




# VILLA I TATTI

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**I**t seems only yesterday that Anna and I arrived here, and yet so much has happened since that day of August 2010. Our transition from Eliot House at Harvard to Villa I Tatti was made much smoother by the help of Joe and Françoise Connors. We couldn't have wished for more understanding, cooperative, and gracious predecessors. They thoroughly prepared us in advance and, when the time came, they left I Tatti absolutely ready for us; when we arrived the entire estate was in splendid shape. We only had to step in and carry on. Anna and I are grateful to all our predecessors but we owe a special debt of gratitude to Joe and Françoise for their eight years of careful and inspired stewardship.

One of our first pleasures upon arriving at I Tatti was getting to know the staff. We anticipated enjoying working with them but we have been overwhelmed by the warmth, generosity of spirit, and loyalty that we have encountered everywhere – whether in one of the offices tucked away at the top of the Villa, the stacks of the Berenson Library, the always bustling kitchen, the building site of the Loggiato or in the new greenhouses and vineyards. At the end of our first year, as we left for a trip back home to the US, we felt as if we were saying goodbye to family. As in any family, there have been sorrows as well as joys in the last year. We were all saddened by the loss of Lina Ciullini and Alfredo Papi, both of whom worked at I Tatti for many decades, going back to the time of Bernard Berenson. But during the year there was great happiness at the birth of four lovely I Tatti babies: Duccio to Carlo Fei (security) and Barbara Pioreschi, Elena to Cheti Benvenuti (household) and Sergio Galeotti (security), Christian to Emiliano (household) and Angela Pernice, and

## Letter from Florence



*Drew Gilpin Faust, Lino Pertile & Debby Brice in front of the new Deborah Loeb Brice Loggiato.*

Costanza to Elisabetta Cunsolo (library) and Giacomo Di Domizio.

Our first “crop” of Fellows has already come and gone – back to California, England, Australia, Calabria, Pennsylvania – wonderful Fellows all of them. Their enthusiasm and intellectual curiosity made a team of them from the first day they met. At lunch and tea, in the gardens, the Sassetta room or the Geier Granaio, they analyzed, discussed and exchanged ideas and projects, they shared discoveries, and made plans for common initiatives. It was always invigorating to see them in action, whether they were discussing Agnolo Bronzino in the Big Library, playing table-tennis in the Myron and Sheila Gilmore Limonaia, or soccer with the household staff. We provided the setting, they filled it with their vitality and charm. In the planning and organizing of events, at the Villa and further afield, Jonathan Nelson (VIT'02), the new Assistant Director for Academic Programs and Publications, provided essential help in both suggesting new ideas and finding appropriate ways

of implementing them. Following the indefatigable Lou Waldman (VIT'06), Jonathan had big shoes to fill, but he learned quickly, he worked hard and achieved more than I can say in this brief report. My heartfelt thanks to him for a truly magnificent contribution in his new role.

It's always difficult to balance allowing Appointees enough time to follow their own research while offering them opportunities to enjoy the rich culture of Italy, but everyone seemed to appreciate our visit to Rome in November with the unique chance we had to visit the Pauline Chapel, guided by Antonio Paolucci, the Director of the Vatican Museums. In the event, we also saw Fra Angelico's Nicholas Chapel and later spent over an hour on our own in the Sistine Chapel. The sight of twenty or so Fellows, somewhat tired after eight hours in the Vatican, reviving and sighing with pleasure as they looked up at the frescoes from various prone positions around the Chapel, will remain one of our happiest memories of this year. In the spring we had a wonderful trip to Parma and to several charming, little-known castles in the Parma region. Equally memorable was a trip to the Melozzo exhibition in Forlì, and many privileged visits to Florentine museums and exhibitions on days when they were closed to the public.

After a rather cool and wet summer, September 2010 was dry and lovely, though perhaps not warm and dry enough for the grapes. Nevertheless, we held our vendemmia towards the end of the month. Fellows and Visiting Professors took part in the annual event, competing with each other in enthusiasm if not in skill, and the grapes were soon picked! At a blind tasting in the Gabriele Geier Granaio one winter evening, our

*Continued on page 26*





## VILLA I TATTI COMMUNITY 2010-2011

### Fellows

**DÉBORAH BLOCKER**, Florence 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 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, 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**, Committee to Rescue Italian Art Fellow, University of Illinois, Urbana-Champaign, Art History.

"Sanctified in Water, Sealed in Stone: The Italian Baptistry, 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. "Brilliant Bodies: Men at Court 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 canzona 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, 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."



Cara Rachele & Gorette Gonzalez.

**DÓRA SALLAY** (2nd sem), I Tatti 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

**GORETTI GONZALEZ** (2nd sem), Harvard University, Literature.

**EVA HELFENSTEIN** (2nd sem), Harvard University, Art History.

**NADIA MARX** (1st sem), Harvard University, Art History.

**CARA RACHELE** (1st sem), Harvard University, Art History.

### Visiting Professors

**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."

### Senior Research Associates

**EVE BORSOOK**, Villa I Tatti, Art History. "History of Glass with Respect to Mosaic Making."

**ALLEN J. GRIECO** Villa I Tatti, History. "Renaissance Doctors and the Classification of Wines."

**MARGARET HAINES**, Opera di Santa Maria del Fiore Foundation, 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)."



## DEBORAH LOEB BRICE LOGGIATO



**W**alter Kaiser's dream of "a building in which all fifteen Fellows could have well-appointed, comfortable, luminous rooms in which to work, a building which would be near the library yet serenely removed from all the distracting quotidian activity within the library and the villa" came true last June when the Deborah Loeb Brice Loggiato was finally inaugurated. Though long in maturing, the result, designed by Baltimore architect Charles Brickbauer and Ziger/Snead, really is a dream come true. The beautiful building across the



new Pellegrino garden from the entrance to the Biblioteca Berenson is the culmination of much thought and research on the part of Charles Brickbauer whose design nods to the work of Cecil Pinsent and Geoffrey Scott at I Tatti as well as "Vasari, for the system of harmonic proportion, Philip Johnson, my early mentor, for sheer perverse logic and others from Raphael to Russell Page. Buildings such as the Villa Gamberaia, Villa Medici, and the Carmine served as points of reference."

Twelve spacious studies on the top floor with views over Poggio Gherardo lead off the loggia, like monks' cells off a cloister. On the lower level, three more have French windows leading out to a little secret garden. Also on the lower floor is the state-of-the-art conference hall with perfect acoustics provided by the warm wooden walls. The magnificent staircase joining the two levels is a mastery of light, balance, and views both east and west. The Anne Pellegrino Garden and the small Giardino dei Nipotini have transformed the old car park and provide an oasis of calm and tranquility.

Below the new Loggiato are to be found the handsome new garden buildings mentioned in previous newsletters. The innumerable problems of subsistence and drainage caused by the slope of the land are now, happily, a thing of the past. The Loggiato crowns the incline and looks towards the Biblioteca Berenson, while the attractive garden buildings, potting shed

and greenhouse below are discreetly located to the side of the new entrance to the Berenson gardens, at the foot of the monumental staircase.

Many people are to be thanked including Debby Brice, outgoing chairman of the I Tatti Council, and the Florence Gould Foundation for whom the conference hall is named. A number of people gave generously to name the new studies in this building and in the Gioffredi House including Victor K. Atkins, Jr., Suzanne and David Booth, Jean Bonna, Jim Cherry and the Billy Rose Foundation, Gabriele Geier, Walter and Virgilia Klein, Fred Koontz, the Samuel H. Kress Foundation, Mary Landor, Arthur Loeb, Guillaume Malle, Edna and Mandy Moross, Melvin R. Seiden, Bill and Julie Thompson, the Dorothy Wagner Wallis Charitable Trust, Rosemary Weaver,



and Margaret and Price Zimmermann. We are grateful, too, to Joseph P. Pellegrino and the Lila Acheson Wallace - Reader's Digest Endowment Fund for the landscaping. The third phase of the Scholars' Court project, the Fototeca building, remains to be started, but we are deeply grateful to the Ahmanson Foundation and Paul & Harriet Weissman who are moving us in the right direction. (A complete list of donors to the Scholars Court

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can be  
f o u n d  
on page  
16.)



Debby Brice & Charles Brickbauer; Nelda Ferace; Allen Grieco.

Also to be thanked are the Mayor of Fiesole, Dott. Fabio Incatasciato, and his Corporation, the architects and engineers, builders and craftsmen from the many companies who worked on the project as well as Nelda Ferace and Allen Grieco for overseeing the work. You can read the inauguration speeches on our website at [www.itatti.harvard.edu](http://www.itatti.harvard.edu) by clicking on I Tatti and then I Tatti at Fifty.





Visibility and accessibility of library and archival resources online are indispensable aids to scholarship in today's networked environment of advanced discovery and research tools. In this regard, I am delighted to report that this past year marked a watershed in the Biblioteca Berenson's efforts to bring to the foreground some of its rich and important but hard-to-find resources and to make them accessible



Clockwise from L: Simona Cohen;  
Lisa Kaborycha & Janet Robson;  
Liz Mellyn & Marica Tacconi.

in new ways for the use of researchers, both onsite and online.

To begin with, well over ten thousand new bibliographic records with Berenson Library holdings data – the highest annual figure ever – were added to the Aleph database and now appear in the HOLLIS and IRIS catalogs. This influx mostly involved materials the library has owned for some time but that were previously un-cataloged, in particular thousands of works reproduced in two important sets of microforms. Library users can now easily search and identify our holdings for the collection *Italian Books before 1601*, nearly 2,900 titles on 689 rolls of microfilm, and for the *Cicognara Library: Literary Sources in the History of Art and Kindred Subjects*, a reproduction on microfiches of over 4,600 texts published from 1500 to the early 19th century from the collection of Leopoldo Cicognara at the Biblioteca Vaticana. We appreciate the generosity of the Samuel H. Kress Foundation and its president Max Marmor in making the bibliographic records for the *Cicognara Library* available, and are grateful for the assistance of the Office of Information Systems in loading

the data for both sets. Of course, the library made available to users many brand-new items as well this year, some 2,850 titles in all, adding over 3,700 new volumes between monographs and

of the American Academy in Rome, and his wife Isabel, and the papers of the late 19th-century poet and writer Eric Stenbock. See more on these and upcoming additions in the article by archivist Ilaria Della Monica (facing page).

