholastic Philosophy* (Cambridge, MA: Harvard Univ. Press, 2009)

Franca Falletti & **JONATHAN NELSON** (VIT'02) eds. *Robert Mapplethorpe: Perfection in Form/La perfezione nella forma* (Kempfen, Germany: teNeues, 2009)

MARIA ANGELA NOVELLI (VIT'77). *Scarsellino* (Ferrara: Fondazione Carife; Milano: Skira, 2008).

LOREDANA OLIVATO (VIT'80) & Gian Maria Varanini eds. *Palazzo Giuliari a Verona: da residenza patrizia a sede universitaria* (Verona: Università di Verona, 2009).

NUCCIO ORDINE (VIT'87). *Teoria della novella e teoria del riso nel Cinquecento*. (Napoli: Liguori, 2009).

IVANO PACCAGNELLA (VIT'90) & Elisa Gregori eds. *Mimesis: l'eredità di Auerbach: atti del XXXV Convegno interuniversitario (Bressanone-Innsbruck, 5-8 luglio 2007)* (Padova: Esedra, 2009).

KATHARINE PARK (VIT'01,'05) & Lorraine Daston eds. *The Cambridge History of Science*.



Serena Ferente & Ann Moyer.

Vol. 3, Early Modern Science (Cambridge: Cambridge Univ. Press, 2008).

MARCO PELLEGRINI (VIT'98). *Le guerre d'Italia: 1494-1530* (Bologna: Il Mulino, 2009).

MARZIA PIERI (VIT'78) ed. Niccolò Campani, *Lo*

Strascino da Siena e la sua opera poetica e teatrale (Pisa: ETS, 2010).

YOLANDA PLUMLEY (VIT'03) & **ANNE STONE** (VIT'01). *A late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)* (Turnhout: Brepols, 2009).

MARCO PRALORAN (VIT'92). *Le lingue del racconto: studi su Boiardo e Ariosto* (Roma: Bulzoni, 2009).

LIONELLO PUPPI (VIT'69) ed. Tizianello, ca. 1570-1650, *Breve compendio della vita di Tiziano, 1622* (Milano: Il Polifilo, 2009).

ODILE REDON (VIT'91,'94). *Des forêts et des âmes: espace et société dans la Toscane médiévale / Odile Redon; études rassemblées par Laurence Moulinière-Broggi* (Saint Denis: PUVincennes, 2008).

EILEEN A. REEVES (VIT'89). *Galileo's Glassworks: The Telescope and the Mirror* (Cambridge, MA: Harvard Univ. Press, 2008).

Peter Noever, **ARTUR ROSENAUER** (VIT'69,'77,'98), Georg Vasold eds. *Alois Riegl, Revisited: Contributions to the*

Opus and its Reception (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2010).

MARC D. SCHACHTER (VIT'10). *Voluntary Servitude and the Erotics of Friendship: From Classical Antiquity to Early Modern France* (Burlington, VT: Ashgate, 2008).

MARCO SPALLANZANI (VIT'82-'03). *Metalli islamici a Firenze nel Rinascimento* (Firenze: S.P.E.S., 2010).

SHARON T. STROCCHIA (VIT'85). *Nuns and Nunneries in Renaissance Florence* (Baltimore: Johns Hopkins Univ. Press, 2009).

CARLO TAVIANI (VIT'10). *Superba discordia: guerra, rivolta e pacificazione nella Genova di primo Cinquecento* (Roma: Viella, 2008).

T. BARTON THURBER (VIT'96,'07). *European art at Dartmouth: Highlights from the Hood Museum of Art* (Hanover, NH: Univ. Press of New England, 2008).

NICHOLAS TURNER (VIT'77). *Drawn to Italian Drawings: The Goldman Collection* (Chicago: Art Institute of Chicago, 2009).

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TIMOTHY VERDON (VIT'87). *L'arte nella vita della Chiesa* (Città del Vaticano: Libreria Editrice Vaticana, 2009).

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WILLIAM E. WALLACE (VIT'91). *Michelangelo: The Artist, the Man, and his Times* (Cambridge: Cambridge Univ. Press, 2010).