Some of the rare resources held in the Berenson Library's Photograph Archive also gained a radically new profile online this year. In particular, the ongoing cataloging and scanning project on "Homeless Paintings of the Italian Renaissance," or artworks with no known repository, finally started to come to fruition on a large and visible scale. During the year some 3,115 works of Italian art from the 13th to the 16th centuries, plus close to 4,750 photographs representing them, were catalogued in the OLIVIA database and displayed in Harvard Library's image catalog known as VIA (Visual Information Access). To date, with the project at around the half-way mark, text records can now be consulted for nearly 5,000 "homeless" artworks and over 8,200 related photographs.

This project reached an especially exciting landmark in June with the first publication in VIA of a large quantity of related digital images. With this critical mass of visual documentation linked to the textual records, the potential of this enterprise as an aid to art historical research finally began to be realized in full. Each of the more than 3,000 "homeless" paintings or drawings by artists of the Florentine regional school is now represented by at least one scanned image and often more, from a total of 4,669 photographs. Digital reproductions include both the recto with the work of art and the verso with its related textual documentation. Together with the amazing images of the *Life of Saint Francis* fresco cycle in Assisi, published in VIA in the summer of 2010, these new cataloging and digital initiatives have begun to transform the ways in which the remarkable resources of the Photograph Archive are presented and accessed. In doing so, they also provide stimulating new opportunities for scholarly discovery and analysis. (For more information on these projects and how to find records and images online,

see the library pages in our website at [www.itatti.harvard.edu](http://www.itatti.harvard.edu).)

I've put much emphasis here on locating and using the library's resources on the Internet, but we also introduced new procedures for handling physical items and their internal circulation on the premises. A streamlined automated process that is managed through the Aleph system has replaced the previous, unwieldy manual method for charging books out. Borrowing any item is now as easy as scanning a barcode into the database. Materials charged out are of course to remain, as always, within the I Tatti buildings complex, in studies or at library tables and carrels. One advantage of the new procedures is that anyone consulting the HOLLIS catalog can now see immediately whether an item is available or on loan and can organize their work in the library accordingly. Anyone may renew their own borrowed materials or place recall and hold requests for others on loan. Current appointees also have the advantage of being able to view and control their accounts online. This more systematic approach to circulation promotes transparency and helps safeguard the privacy of borrowers. It also provides better tools for managing the collection. It was always plain that the library was being used, for example, but it was hard to imagine that fully one in eight books in the core research collection would have been borrowed or consulted in a single year, as was the case in the academic year just past. The library's chief denizens are, of course, I Tatti's current appointees, but it is encouraging to see the large number of other scholars, 542 in all including 125 former Fellows and 417 other readers, who also used the library this year, for a total of over 2,300 entrances.

Individuals and institutions continue to add bountifully to the library's collections with donations of books – 329 titles this past year, and 545 the previous year. In these financially tight times, we are particularly grateful to all those who have helped the library grow through such gifts. Of special note, the library was the appreciative recipient of thirty-eight early printed books from the estate of Giorgio Voli and Elizabeth MacGillivray Voli. For their particular generosity I would also like to add an extra gesture of our gratitude to Helen Costantino Fioratti, Flavio Manetti, and Marco Spallanzani (VIT'82-'03), each of whom donated several dozen books, and to Daniel Schwartz, who kindly contributed over 140 books, mostly on medieval Jewish and Islamic thought and religion.

Michael Roche  
Nicky Mariano Librarian  
Director of the Biblioteca Berenson

The Berenson Archive celebrated a very important milestone this year with the inclusion of the inventory of the Bernard and Mary Berenson Papers in Harvard's Online Archival Search Information System (OASIS) and HOLLIS, the Harvard online bibliographical catalog. The inventory contains the description of the papers produced by Bernard and Mary during their life at I Tatti from 1900 to 1959 and includes not only personal and professional records but also an extensive body of correspondence and a wonderful series of photographs. The finding aid enables researchers to learn more about the contents of the collection by making a simple, intuitive keyword search or by browsing the entries.

In addition to those for the Berenson's papers, which constitute the core of the Berenson Archive, further finding aids have been put online. These include the inventory of the papers of Laurance Roberts (1907-2002) – the art historian of far eastern Asia who directed the American Academy in Rome from 1946 to 1959 and was the author of the catalog of *The Berenson Collection of Oriental Art* (Hudson Hill Press, 1991) – and his wife Isabel Roberts (1911-2005); a description of the papers of Eric Stenbock (1860-1895), a writer friend of Mary Berenson, who died prematurely at age 35; and the inventory of the correspondence of the architectural historian Roberto Papini (1883-1957) with prominent Italian intellectuals of the day.

Soon we will also upload finding aids for all the remaining Berenson Archival funds, including some of the visual material kept in these collections, and the archive of the American Committee to Rescue Italian Art (CRIA), which was founded in 1966 to help rescue and restore the Italian cultural heritage damaged in the Florentine flood. I Tatti was one of the CRIA headquarters.

I would like to take this opportunity to thank Susan and William Gould who last year spent time in the Fototeca cleaning and organizing the photographs documenting the Berensons' trips as well as some photos documenting the life at I Tatti from 1961 to today. Helpful assistance also came from Megan Cassidy, an intern from Syracuse University in Florence, who started an inventory of the Berensons' books, shelved in the villa, which contain dedications or annotations; and Anne-Marie Viola, a graduate of Information and Library Sciences who assisted me with the implementation of some of these finding aids in Archivist Toolkit.

Ilaria Della Monica  
Archivist



## News from the Berenson Fototeca



### & Collection



Two new major catalogs of the Berenson Art Collection are being worked on simultaneously. Carl Strehlke (Philadelphia Museum of Art) and Machtelt Israëls (VIT'05) are preparing the scholarly catalog of the European paintings and drawings with the help of a number of Renaissance scholars and conservators. The editors are preparing it for publication in 2013.



Drew Faust & Charles Rosenberg in the Berenson Fototeca with Giovanni Pagliarulo, Elisabetta Cunsolo & Michael Rocke.

Long before then, however, we will have an online catalog of new digital images as well as images of the Fototeca's prints of all the works of art amassed by Mary and Bernard Berenson to decorate their home at I Tatti. This online catalog is being dedicated to the memory of Council member Melvin R. Seiden (see facing page) in recognition of his unflagging enthusiasm for education in the arts and humanities and for his extraordinary generosity, and complements our other projects to provide a broader access to the Fototeca collections through the Internet.

The majority of the 280 artworks, which range from the Neolithic Age to Picasso, are Italian paintings from

the 14th and 15th centuries. Several modern drawings, a small group of European sculptures, a few antique and pre-Columbian art objects, and more than 50 pieces of Asian art make up the rest. Some 3,500 images of the 4,637 mostly black and white prints, including the backs of photographs that bear significant information but excluding duplicates, have already been digitized and, when they have been cataloged, will be available for research purposes through OLIVIA, the Harvard Library's image cataloging system, and displayed in VIA, its public image catalog, as well as a "virtual" Berenson Collection directly through I Tatti's new web site. This documentation, which dates from the early 20th century to relatively recent photographs taken by Antonio Quattrone, records the state of preservation of these artworks during their life at I Tatti, before and after restoration or surface cleaning. Some 32 of the 150 Italian paintings are currently undergoing a light surface cleaning to remove accumulated dust and dirt. The treatment, which is not invasive since the existing varnish is not touched, is being carried out by Roberto Bellucci from the Opificio delle Pietre Dure, under the supervision of Cecilia Frosinini. New high-quality, color, digital images of all the artworks will be included in both the online and printed catalogs. This photographic campaign by Centrica is due for completion in 2012 as is the cataloging of the artworks and their surrogate images, all of which are photographic artworks in their own right.

Elisabetta Cunsolo, currently on maternity leave, reported at our June celebrations on the progress made on our project to catalog and digitize the unique nucleus of photographs of artworks whose current location is unknown. This year, some 3,115 records of Florentine paintings and drawings and the 4,750 photographs representing them were cataloged by Sanne Wellen and Andrea Staderini in OLIVIA, the Harvard Library's image cataloging system. They have now moved to the Central Italian school, another of the main regional sections

according to which the photo archive is arranged and the cataloging work has been organized. After Anchise Tempestini left the project, Elena Stolfi began working on the Venetian School, while Michele Lotti, who joined us for six months, prepared the material related to the Central, North Italian, and Sienese schools. We are deeply grateful to the Andrew W. Mellon and the Samuel H. Kress Foundations for supporting this project, which we plan to conclude by next summer.

Council members Darcy and Treacy Beyer volunteered in the Fototeca again this year, assisting Eve Borsook (VIT'82-11) in her tireless identification and organization of photographs. We greatly appreciate their help as well as that of our interns: Flora Arcamone (University of Florence) helped to archive ca. 2,800 photographs by Keppel Archibald Cameron Creswell (1879-1974) which document architectural monuments in the Near East, Egypt, and Constantinople. These vintage prints – their negatives are kept in the Ashmolean Museum – were acquired by Berenson in the 1920s. Flora also worked on the inventory of the Fototeca's rich collection of 3,570 oversize photographs which she and library assistant Giordano Turchi prepared for digitization. Tiziana Resta (Centrica) is digitizing these and our other photographs. Reshma Kalimi (Duke University), Elizabeth Lund (Syracuse University) and Henry Shull (undergraduate, Harvard University) worked on the inventory of illuminated manuscripts while our other Harvard intern, Sanam Nader-Esfahani (graduate student), diligently prepared the ground for future inventorying and digitization of the photographs in the Later Italian section. I extend many thanks to all our volunteers and interns who worked with dedication, enthusiasm and accuracy!

Giovanni Pagliarulo  
Agnes Mongan Curator of the  
Berenson Fototeca  
Curator of the Berenson  
Art Collection

## AN ONLINE CATALOG OF THE BERNARD BERENSON ART COLLECTION IN MEMORY OF MELVIN R. SEIDEN

Melvin R. Seiden (1930-2011) played a fundamental role in the development of the Harvard University Center at Villa I Tatti. As a founding member of the I Tatti Council and its chairman from 1984 until 1989, he was an integral member and an untiring supporter of the I Tatti family. His expectations were always high, which inspired others to do that little bit extra, and his advice was always wise and helpful. Mel is sorely missed, but we find a measure of comfort in the knowledge that, in celebration of his 80th birthday last October, he was informed of our project to make an online catalog of the Berenson Art Collection in his honor. Donations in his memory will see this project to completion.

High-resolution color images of the approximately 280 works of art in the Berenson Art Collection will be made available on the Internet together with several thousand mainly black-and-white digital reproductions of historical photographs of these works held in the Berenson Fototeca. Each image will be accompanied by catalog records documenting all relevant information about the work of art and about the photographs themselves. Links to documents existing in the Berenson Archive will also be included when known. The catalog will indicate both Berenson's original attributions as well as the most recent attributions as established in the latest literature. Images of the art collection will include all of the paintings, sculptures, art objects, scrolls, and manuscript illuminations, but excludes at present furniture, carpets, textiles, and garden sculptures.

This online catalog and database will provide an innovative and important auxiliary tool to the printed studies about the Berenson art collection or individual works of art it contains. It will help disseminate awareness and knowledge about the collection in its entirety to a much broader audience via the Internet. By incorporating all the essential historical and visual documentation, the database will also furnish extensive, hitherto unpublished materials for study.

The individual artworks will be accessed through Harvard's VIA search screen and will eventually be connected as a virtual Berenson Art Collection which will be accessible through I Tatti's own website.

To date, new digital photographs have been taken for almost all the works of art. Some 2,600 of the more than 4,600 historical photographs have been scanned for a total of 3,546 digital images (including the back of those photographs that bear handwritten notes). Only four art works and their associated photographs for use in presentations have been catalogued to date:

- Giotto, *Entombment*. Record ID: olvwork576587
- Lorenzetti, *Standing Madonna*. Record ID: olvwork576738
- Domenico Veneziano, *Madonna and Child*. Record ID: olvwork273528
- Florentine School, *Prophet*. Record ID: olvwork576793

The cost of the whole project is approximately \$176,000. Most of this funding is in hand, but we still need \$31,000. Please help us get this project online and honor the memory of Melvin R. Seiden by making a donation.







This year we have been delighted to add four titles to our collection of unique prints of early music. These include a hitherto unknown work by a Neapolitan composer Anello Antignano, friar of the Carmelite order from Pomigliano d'Arco: his first book of four part madrigals, published in Naples in 1610 by the firm of Gargano and Nucci, of which we possess the only surviving part book (Tenor). This collection, dedicated to Don Francesco Caetano d'Aragona, Duca di Lorenzano, includes settings of verses by Guarini, Tasso, and, above all, Marino, while some of the anonymous texts can be found in settings by contemporary Neapolitan composers. We also purchased the *Bassus* and *Bassus ad organum* part books of Antignano's *Sacrae cantiones quae duabus, tribus, quatuor, et quinque vocibus* (Naples, Beltrano, 1620), of which only two other part books survive: the *Cantus*, in the Biblioteka Jagiellonska, Krakow, and the *Tenor*, in the Accademia Chigiana in Siena. Another *unicum* is the *Alto secondo choro* part book of Francesco Petrobelli's *Psalmos breves octo vocibus* (Venezia, Sala, 1684). This part book is lacking from the only other surviving source of these psalms by Petrobelli, now in the Archivio del Duomo of Assisi. Lastly, we purchased



The sixth year of our project with the State

*Le Poème Harmonique.*



the first edition of Giovanni Battista Oliphante's *Porta Aureum*, a manual for the use of *canto fermo*: one of many such treatises published in Naples in the early 17th century that reflect the daily use of the monodic repertoire in that place and time. The *Porta Aureum* will be reprinted twice, with additions to each edition: ours is the only known copy of the first edition, published by Carlino in 1616; the second edition is lost; and the third edition of 1641 has survived only in the library of the Conservatorio di Musica S. Cecilia in Rome. This treatise has been described by scholars as a door to a world yet to be discovered.

Perhaps the most exciting purchase of the year was a manuscript of 20 folios containing cantatas and strophic songs copied ca. 1650-1680. The only work which can be identified is a cantata by Marco Marazzoli, who worked for the Barberini family in Rome (also a harpist, he incidentally owned the famous gilded 'Barberini harp' painted by Lanfranco). The cantata *Dalle latine sponde* on f. 43 is attributed to Marazzoli in the manuscript Q 46 in the Civico Museo Bibliografico Musicale in Bologna; none of the other contents has been identified, but the manuscript is almost certainly of Roman origin, and may contain new sources for Marazzoli and his contemporaries.

Conservatory of Moscow brought four talented young Russian musicians to Tuscany to gain experience on historic keyboard instruments in early September. Under the guidance of their mentor Ella Sevskaia, students Darija Borkovskaya, Anastasia Grishutina, Julia Kuznetsova and Olga Pashchenko worked on a fortepiano owned and restored by the Laboratorio di restauro del fortepiano in Florence. At the end of inauguration week they gave a recital for our community on this historic instrument, made in Vienna by Johann Schantz ca. 1810-1815. It has a range of six octaves, with an extension of FF-f4, and five pedals for the following



Katusha Davison, Ursula & Walter Clif of the Florence Gould Foundation.

registers: una corda, bassoon, dampers, moderator and Janissary ("alla turca"). Donatella Degiampietro, director of the Laboratorio, and her colleagues discussed the mechanism of this exquisite fortepiano, after a performance by the students of works contemporary with the instrument by Pratsch, Beethoven, Schubert and Dussek. We are immensely grateful to the Laboratorio, which has generously allowed our students to use their instruments in all six years of our collaboration with the Conservatory of Moscow. Our thanks also go to the Museo degli Organi in Massa Marittima, who this year also placed instruments at their disposal, and to Ella Sevskaia for her expert teaching and devoted care of our students.

Kathryn Bosi  
F. Gordon & Elizabeth Morrill  
Music Librarian

## Music at I Tatti



In his *Compendio della poesia tragicomedia* (1601), Battista Guarini (citing Polybius) professes "che tutti gli Arcadi eran poeti, che il principale studio, il principale esercizio loro era quel della musica..."

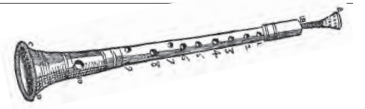
While it may not have been "il principale studio" for most, music was indeed resounding in the idyllic hills surrounding I Tatti in 2010-11. In true tragicomic fashion, however, things did not always proceed without the meddling of certain deities, namely Mercury, who turned up in Paris for the transportation strikes, and Diana, who descended on France to induce an



untimely childbirth. Yet, to the delight of all – and thanks largely to the divine acts of Kathryn Bosi – everything fell into place for a harmonious year of music at I Tatti.

The events began with the annual performance by students of the Moscow Conservatory in the Big Library on 10 September. The concert punctuated the end of orientation for new appointees, and featured brilliant renderings on the fortepiano of Beethoven, Pratsch, and Schubert, and an especially memorable performance of Dussek's Sonata Op. 61, *Elégie harmonique* (1807).

On 14 October, the Myron and Sheila Gilmore Limonaia transformed from a ping-pong and lemon-tree shelter into a densely packed concert hall for



'Charivary,' Music of Couperin, Marais, and Lully, performed by Ricercar Consort of Belgium. The title derives from the final movement of the final piece of the program, Marais's diverse *Suite en Ré* (1711), and refers to the disorderly, "rough music" of contemporary France that conjoins expressions of dissent and mockery with the percussive beating of household items. Marais recreates this spirit not with disorder, but through a boisterous triple meter and jarring syncopations.



L-R: Seth Coluzzi; *Le Poème Harmonique*.

The movement provided a rousing end to the concert, and set the pace for the scramble to the reception that followed. However, it was not Charivary that stole the show, but Eduardo Egüez's solo performance of three pieces by Lully, transcribed for theorbo by Robert de Visée. It seemed to require some time for the Consort truly to find its element in the wake of their onerous travels through the strikes in France. Egüez's precise and beautifully executed readings pulled the remaining threads together, drawing the audience deeply into Lully's music, even while the theorbo struggled to reach the far ends of the limonaia.

The second event of Early Music at I Tatti capped the festivities for the 50th Anniversary on 10 June. Despite a birth in France by the wife of one of the performers a day earlier, all ten members of Le Poème Harmonique appeared to present *Venezia: dalle calli*

ai palazzi. With exceptional dynamism and virtuosity, the ensemble delivered a splendid musical cross section of early 17th-century Venice, from street songs and opera, to instrumental works *da camera*.

The program showcased lesser-known, yet marvelous, works by composer-poets Manelli and Ferrari, violin virtuoso Biagio Marini, and the elusive Giovanni Battista Fasolo, whose jocular *Misticanza di vigna* (1627) spurred the vocalists to parade an assortment of regional dialects and mannerisms up and down the limonaia's stairway. More commonly heard works of Monteverdi gained unexpected vitality through the ensemble's interpretations, even prompting an encore of their captivating *Lamento della ninfa* (1638).