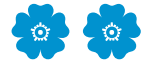
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Gardens & Grounds



with support from the Lila Acheson Wallace - Reader's Digest Endowment Fund.

It has been a challenge, this past academic year, to maintain the normal rhythm of planting, maintenance, innovation, and restoration in the gardens and grounds. This is primarily due to the fact that I have been increasingly involved in the Scholar's Court building site, culminating with my assuming responsibility for this project last May (see page 18). In addition, activity has continued in the newly-constructed gardeners' work area, written about in last year's Newsletter. Despite the fact that the final plumbing and electrical work had to be routed through the main Loggiato building site and the concomitant hold-up prevented the new buildings from being finished, we were delighted to be able to use the new greenhouse over the winter. Late last spring, after months of patient waiting, construction finally resumed, and all that is now left is some house painting, the surfacing of the access road, and some cosmetic work on the cement walls that need to be faced with local *filaretto* stone to make them look like the walls that used to be there.

Thanks to the support, and, above all, the expertise, of Head Gardener **MARGRIT FREIVOGEL**, Head Farmer **ANDREA LAINI**, and the rest of the gardens and grounds staff, we have managed to work around the builders, maintain the annual cycle of scheduled activity, and keep various other projects on track. Yet the more time-



consuming restoration work that is always necessary in a historical garden – work that requires the consultation and coordination of builders and restorers – has had to be put on the back burner for the time being. Only the most urgent items, those which could not be postponed, have been dealt with this year. A

case in point is a wall in the Myron and Sheila Gilmore Limonaia which was threatening to collapse because the root system of a magnificent Mediterranean pine was growing right next to it and exerting tremendous force on one of the *limonaia's* bays. In record time, an engineer came to advise, the wall was demolished, and a new one was built with iron reinforcing bars running through it from one end to the other. But largely this year, projects undertaken in the gardens and grounds have been more contained in scope even though there have been some innovations.

In the garden, for example, Margrit Freivogel and I finally decided to recycle the handsome terracotta oil containers from the Berenson farm that have not been used for many years due to their lead-based lining, a characteristic of these urns from Roman times to the 1960s when it was outlawed. Although it really has nothing to do with this report, I cannot resist saying that this lining had a measurable influence on late imperial demography. Lead from such containers is held responsible for having lowered the fertility of the population, as has now been shown conclusively by the paleo-pathologist Gino Fornaciari. Out of harm's way, these ca. 1900 *conche*



L-R:
Andrea Bendoni & Bruno Messini;
Andrea Laini & Margrit Freivogel;
Claudio Bresci & Gianluca Rossi.

(the technical term for wide-mouth pots as opposed to the narrow-mouthed *orci*), as well as some *pietra serena* sinks that were on the property, have been converted into a miniature water garden just below the azalea garden sitting area. Aquatic plants were bought from a specialized nursery in late spring 2010 and the plants are now happily growing in this area and should start to bloom in May-June 2011.

As for the farms, one year ago

I reported that a new vineyard had just been planted and, after just a few months, was growing spectacular, long shoots. This year the vines were already bearing so much fruit that the farmers had to remove more than half of it in July, the so-called *vendemmia verde*, so that the young vines could manage to ripen the remaining grapes. Unfortunately, the tender leaves of the vines and the tempting grapes have also attracted both boar and deer, which are increasingly becoming a problem at I Tatti and elsewhere. Last year, these animals managed to do damage for a total of no less than 350 million Euros in Tuscany alone. One of the projects this year was thus to build fencing that would keep them out of the vineyards, although the battle is still ongoing. Andrea Laini, the head farmer, reported that had he not witnessed it, he would not have believed what he saw: a mother deer lying on the electrified wire to hold it down long enough to let her young through into their favorite pasturing area!!

Finally, the success we have had with our wine has led us to expand the vineyard. In July of this year, we prepared yet another plot of land, just below the new vineyard, to be planted with grape varieties we are deciding on as I am writing. Unfortunately, this addition will be our last as it uses up our vineyard expansion rights, which are closely controlled from Brussels.