In the spring, I Tatti welcomed two guests for whom music truly was "il principale esercizio": the first Musicians in Residence, keyboardist Christopher Stemberge and viola da gambist Friederike Heumann. Through their presence, musical performance became



Ricercar Consort.

a much greater part of daily life at I Tatti, with Heumann's moving recitals in the new Brice Loggiato and San Martino, and Stemberge's remarkable performances on the 1523 organ in Santissima Annunziata and on I Tatti's harpsichord, including improvised variations on "Happy Birthday" in honor of the director.

Seth Coluzzi  
Ahmanson Fellow



## Lectures & Programs


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

*“The Fellows gave fascinating presentations of their research during the year, and each session was followed by vigorous debate. We enjoyed a stimulating public lecture from Professor Pat Simons of the University of Michigan (Sex in the Kitchen: Embodied Masculinity during the Renaissance), and House Talks by Carl Strehlke (curator, Philadelphia Museum of Art) on Portraits of Bernard and Mary Berenson, Mario Casari (VIT ’09, Università di Roma La Sapienza) on Some Islamic Works in the Berenson Collection, and Machtelt Israëls (VIT ’05) on Sassetta’s Borgo San Sepolcro Altarpiece. In early May we held a Study Day on Circulation in Early Modern Europe: Ideas, Objects, and People, organized by Luca Molà (VIT ’99, History, Warwick) at the European University Institute and Allen Grieco at I Tatti. Another Study Day on Thought Worlds of Renaissance Readers, organized by our Fellow Lisa Kaborycha, was held at the end of May in the new Florence Gould Hall at I Tatti. Finally, a symposium on The Material Culture of the Italian Signori 1200–1600, organized by our Fellow Areli Marina, was held in the Gould Hall in the context of the 50th anniversary of the Center for Italian Renaissance Studies.” (Lino Pertile)*

Institutional affiliation is not given for members of I Tatti’s 2010/2011 academic community.



*Eva Helfenstein;  
Frances Andrews &  
Louise Bourdua.*

 Timothy McCall  
Robert Lehman Fellow

*Simona Mercuri &  
Eva Del Soldato;  
Joan Thomas;  
Patricia Simons;  
Timothy McCall;*

### SEX IN THE KITCHEN

**P**atricia SIMONS of the University of Michigan, Ann Arbor, delivered the year’s first public lecture, entitled “Sex in the Kitchen: Embodied Masculinity during the Renaissance,” to a crowded Berenson Reading Room early in Thanksgiving week of 2010. Appropriately, given the feast many in attendance would share a few days later, we were treated to a smorgasbord of visual and verbal plays and puns surrounding the preparation and eating of food in early modern Europe. Simons investigated the ways that such metaphors would have been interpreted by different classes of viewers and, further, the ways that conceptualizations of the body were formed by, and in turn formed, sexual and somatic analogies primarily relating to bodily fluids as understood and experienced in the Galenic system of medicine. The rich visual material discussed by Simons included painted kitchen and eating scenes by Vincenzo Campi and others, prints, drinking vessels, and a copper engraving plate full of phallic symbols and stand-ins. Simons explored sexualized, alimentary metaphors relating bodies to the preparation and enjoyment of food. She unearthed and explicated humorous word plays and visual wit constituted not only through morphological equivalences but also through comparisons between sexual and culinary actions and movements: food and drink from ricotta to grouse to beer, utensils including knives and ladles, and the activities and motions of cooking and eating from cutting to carving, grating to stirring, chewing to vomiting. The lively and spirited question and answer period spilled over into the reception in the new library, and this talk, moreover, was announced as the last public lecture in that space before the opening of the Deborah Loeb Brice Loggiato with its Florence Gould Hall. Simons dedicated the lecture to her fellow Aussie Bill Kent in the hope that he would have found much to laugh about and savor.

## ❖ ❖ ❖ ❖ Thinking About Thought Worlds at I Tatti ❖ ❖ ❖ ❖

“**What** were Albrecht Dürer’s Cinquecento Italian readers thinking about when they read his treatises?” “How did Florentine members of the Accademia degli Alterati collaborate on an unusual interpretation of Aristotle’s Poetics?” “How did Quattrocento readers view Europe’s crusading past and the Moslem ‘other’?”

These are only a few of the intriguing questions raised at the study day entitled “Thought Worlds of


Renaissance Readers,” held on 31 May at Villa I Tatti. The title was inspired by a phrase from Andrew Pettegree’s *The Book in the Renaissance* (Yale Univ. Press, 2010) in which the author follows the fortunes of printing during its early years throughout Europe. Closely examining the kinds of materials people chose to read, Pettegree suggests that even humbler, widely-circulated popular materials can reveal much about the mentality of the reading public. He writes: “such books – almanacs and calendars, prayer books and pamphlets...offer the most eloquent window into the thought world of the sixteenth century’s new generation of readers.”

In discussions and shop talks it emerged that a number of this year’s Fellows have shared interests in trying to delve more deeply into those “thought worlds” and similar questions about interpretive approaches toward unconventional manuscript and print sources. We took the idea further, asking one another questions such as “How can we make use of readers’ interlineal comments and marginalia and how much can such readers’ interventions reveal about the interior world of an individual or beliefs in the



society at large?” When we proposed to Jonathan Nelson and Lino Pertile to have an informal study day at I Tatti to explore these methodologies, they responded enthusiastically, putting at the Fellows’ disposal all the resources of the Villa, including use of the brand new, state-of-the-art Florence Gould Hall in the Deborah Loeb Brice Loggiato.

The participants – Fellows, former Fellows, and members of the broader community of Renaissance scholars – brought insights from a variety of disciplines: history, art history, literature, and musicology. Speakers were: Giovanni Fara, “In margine. Albrecht Dürer e i suoi lettori italiani fra XVI e XVII secolo”; Déborah Blocker, “Observing the Alterati at Work on Aristotle’s Poetics in Magl.VII, 1199: From Marginalia to ‘Thoughts?’”; Andrea Rizzi, “Circulation and reception of William of Tyre’s *Chronicon* in Quattrocento Italy”; Blake Wilson, “Dominion of the Ear: Memory and Performance at Piazza San Martino (Florence)”; Lisa Kaborycha, “‘Cultural Literacy’ in Quattrocento Florence: The Pollini Family and Their Books”; and Gabriella Battista (independent scholar, Florence), “Lo Zibaldone di Giovanni Rucellai.” Afterwards, Dale Kent (VIT’78;’83;’07) provided her reflections on the ideas raised throughout the day, bringing a thoughtful conclusion to our Thought Worlds.

 Lisa Kaborycha  
Jean–François Malle Fellow

### BRONZINO - ARTIST AND POET

**T**o coincide with the Palazzo Strozzi exhibition “Bronzino, Artist and Poet at the Court of the Medici” (September 2010 – January 2011) a one-day conference on Bronzino, the refined Florentine artist and pupil of Pontormo, was held in the magnificent Big Library last 10 January.

Giuliano Tanturli, Professor of Italian Renaissance Literature at the University of Florence, opened the proceedings with a paper on Bronzino’s poetical works. Bronzino was not only one of the greatest painters of the 16th century, but also an excellent author of verse (Petrarchan sonnets, *canzoni*, madrigals) and burlesque compositions

in “terza rima” collected by the author in two manuscripts that can be viewed today at Florence’s National Library. Tanturli was followed by Massimiliano Rossi (VIT’93;’98–’03), author of the essay “Bronzino: lingua, carne e pittura,” published in the exhibition catalog. With detailed analysis, Rossi revealed the “code” of the paradoxical eulogy that supports and corroborates the Bernesque compositions, as well as some of the artist’s most famous paintings, such as the *Allegory* and the *Portrait of the Dwarf Morgante*.

Sandro Lombardi, an actor much appreciated for his personal style of reciting poetry, read a selection of poems

by Bronzino, alternating the verse with musical pieces for lute by Francesco Canova from Milan, a composer of the 16th century, known as “The Divine” by his contemporaries. The performance concluded with the reading of two sonnets in memory of Jacopo Pontormo (the first one by Bronzino himself, the second by Laura Battiferri) accompanied by the music of the English composer Gavin Bryars, commissioned by Villa I Tatti in memory of Professor Craig Hugh Smyth and first performed at Villa Tatti on 16 October 2009.

 Simona Mercuri  
Lila Wallace – Reader’s Digest Fellow





## THE I TATTI TRIPS



### ROME & FORLÌ

An extraordinary opportunity to visit rooms in the Vatican not normally open to the public was offered to the I Tatti community by Prof. Antonio Paolucci, Director of the Vatican Museums on 12 November 2010. Our day started in the Pauline Chapel – still used as the Pope’s private chapel – and ended in the Sistine Chapel in after hours *beata solitudo* – a unique experience that left us all in enchanted contemplation.

Designed by Antonio da Sangallo the Younger, the Pauline Chapel is especially known for Michelangelo’s last two frescoes – *The Conversion of St. Paul* and *The Crucifixion of St. Peter* – where his powerful style reaches a dramatic climax. The decoration of the chapel, recently restored to its original splendor, was completed under Pope Gregory XIII by the two Mannerist painters Federico Zuccari and Lorenzo Sabbatini.

painted half-length figures of Ancient Philosophers and Fathers of the Church in the lunettes (1475–76) and by Melozzo da Forlì who painted the most representative fresco of the cycle. In a magnificent architectural setting the humanist Bartolomeo Platina, director of the Library, kneels before Sixtus, pointing to a Latin epigraph which

(29 January–12 June 2011) to which this exceptional masterpiece was loaned.

As one of the exhibition’s curators, I was delighted to lead my fellow Tattiani there last May. The first part of the show was devoted to the reconstruction of Melozzo’s 1938 exhibition. (With Mussolini a native of Predappio, close to Forlì, Melozzo had become an incarnation of the Romagnolo genius



Elizabeth Horodowich (top);  
Gerardo de Simone & Peggy Haines;  
Jonathan Nelson.

under the Fascist regime.) Due to the paucity of his surviving works, the 2011 exhibition aimed to define the different contexts in which Melozzo worked: Padua, Urbino, and Rome. First rank works by contemporary artists from these locations such as Andrea Mantegna, Piero della Francesca, Fra Angelico and Benozzo Gozzoli among many others, were included in the exhibition along with splendid sculptures, illuminations and textiles. Finally, some paintings by the artists who decorated the Sistine Chapel before Michelangelo – Perugino, Botticelli, Ghirlandaio, Signorelli, and Bartolomeo della Gatta – were also on display. By comparison, Melozzo’s originality shone through, in particular his audacious, unprecedented use of perspective and foreshortening, especially in the beautiful fragments of Angels and Apostles from the apse of the SS. Apostoli in Rome.

Gerardo de Simone  
Rush H. Kress Fellow



We were also privileged to visit the original core of the Vatican Library, which was established in a new addition by Nicholas V from his collection of Greek and Latin manuscripts. Sixtus IV enlarged and officially opened the Vatican Library in 1475. The rooms were embellished with frescoes: the Bibliotheca Graeca shows a fictive colonnade possibly painted by Andrea del Castagno; the better-known frescoes in the adjacent Bibliotheca Latina are by Domenico and David Ghirlandaio who



praises the Pope as renovator Urbis. Between these figures stand four of the Pope’s nephews, two cardinals and two laymen, in an overt manifesto of papal nepotism. After it was detached in the eighteenth century, the Platina fresco was moved into the Vatican Pinacoteca, where it remained until this year’s Melozzo exhibition in his native Forlì



## PARMA



The city of Parma and several surrounding sites were the focus of the trip the Fellows took last April. With the help of Marco Gentile (VIT’06), Tim McCall guided us with precision and accuracy through the castles of Fontanellato, San Secondo and Torrechiera.

We began with the frescoes of Fontanellato where images of voluptuous water nymphs reflect the original use of the small steam room commissioned by Paola Gonzaga. In about 1566, Anton Francesco Doni underlined how the young Parmigianino himself chose to paint Ovid’s well-known story of Diana transforming Actaeon into a stag in revenge for having seen her bathing nude.

Then, after a brief tour of the Castle of San Secondo, we spent a long time in the Camera Aurea of the Castle of Torrechiera, which celebrates the love between the noble *condottiero* and Bianca Pellegrini. The frescoes, traditionally though still controversially, attributed to Bembo’s workshop, are painted in the sails and lunettes of the barrel-vaulted ceiling with complicated bas-relief architectural details picked out in gilded and painted plaster, and the colorful walls tiled with golden quilting.

Parma is no exception to the rule that every city possesses its own “omphalos.” We spent most of the morning of the second day in this most important space, facing the cathedral and baptistery. This time our competent and passionate guide was Areli Marina, assisted by Jonathan Nelson and Peggy Haines. Grand artistic personalities had captured our thoughts: Benedetto Antelami, naturally, in both monuments, Correggio and his imposing fresco of the “Assumption of the Virgin,” and last but not least, the two imposing complexes of the wooden cathedral choir and the sacristy of the Consorziali.

We concluded the excursion among the branches and leaves of the Camera di San Paolo, where the sixteen unforgettable grisailles in the central lunettes, the first masterpiece of the not-yet-thirty Correggio, so inspired Parmigianino.

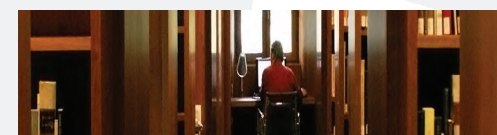
Giovanni Maria Fara  
Hanna Kiel Fellow



## Villa I Tatti

The Harvard University Center  
for Italian Renaissance Studies

ABOUT RESEARCH LIBRARY PUBLICATIONS I TATTI EVENTS COMMUNITY



We are pleased to announce  
I Tatti’s new website

The home page gives a quick overview of I Tatti, while further information can easily be found on the many other pages offering details of conferences and concerts, fellowships and research, publications and collections, history and the community. The new site boasts a greatly increased amount of easily accessible practical information, news and announcements about life and study at the Villa, image galleries, and online fellowship applications that will make it a ‘go-to’ site for Tattiani and Renaissance scholars the world over.

The new site is a dynamic hub of activity, so please bookmark this site  
[www.itatti.harvard.edu](http://www.itatti.harvard.edu)  
and return to it often.

### FORMER FELLOWS’ UPDATE

EMILY ZAZULIA (VIT’10, University of Pennsylvania) received an Alvin H. Johnson AMS 50 Dissertation Fellowship Award for 2011–12 as well as an Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program Dissertation Completion Fellowship for the dissertation “Verbal Canons and Notational Complexity in Fifteenth-Century Music.”

KAROL BERGER (VIT’06, Stanford University) is the recipient of the 2011 Glarean Award for musical research, presented by the Swiss Musicological Society.

BENJAMIN BRAND (VIT’09, University of North Texas) received a 2011–12 Rome Prize from the American Academy in Rome for the project “The *Historiae Sanctorum* of Medieval Rome.”

CLARE ROBERTSON (VIT’93’96) received the 2010 Salimbeni Prize for her book, *The Invention of Annibale Carracci* (Cinisello Balsamo: Silvana Editoriale, 2008) which was supported by a contribution from I Tatti’s Lila Acheson Wallace – Reader’s Digest Publications Grant. Past recipients include former I Tatti Fellows Carmen Bambach (VIT’97’09), Miklos Boskovits (VIT’71–’73), Bruce Boucher (VIT’85), David Alan Brown

(VIT’70), Julian Gardner (VIT’06), Julian Kliemann (VIT’96’88–’03), and Riccardo Spinelli (VIT’94).

SHARON STROCCHIA (VIT’85, Emory University) was named a Solmsen Fellow at the Institute for Research in the Humanities at the University of Wisconsin–Madison for Spring 2011 where she was working on a new project concerning religious women and healthcare in Renaissance Italy. Her book, *Nuns and Nunneries in Renaissance Florence* (Baltimore: Johns Hopkins Univ. Press, 2009), was awarded the 2010 Helen and Howard Marraro Prize by the American Catholic Historical Association for the best book in Italian history. The book received a publication subsidy from the Lila Acheson Wallace–Reader’s Publications Grant.

LAWRENCE SULLIVAN (VIT’97) became the new President and CEO of the Fetzer Institute in Kalamazoo, MI in 2010. From 1990 to 2003 he was director of the Center for the Study of World Religions at Harvard University and professor of world religions at Harvard Divinity School. He then went on to the University of Notre Dame as professor of both theology and anthropology.





# The Harvard Center at Fifty & the Inauguration of the Deborah Loeb Brice Loggiato

*"...By late May, after a long, dry and very warm period, as we were deep into organizing the celebrations for the 50th anniversary of the Center and the inauguration of the Deborah Loeb Brice Loggiato, torrential rains began. We were so busy with all the preparations that it took us a while to get worried. However, with tropical rains forecast just a week before our event, we began to fret. Heavy rain did come with thunder that shook the walls, but then, as you perhaps know by now, the fates smiled on I Tatti, the rain stopped, and we had three glorious days..."*

*(Lino Pertile)*

**W**hen Bernard Berenson died in 1959, he dreamed that his alma mater, Harvard University, would turn his home, I Tatti, into a center for learning and reflection. Since its first academic year in 1961–62, the Harvard Center for Italian Renaissance Studies has welcomed almost one thousand scholars from the United States, Australia, Italy, France, the United Kingdom and wherever the Italian Renaissance is studied. They have come to do their own research on any aspect of the Italian Renaissance – history, the history of art and architecture, music and literature. Forged by the often life-changing experience of I Tatti, they have formed an academic community that stretches over much of the globe and has influenced generations of new scholars.

In June 2011 we celebrated the Harvard Center's first fifty years. Lino Pertile, I Tatti's seventh director, and his wife Anna Bensted, welcomed some three hundred guests over the two days of celebrations, including the keynote speaker Don Randel, President of the Andrew W. Mellon Foundation, outgoing chairman of the I Tatti Council Debby Brice, incoming chairman Susan Roberts, and dozens of former Fellows, Council members, well-wishers, and staff, all, as we call them, members of the I Tatti family.

The celebrations started in the Myron and Sheila Gilmore Limonaia, named after I Tatti's second director and his wife. In his welcome address Lino Pertile imagined Bernard Berenson walking up the cypress allée today and marveling at the changes that have taken place over the last half-century, as well as at the things that have remained constant. But while he acknowledged past successes he also spoke of the efforts we must make to ensure that there is a future for Renaissance studies. Don Randel spoke about the importance of the arts and humanities, how their stock has fallen in government today, and how vital places such as I Tatti thus remain. (These speeches can be read on our new website [www.itatti.harvard.edu](http://www.itatti.harvard.edu).)

The fiftieth anniversary coincided with the inauguration of the new Deborah Loeb Brice Loggiato, a magnificent addition to the infrastructure at I Tatti. It provides fifteen beautiful studies with views over the Tuscan countryside, and a superb lecture room, Florence Gould Hall. Designed by Baltimore architect Charles Brickbauer, this handsome building was part of Walter Kaiser's dream when he was Director of I Tatti (1988–2002). Unfortunately, Professor Kaiser was unable to join us, but Bill Hood (VIT'85,'86,'90,'00) read his address. Charles Brickbauer spoke of his design and the



inspirations that had guided him, while Joseph Connors spoke about the progress made during his directorship (2002–2010) and thanked all those whose hard work and support had finally brought the project to a close.

The guests then moved up the new staircase to the Anne Pellegrino Garden for their first view of the Brice Loggiato. Lino Pertile thanked all those whose generosity made the building a possibility, in particular Debby Brice, after whom the building has been named. After Debby added thanks of her own and cut the ribbon, a band (Funk Off) appeared out of nowhere and began to play, and the marvelous garden party took off. The guests were able to visit the new addition to the I Tatti complex, mingle with old friends, and enjoy the beautiful evening.