Allen Grieco
Lila Acheson Wallace
Assistant Director for
Gardens and Grounds and
Scholarly Programs



VILLA I TATTI COMMUNITY 2010-2011

Fellows

DÉBORAH BLOCKER, Florence J. Gould Fellow, University of California, Berkeley, Literature. “Art, Scholarship and Politics in the *Accademia degli Alterati* (Florence and Pisa ca. 1570-1620).”

INGRID CIULISOVA (2nd sem), I Tatti Research Fellow, Slovak Academy of Sciences - Institute of Art History, Art History. “Veit Stoss and the Taste for Gothic in Renaissance Florence.”

SETH COLUZZI, Ahmanson Fellow, Brandeis University, Musicology. “*Il pastor fido* and the Italian Madrigal.”

EVA DEL SOLDATO, Melville J. Kahn Fellow, Scuola Normale Superiore di Pisa, History. “Reinventing Platonism: Bessarion’s *In calumniatorem Platonis*.”

GERARDO DE SIMONE, Rush H. Kress Fellow, Università di Pisa, Art History. “Painting and Patronage in Rome and Latium between Calixtus III and Paul II (1455-1471).”

GIOVANNI MARIA FARA, Hanna Kiel Fellow, (Istituto Nazionale di Studi sul Rinascimento di Firenze), Art History. “Albrecht Dürer nelle fonti italiane antiche: 1508-1686.”

MARGHERITA FRATARCANGELI (2nd sem), Craig Hugh Smyth Visiting Fellow, Bibliotheca Hertziana, Roma, Art History. “Cavalli e cavalieri nella trattatistica italiana del XVI secolo.”

ELIZABETH HORODOWICH, Andrew W. Mellon Fellow, New Mexico State University, History. “Armchair Travelers and the Venetian Discovery of the New World.”

LISA KABORYCHA, Jean-François Malle Fellow, (University of California, Berkeley), History. “Desire and Imagination in Renaissance Florentine Zibaldoni.”

ARELI MARINA, CRIA Fellow, University of Illinois, Urbana-Champaign, Art History. “Sanctified in Water, Sealed in Stone: The Italian Baptistery from 1000-1500.”

MARCELLA MARONGIU, Hanna Kiel Fellow, Casa Buonarroti, Firenze, Art History. “Per una biografia di Tommaso de’ Cavalieri.”

TIMOTHY MCCALL, Robert Lehman Fellow, Villanova University, Art History. “Art, Gender, and Chivalric Masculinity in Early Renaissance Italy.”

ELIZABETH MELLYN, Francesco De Dombrowski Fellow, University of New Hampshire, History. “Madness,

Medicine, and the Law in Italy, 1350-1700.”

SIMONA MERCURI, Lila Wallace - Reader’s Digest Fellow, (Università della Calabria), Literature. “*Il Commento sopra una canzone d’amore* di Giovanni Pico della Mirandola. Storia della tradizione, edizione e analisi del testo.”

PETA MOTTURE (2nd sem), Craig Hugh Smyth Visiting Fellow, Victoria and Albert Museum, Art History. “Bronze and Bronzes: Making and Meaning.”

DANIELA PARENTI (2nd sem), Craig Hugh Smyth Visiting Fellow, Galleria dell’Accademia, Firenze, Art History. “Antonio Veneziano.”

ANDREA RIZZI, Deborah Loeb Brice Fellow, The University of Melbourne, History. “The Dynamics of Vernacular Translation in Renaissance Italian Courts (1420s-1480s).”

JANET ROBSON, Deborah Loeb Brice Fellow, Birkbeck, University of London, Art History. “Painted Narratives of St. Nicholas in Trecento Tuscany and Umbria.”

DORA SALLAY (2nd sem), ITatti Research Fellow, Szépművészeti Múzeum, Art History. “The Florentine Renaissance Altarpieces in Context: Towards a Catalogue of the Szépművészeti Múzeum in Budapest.”

JOAN THOMAS (2nd sem), Craig Hugh Smyth Visiting Fellow, Harvard Medical School, Literature. “Italian Renaissance Medical Humanism.”