The following day, Florence Gould Hall was filled to capacity for a half-day conference on "The Material Culture of the Italian *Signori*, 1200–1600." Organized by Fellow Areli Marina, the conference explored how visual and material evidence illuminates aspects of Italy's secular and ecclesiastical lordship in ways that textual sources alone can not. The afternoon was devoted to short papers describing a number of publication and library projects currently going on at I Tatti: the project in memory of Council member Melvin R. Seiden to produce an online catalog of the Berenson Art Collection; the scholarly print catalog of the European paintings in the collection currently being put together by Carl Strehlke and Machtelt Israëls (VIT'05); the project to digitize and catalog some 17,000 photographs of works of art whose whereabouts are unknown; the creation of online finding-aids or inventories of manuscript collections held by the Berenson Library, chief among them the Bernard and Mary Berenson Papers; new directions in the Berenson Library; the *I Tatti Renaissance Library* at 50; and an online exhibition on the close ties between Harvard and Mary and Bernard Berenson, both of whom were students there in the 1880s.

The celebrations concluded with an extraordinary concert by "Le Poème Harmonique" whose program, entitled *Venezia: dalle calli ai palazzi*, provided a splendid musical cross-section of early 17th-century Venice, from street songs and opera, to instrumental works *da camera*. The resounding applause at the end of the evening was, of course, for the players and singers, but also for the Harvard Center at I Tatti as it celebrates its first half-century, and sets out on its next.



*Anticlockwise: Lino Pertile & Anna Bensted; Bill & Julie Thompson; Don Randel; Lino with James & Debby Brice; Joseph Connors; Bill Hood; Tony & Susan Roberts, & Fred Koontz; John Gilmore & Prudence Steiner; Graziella Macchetta, Daniel Schwartz & Alexa Mason; Diana Sorensen & Charlotte Armstrong; Debby cutting the ribbon; Charles Brickbauer.*







## MUCH TO BE THANKFUL FOR



**I**Tatti's Thanksgiving is always a wonderful affair that many *ex-borsisti* will remember with nostalgia, but Thanksgiving 2010 was a particularly special occasion. We were delighted that Harvard President, Drew Gilpin Faust, and her husband, Professor Charles E. Rosenberg, decided to travel to Florence to join us for the Thanksgiving weekend. Adding to the sense of celebration, we were also delighted to welcome for the holiday I Tatti Council chairman, Debby Brice, and her husband James Brice.

Everything looked resplendent for the occasion. The house staff, led by Alessandro Focosi and Silvia Vestri, had buffed and polished the villa and library until everything that could, sparkled or shone. Margrit Freivogel, head gardener, outdid even her always stunning floral displays. By lunchtime on Thursday, at least 60 or 70 Tattiani were somehow squeezed into the dining room at two long tables and at another

in the Biblioteca Francese. The gardeners and farmers, resting from their outdoor duties for the day, joined the Appointees and their families, and the library and administrative staff for a decidedly convivial lunch. The cooks, Giorgio Pallini, Roberto Bruni, and Emiliano Pernice, excelled themselves and produced not only the usual turkey and trimmings, but also *dinghiale* (wild boar) to give the occasion an authentic Tuscan flavor. Alessandro Ferace, with much panache, carved his 40th I Tatti turkey. At the end of the feast, bringing greetings from the whole Harvard community, President Faust offered a toast – with I Tatti wine of course – expressing her pleasure in the work of the Center and in the beauty of the Villa and its setting.

That afternoon, it was a special privilege to have President Faust recognize three long-serving staff members. I Tatti engenders enormous loyalty amongst its staff, loyalty that is recognized by Harvard with a gift to mark 25 years of long service. President Faust presented Harvard chairs to Gianluca Rossi, Beppina Bongini, and Patrizia Carella

who have served the Villa with diligence, care and good-natured enthusiasm for a quarter of a century in the garden, in the house and at the front desk.

Though the full Scholars' Court was not yet finished last November, we were happy to be able to show both Debby Brice and President Faust the completed Deborah Loeb Brice Loggiato on an afternoon of autumnal sunshine. As they approached the building Allen Grieco, with a bit of careful stage management, ensured that the last tall shrubs and (unhealthy) trees visible through the central glass panel, fell to the ground revealing to our guests the wonderful view to the hills beyond.

Altogether, it was an I Tatti Thanksgiving in which we felt there was much to be thankful for.



Patrizia Carella, Lino Pertile, Beppina Bongini, Drew Gilpin Faust, Anna Bensted, Gianluca Rossi & the Harvard Chairs.

We welcome Grazia Passaro & Sviatlana Kandratovich who joined the house staff in April 2011.



### TABULA GRATULATORIA ~ ~ ~ SCHOLARS' COURT PROJECT

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## ◀◀ THE MATERIAL CULTURE OF THE ITALIAN *SIGNORI* ▶▶

### 1200-1600

**O**n 10 June, the half-day symposium “The Material Culture of the Italian *Signori*, 1200-1600” formally inaugurated the Deborah Loeb Brice Loggiato's Florence Gould Hall. The conference explored how visual and material evidence illuminate aspects of Italy's secular and ecclesiastical lordship in ways that textual sources alone cannot. What can the material culture of the *signori* – the objects and spaces they used and how they used them – tell us about their values and beliefs? And in turn, how did man-made artifacts and environments shape the political, social, economic, and artistic institutions that made lordship possible?



The symposium's five papers were divided into two sessions. As its organizer, I introduced the morning's events and moderated the first panel; Peta Motture moderated the second. Maureen C. Miller (VIT'00) opened the first session with a talk on “The Visual Culture of Papal Lordship: Architecture and Apparel” that emerged from new research related to her forthcoming book on clerical clothing. Maureen investigated how the thirteenth-century popes used architecture and ecclesiastical dress, particularly *opus anglicanum* vestments, to fashion a mode of lordship that distinguished the popes' authority from that of the communes and secular *signori*. Timothy McCall, the second speaker, also analyzed costume and its representations. His paper on “The

Adorned Male Bodies of Quattrocento *Signori*” showed how northern Italian *signori* – such as Galeazzo Maria Sforza and Pier Maria Rossi – constructed a canon of male beauty and authority that exploited the brilliance of armor and clothing laden with gold, pearls, and jewels, as well as new fashions such as tight sleeves and *calze*, to assert a new seigneurial masculinity. Then, Eva Helfenstein's presentation on “Lorenzo de' Medici's Magnificent Cups” placed his collection of semi-precious hard-stone vessels, many of them inscribed with his name, in the context of



pan-European courtly practices of magnificent display. Though they spanned three centuries, the first session's papers illustrated the central role luxurious objects played in constructing distinct lordly identities.

The second session's papers addressed very different aspects of seigneurial material culture. Using the fourteenth-century sculpted tympanum and early medieval treasury of the church of San Giovanni in Monza as its central examples, my paper on “The Lombard Revival of Matteo il Magno Visconti” demonstrated how Matteo, the most obscure of the Visconti lords of Milan, appropriated (and invented) Langobard history and artifacts to fashion a cultural strategy that would justify his family's right to rule the Lombard plain. Finally, Guido Guerzoni's (VIT'04) paper, entitled “*Dubia animalia* or Human

Objects? The Presence and Role of *Mostri* in Italian Renaissance Courts,” examined a controversial aspect of the material culture of lordship: the prominence within seigneurial households of persons with non-standard physiognomies and physical and developmental handicaps. Their role within courtly society was more complex than their restricted legal status indicates. The session's papers expanded the concept of Renaissance material culture by asking the audience to consider the Renaissance afterlives of

medieval objects and the objectification to which courts subjected certain people.

The speakers' multiplicity of approaches and themes mirrored the diversity of I Tatti's intellectual community; the panel comprised scholars at various career stages and trained in three different academic disciplines and three countries. The chronological interval addressed by the session – from the thirteenth century into the early seventeenth – was consonant with the I Tatti fellowship's new, broader temporal frame. What unified the conference's papers was their sharp focus on lordship, cross-disciplinarity, and freshness of approach – each reached beyond standard tropes to examine lesser-known subjects or well-known material from a new point of view.

Arli Marina  
CRIA Fellow



FORMER FELLOWS' UPDATE

**CHRISTOPHER REYNOLDS** (VIT'89,'97, University of California, Davis) has been elected President of the American Musicological Society for 2013 and 2014.

**GIULIANO DI BACCO** (VIT'97) has been appointed Director of the Center for the History of Music Theory and Literature at the Jacobs School of Music, Indiana University, where he will join two other Tattiani on the faculty: **MASSIMO OSSI** (VIT'92) and **GIOVANNI ZANOVELLO** (VIT'07).

**STEFANO JOSSA** (VIT'03) has been promoted to Senior Lecturer at Royal Holloway University of London in July 2011. *Citation, Intertextuality and Memory in the Middle Ages and Renaissance* (Exeter: Univ. of Exeter Press, 2011) edited by three former Fellows **YOLANDA PLUMLEY** (VIT'03), **GIULIANO DI BACCO** (VIT'97) and Stefano Jossa contains many contributions by other former Fellows including **LINA BOLZONI** (VIT'93-'03), **MONICA CALABRITTO** (VIT'05), **ALESSANDRO DANELONI** (VIT'03), **JAN STEJSKAL** (VIT'01,'03), **KAREL THEIN** (VIT'03).

**GIUSEPPE GERBINO** (VIT'05, Columbia University) was the 2010 recipient of the Lewis Lockwood Award, given by the American Musicological Society, for his book, *Music and the Myth of Arcadia in Renaissance Italy* (Cambridge: Cambridge Univ. Press, 2009). The Award honors a musicological book of exceptional merit published during the previous year by a scholar in the early stages of his or her career.

**ANTHONY MOLHO** (VIT'69,'72) was awarded the Premio Internazionale Galileo Galilei dei Rotary Club Italiani for his work in the field of Italian economic history in October 2010. Past recipients include former I Tatti Fellows **HOWARD BROWN** (VIT'64,'70), **SYDNEY FREEDBERG** (VIT'74,'81,'89), and **DAVID HERLIHY** (VIT'62).

**CHRISTOPHER CARLSMITH** (VIT'10) was made "socio corrispondente della Classe di Scienze Morali e Storiche" for the Ateneo di Scienze, Lettere ed Art di Bergamo (f. 1642) in November 2010.

MUSICIANS IN RESIDENCE

This is a new category of appointment designed to offer professional musicians two or three weeks of tranquility for study. The Musician in Residence lives on the property and joins the I Tatti community. It is hoped they will talk about their work with other Tattiani and give at least one informal lecture-recital.



Our first Musician in Residence arrived in March: **CHRISTOPHER STEMBRIDGE**, the British harpsichordist and organist, who specializes in early Italian keyboard music. He has undertaken a new edition of Frescobaldi's keyboard music for Bärenreiter Verlag (with two volumes published so far), and his

recording of Frescobaldi's twelve toccatas has just been released. In addition to a number of informal recitals on I Tatti's own beautiful harpsichord donated by Frederick Hammond (VIT'71), Christopher gave an illuminating lecture-recital on the 1523 organ at SS. Annunziata.

In May, **FRIEDERIKE HEUMANN** became I Tatti's second Musician in Residence. Friederike plays the viola da gamba and directs the ensemble *Stylus Phantasticus*, which specializes in music of the early German baroque. While in residence, she edited their recent recording of music by Corelli and his German contemporaries, gave an informal talk and recital, as well as a concert in the Church of San Martino.



Christopher Stenbridge; Blake Wilson; Friederike Heumann.



Council Notes

"I speak with passionate conviction when I say that for scholars of Italian Renaissance art and culture, there is no more precious asset than the Harvard Center for Italian Renaissance Studies born of the legacy of Bernard Berenson... The Council has proven itself vital to the stewardship of the villa and its mission, and I know that, under your leadership and that of Prof. Lino Pertile, this will continue..." (Marilyn Perry)

The I Tatti Council registered a number of changes this past year, with a new chairman, new members, one retirement and, sadly, the tragic loss of a dear, devoted, and founding member. **MELVIN R. SEIDEN**, chairman from 1984 to 1989, was an indefatigable supporter of the Harvard Center. Mel's great friendship will be sorely missed, but we find a measure of comfort in the knowledge that a project to digitize the catalog of the Berenson Art Collection in his honor was announced at his eightieth birthday last October.

After seventeen years as chairman of the I Tatti Council, **DEBORAH LOEB BRICE** handed her responsibilities over to **SUSAN M. ROBERTS** at the spring Council meeting. The Council is deeply grateful to Debby for her leadership, loyalty, and extraordinary support. Susan, who first joined I Tatti as New York Representative when Craig Hugh Smyth established the I Tatti Council in 1979, expressed her honor to be following in Debby's footsteps. Echoing the Council's gratitude to Debby, who will remain on the Council, Susan thanked all those who have guided and supported I Tatti through the years and looked forward to working with them in the future.

Retiring this spring after almost 30 years on the Council, **MARILYN PERRY** (VIT'77) is devoting herself to a new career as an artist. We are ever grateful for her support and wise counsel from the dual perspectives of scholar and president of the Samuel H. Kress Foundation.

**JOHN GILMORE**, **DAVID TOBEY**, **JULIE TOBEY**, and **ANGELA WEISL** joined the Council this year. John Gilmore, son of Myron Gilmore, I Tatti's second director, has his own law practice and serves on the Board of Directors of the Harvard Cambridge Scholarship Committee. An active and loyal Harvard alumnus, David Tobey, is an Honorary Trustee of the Metropolitan Museum of Art, serving on the Drawings Committee and the Paper Conservation Department. He and Julie generously support scholarships for four Harvard students. They are also on the Drawing Committee of the Morgan Library and the Presidential Council

of the Frick Collection. Angela Weisl is Professor of English and Director of Graduate Studies at Seton Hall University, specializing in Medieval Literature and Culture. She is a Trustee of the Robert Lehman Foundation and the South Wind



Alexa Mason, David & Julie Tobey; Fred Koontz.

Foundation and the daughter of the late Council member Edwin R. Weisl.

On behalf of the Council, **VIRGILIA P. KLEIN** welcomed **LINO PERTILE** and **ANNA BENSTED** at a reception held at the Cosmopolitan Club in New York last October. A delightful opportunity for the Council members to get to know I Tatti's new director and his wife continued with dinner, hosted by Virgie and Susan Roberts.

*The Early Days of Connoisseurship and the Collection at Villa I Tatti* was the May lecture given by Carl Strehlke, Curator at the Philadelphia Museum of Art, held at the Italian Cultural Institute in New York. Carl, editor-in-chief of the forthcoming catalog of the European paintings in the Bernard and Mary Berenson Collection at I Tatti, spoke about Berenson's work on Lorenzo Lotto and its influence on Berenson's understanding of art principles

and technique and the formation of his collection. We are grateful to Professor Riccardo Viale, Director of the Institute, and staff members Simonetta Magnani and Renata Rosati for their kind assistance. We extend our thanks to Carl Strehlke, to the I Tatti friends who attended this event, and to Council members Susan Roberts, Debby Brice, Virgie Klein and **TREACY** and **DARCY BEYER** for hosting the dinner that followed the lecture and reception.

The Deborah Loeb Brice Loggiato was inaugurated in conjunction with I Tatti's 50th anniversary. (See pages 14&15.) Visiting Council members concluded the June festivities with a tour of the Vasari Corridor which connects the Uffizi to Palazzo Pitti. Spectacular views across the Arno River, a collection of 17th and 18th century paintings and self-portraits from Filippino Lippi to Marc Chagall were made all the more enjoyable by expert guides Gerardo de Simone (VIT'11) and Jonathan Nelson (VIT'02), Assistant Director for Academic Programs and Publications.

As we go to to press **J.J. PELLEGRINO**, CFO LeMaitre Vascular Inc., accepted Lino Pertile's invitation to follow in his father's footsteps and join the I Tatti Council. We are delighted to welcome another second generation supporter and one with so many Italian connections.

Graziella Macchetta Development Associate

THE 2011/12 VILLA I TATTI COUNCIL		
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Publications

I TATTI STUDIES.  
ESSAYS IN THE RENAISSANCE  
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with support from the Lila Wallace – Reader’s Digest Endowment Fund, the Scholarly Programs  
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Jean-François Malle, The Andrew W. Mellon Foundation, the Robert Lehman Foundation,  
and the Myron and Sheila Gilmore Publication Fund.

FURTHER INFORMATION CAN BE FOUND AT

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

Recent:  
ITRL 45. Humanist Tragedies, translated by Gary R. Grund.  
Humanist Tragedies offers a sampling of Latin drama from the Tre- and Quat-  
trocento. These five tragedies – Ecerinis, Achilleis, Progne, Hyempsal, and Fernandus  
servatus – were nourished by a potent amalgam of classical, medieval, and pre-hu-  
manist sources. Humanist tragedy testifies to momentous changes in literary con-  
ventions during the Renaissance.  
ITRL 46. Giovanni Boccaccio, Genealogy of the Pagan Gods, vol. 1: Books I-V, ed. and  
tr. Jon Solomon.  
The goal of Boccaccio’s Genealogy of the Pagan Gods is to plunder ancient and  
medieval literary sources to create a massive synthesis of Greek and Roman my-  
thology. This is volume 1 of a three-volume set of Boccaccio’s complete 15-book  
work. It contains a famous defense of the value of studying ancient pagan poetry in  
a Christian world.  
ITRL 47. Bartolomeo Fonzio, Letters to Friends, ed. ALESSANDRO DANELONI (VIT’03),  
tr. Martin Davies.  
The letters of Bartolomeo Fonzio – a leading literary figure in Florence of the  
time of Lorenzo de’ Medici and Machiavelli – are a window into the world of Re-  
naissance humanism and classical scholarship. This first English translation includes  
the famous letter about the discovery on the Via Appia of the perfectly preserved  
body of a Roman girl.  
ITRL 48. Lilio Gregorio Giraldi, Modern Poets, tr. John Grant.  
Lilio Gregorio Giraldi authored many works on literary history, mythology, and  
antiquities. Among the most famous are his dialogues, modeled on Cicero’s Brutus,  
translated here into English for the first time. The work gives a panoramic view  
of European poetry in the late fifteenth and early sixteenth century, concentrating  
above all on Italy.  
In Press:  
ITRL 49-50. Lorenzo Valla, Dialectical Disputations, tr. Brian Copenhaver and LODI  
NAUTA (VIT’08).  
ITRL 51-52. Marsilio Ficino, Commentaries on Plato, vol. 2: Parmenides, in two parts,  
edited by MAUDE VANHAELEN (VIT’07).

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

In Press:  
GARY IANZITI (VIT’82), Writing History in Renaissance Italy: Leonardo Bruni and the  
Uses of the Past.  
Leonardo Bruni is widely recognized as the most important humanist historian  
of the early Renaissance. Gary Ianziti undertakes a systematic work-by-work inves-  
tigation of the full range of Bruni’s output in history and biography, and assesses in  
detail the impact of the Greek historians on humanist methods of historical writing.

Back issues of I Tatti Studies: Essays in the Renaissance are now available on JSTOR, the not-  
for-profit online digital archive. Users at institutions that participate in JSTOR’s Arts & Sciences  
V Collection are now able to browse, search, download, and print the full-text PDF versions of all  
past articles from the first year of publication in 1983 until the most recent by visiting www.jstor.org.