PIER MATTIA TOMMASINO, Francesco De Dombrowski Fellow, (Scuola Normale Superiore di Pisa), Literature. “Un martire domenicano tra Firenze e Tunisi: Antonio Neyrot da Rivoli O.P. (c. 1426-1460).”

Readers in Renaissance Studies all from Harvard University:

GORETTI GONZALEZ (2nd sem), Literature.

EVA HELFENSTEIN (2nd sem), Art History.

NADIA MARX (1st sem), Art History.

CARA RACHELE (1st sem), Art History.



Areli Marina & Bob La France.

Visiting Professors in Residence

FRANCES ANDREWS (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, University of St. Andrews, History. “Religion and Public Life in Late Medieval Italy.”

LOUISE BOURDUA (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, University of Warwick, Art History. “Giotto’s Legacy? Painting in Padua in the Long Fourteenth Century.”

SIMONA COHEN (1st sem), Lila Wallace - Reader’s Digest Visiting Professor, Tel Aviv University, Art History. “The Iconography of Time in Renaissance Art.”

DIANA SORENSEN (1st sem), Harvard Visiting Professor, Harvard University, Literature. “Space, Mobility, and Materiality in the Renaissance.”

MARICA TACCONI (2nd sem), Robert Lehman Visiting Professor, Pennsylvania State University, Musicology. “The Rhetoric of Echo in Late Renaissance Music.”

BLAKE WILSON (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, Dickinson College, Musicology. “The Civic and Humanist Traditions of the Florentine *Improvvisatori*, ca. 1400-1520.”

All Senior Research Associates are the same as for 2009/2010. (see page 2)



Allen Grieco.



Patrizia Carella, Alessandro Superbi, Andrea Bendoni & Simonetta Pinto.



I TATTI NEWSLETTER

Harvard University

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FORMER FELLOWS' UPDATE



CHRISTOPHER S. CELENZA (VIT'00) has taken a three-year leave of absence from the Department of German and Romance Languages and Literatures at Johns Hopkins University to become the 21st director of the American Academy in Rome where he was a Fellow in 1993/94 and served as director of the Summer Program in Applied Palaeography (2002-2005). A well-known historian and Latinist, Celenza counts among his many publications *The Lost Italian Renaissance: Humanists, Historians, and Latin's Legacy* (Baltimore: Johns Hopkins Univ. Press, 2004), which won the 2005 Phyllis Goodhart Gordan Prize of the Renaissance Society of America.

PAVEL KALINA (VIT'00) received tenure as a full professor of the history of architecture at the Czech Technical University of Prague in September 2009, where he has taught since 1994, at a ceremony full of medieval pagantry presided over by the president of the Czech Republic, Václav Klaus. The appointment followed several weeks after the publication of his latest book on Benedikt Ried and the origins of transalpine Renaissance (*Benedikt Ried a počátky záalpské renesance*, Prague: Accademia, 2009).

DON HARRÁN (VIT'04), Artur Rubinstein Professor Emeritus of Musicology at The Hebrew University of Jerusalem, was named an Honorary Member of the Associazione Italiana per lo Studio del Giudaismo in 2009.

That same year he published *Sarra Copia Sulam, Jewish Poet and Intellectual in Seventeenth-Century Venice*, with a full edition and translation of Copia's works in verse and prose along with writings by her contemporaries "in her praise, condemnation, or defense" (Chicago: Univ. of Chicago Press, 2009).

VIRGINIA COX (VIT'97), professor of Italian at New York University, has received two awards for her book *Women's Writing in Italy* (Johns Hopkins Univ. Press, 2008): the 2009 Best Book Award from the Society for the Study of Early Modern Women and the 2008 PROSE Award for Best Book in Language, Literature, and Linguistics from the Association of American Publishers.

The I Tatti newsletter is published once a year. **ALEXA M. MASON**, editor, writer, design, & layout; **WORDTECH CORPORATION**, printing & distribution. Photographs are by **SUSAN BATES**, **NELDA FERACE**, **ROBERT LA FRANCE**, **SIMONETTA PINTO**, **GIANNI TRAMBUSTI**, or **ALEXA MASON**, who apologizes to anyone whose photo she has used and whom she has not acknowledged. 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. Many thanks to all who have contributed.