WWW.ITATTI.HARVARD.EDU/PUBLICATIONS

I TATTI STUDIES: ESSAYS IN THE RENAISSANCE  
(Florence: Leo S. Olschki)

In Press:  
Vol. 13 contains essays by GIANCARLA PERITI (VIT’08) on female self-commemora-  
tion in frescoes by Jacopo Loschi, PETER HOWARD (VIT’01,’08) on painters and the  
visual art of preaching in the Sistine Chapel, GENE BRUCKER (VIT’65,’80,’84,’87) on  
Machiavelli and the Tuscan Church, Benedetta Matucci on Benedetto da Rovezza-  
no’s San Giovanni Gualberto monument, and Nadja Aksamija on the literary culture  
of the villa in counter-reformation Bologna.

THE VILLA I TATTI SERIES:

Recent:  
PÉTER FARBAKY (VIT’02) & LOUIS A. WALDMAN (VIT’06) eds., Italy and Hungary: Hu-  
manism and Art in the Early Renaissance. Acts of an International Conference, Florence, Villa  
I Tatti, June 6-8, 2007 (Florence: Leo S. Olschki, 2011).  
The twenty-one essays collected in this volume provide a window onto re-  
cent research on the development of humanism and art in the Hungary of Matthias  
Corvinus and his successors. Richly illustrated with new photography, this book  
eloquently documents and explores the unique role played by the Hungarian court  
in the cultural history of Renaissance Europe.  
In Press:  
Gerhard Wolf, & JOSEPH CONNORS (VIT’3-’10), with LOUIS A. WALDMAN (VIT’06)  
eds., Colors Between Two Worlds: The Florentine Codex of Bernardino de Sahagún (Florence:  
Villa I Tatti, 2012)  
For half a century the Franciscan friar Bernardino de Sahagún (1499-1590),  
often described as the first anthropologist of the New World, worked with his  
indigenous colleagues at the Collegio Imperial at Tlateloco (now Mexico City) on  
an encyclopedic compendium of the beliefs, rituals, language, arts and economy of  
the vanishing culture of the Aztecs. This book examines the most richly illustrated  
manuscript of this great ethnographic work, the Florentine Codex (Biblioteca  
Medicea Laurenziana, Florence) through the issue of color.

THE BERNARD BERENSON LECTURES:

Recent:  
JULIAN GARDNER (VIT’06), Giotto and His Publics: Three Paradigms of Patronage (Cambridge,  
MA: Harvard Univ. Press, 2011).  
This probing analysis of three of Giotto’s major works and the patrons who  
commissioned them goes beyond the clichés of Giotto as the founding figure of  
western painting. It traces the interactions between Franciscan friars and powerful  
bankers and illuminates the complex interactions between mercantile wealth and the  
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the transmission and circulation of  
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ography of the Italian Renaissance,  
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originate in the talks given at I Tatti  
by senior scholars on the art, poli-  
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BOOKS BY FORMER FELLOWS

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



**ANTONELLA ASTORRI** (VIT'95). *I Francesi: da Figline alla corte di Francia* (Figline Valdarno: Assessorato alla Cultura, 2010).  
**STEFANO UGO BALDASSARRI** (VIT'01). *Manettiana: la biografia anonima in terzine e altri documenti inediti su Gianmazzo Manetti* (Roma: Roma nel Rinascimento, 2010).  
**FLAMINIA BARDATI** (VIT'05). *La réception de modèles cinquecenteschi dans la théorie et les arts français du XVIIe siècle* (Genève: Droz, 2010).  
Maria Beltramini & **CAROLINE ELAM** (VIT'82,'05,) eds. *Some Degree of Happiness: studi di storia dell'architettura in onore di Howard Burns* (Pisa: Edizioni della Normale, 2010).  
**SHANE BUTLER** (VIT'04). *The Matter of the Page: Essays in Search of Ancient and Medieval Authors* (Madison: University of Wisconsin Press, 2011).  
**CHRISTOPHER S. CELENZA** (VIT'00) ed. *Angelo Poliziano's Lamia: Text, Translation, and Introductory studies* (Leiden: Boston: Brill, 2010).  
**KATHLEEN CHRISTIAN** (VIT'09) & David J. Drogin, eds. *Patronage and Italian Renaissance Sculpture* (Farnham, Surrey; Burlington, VT: Ashgate, 2010).  
**KATHLEEN CHRISTIAN** (VIT'09). *Empire Without End: Antiquities Collections in Renaissance Rome, c. 1350-1527* (New Haven, CT: Yale Univ. Press, 2010).  
**ANTHONY COLANTUONO** (VIT'03). *Titian, Colonna, and the Renaissance Science of Procreation: Equicola's Seasons of Desire* (Farnham, Surrey; Burlington, VT: Ashgate, 2010).  
**MICHAEL COLE** (VIT'07). *Ambitious Form: Giambologna, Ammanati, and Danti in Florence* (Princeton NJ: Princeton Univ. Press, 2011).  
**WILLIAM J. CONNELL** (VIT'93). *Anti-Italianism: Essays on a Prejudice* (New York: Palgrave Macmillan, 2010 ).  
**ALISON CORNISH** (VIT'06). *Vernacular Translation in Dante's Italy: Illiterate Literature* (Cambridge, UK; New York: Cambridge Univ. Press, 2011).  
**PHILIPPE COSTAMAGNA** (VIT'99). *Un capolavoro del Rinascimento: Pontormo, ritratto di gentiluomo* (Milano: Carlo Orsi, 2010).  
**STEFANO DALL'AGLIO** (VIT'06).

*L'assassino del duca: esilio e morte di Lorenzino de' Medici* (Firenze: L. S. Olschki, 2011).  
**STEFANO DALL'AGLIO** (VIT'06). *Savonarola and Savonarolism* (Toronto: Centre for Reformation and Renaissance Studies, 2010).  
**ALESSANDRO DANELONI** (VIT'03) ed. Bartolommeo Fonte. *Letters to Friends* (Cambridge, MA; Harvard Univ. Press, 2011).  
**EVA DEL SOLDATO** (VIT'11). *Simone Porzio: un aristotelico tra natura e grazia* (Roma: Edizioni di Storia e Letteratura, 2010).  
**DANIELA DE ROSA** (VIT'78). *Il pontificato di Vittore III: un riesame critico* (Roma: Aracne, 2008).  
**ERIC DURSTELER** (VIT'07). *Renegade Women: Gender, Identity, and Boundaries in the Early Modern Mediterranean* (Baltimore: Johns Hopkins Univ. Press, 2011).



Amanda Smith, Bruce Edelstein, Molly Bourne & Deanna Shemek.

**WILLIAM EAMON** (VIT'95). *The Professor of Secrets: Mystery, Medicine, and Alchemy in Renaissance Italy* (Washington, DC: National Geographic, 2010).  
**NICHOLAS A. ECKSTEIN** (VIT'99,'03,'07) & **NICHOLAS TERPSTRA** (VIT'95,'09). *Sociability and its Discontents: Civil Society, Social Capital, and their Alternatives in Late Medieval and Early Modern Europe* (Turnhout: Brepols, 2009).  
**CARLO FALCIANI** (VIT'99) & Antonio Natali eds. *Bronzino: pittore e poeta alla corte dei Medici* (Firenze: Mandragora: Fondazione Palazzo Strozzi, 2010).  
**ALESSANDRA FIORI** (VIT'93) ed. *Hucbald of Saint Amand, Musica; Epistola de harmonica institutione/Reginone di Prüm*

(Firenze: Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2005).  
**MARGHERITA FRATARCANGELI** (VIT'11). *Il cardinal Tolomeo Gallio tra patrimonio immobiliare e "collezionismo architettonico"* (Como: Società Storica Comense: 2001).  
**ELENA FUMAGALLI** (VIT'96), Alessandro Nova & **MASSIMILIANO ROSSI** (VIT'99,'98-'03) eds. *Firenze milleseicentoquaranta: arti, lettere, musica, scienza* (Venezia: Marsilio, 2010).  
**SEAN GALLAGHER** (VIT'08). *Johannes Regis* (Turnhout: Brepols; Tours: Centre d'études supérieures de la Renaissance, 2010).  
**DAVID GENTILCORE** (VIT'06). *Pomodoro: A History of the Tomato in Italy* (New York: Columbia Univ. Press, 2010).  
**CLAUDIO GIUNTA** (VIT'00) ed. *Dante Alighieri, 1265-1321. Opere* (Milano: A. Mondadori, 2011).  
**CLAUDIO GIUNTA** (VIT'00). *Come si diventa Michelangelo: il mercato dell'arte, la retorica, l'Italia* (Roma: Donzelli, 2011). Patrick Ramade, gen. ed. & **CATHERINE MONBEIG-GOGUEL** (VIT'02), ed. *L'œil et la passion: dessins italiens de la Renaissance dans les collections privées françaises* (Paris: Somogy; Caen: Musée des Beaux-Arts de Caen, 2011).  
**EDWARD GOLDBERG** (VIT'84). *Jews and Magic in Medici Florence: The Secret World of Benedetto Blanis* (Toronto: Univ. of Toronto Press, 2011).  
**ALBERTO GROHMANN** (VIT'79). *Fiere e mercati nell'Europa occidentale* (Milano: Mondadori, 2011).  
**MARCIA B. HALL** (VIT'72). *The Sacred Image in the Age of Art: Titian, Tintoretto, Barocci, El Greco, Caravaggio* (New Haven, CT: Yale Univ. Press, 2011).  
**PETER HUMFREY** (VIT'88,'91). *Titian: The Complete Paintings*. (Ghent: Ludion; New York: H.N. Abrams, 2007).  
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**MACHTELT ISRAËLS** (VIT'05) & **LOUIS A. WALDMAN** (VIT'06) eds. *Renaissance Studies in Honor of Joseph Connors: Toward a Festschrift* (Florence: L.S. Olschki, 2010).  
**LISA KABORYCHA** (VIT'11). *A Short History of Renaissance Italy* (Upper Saddle River, NJ: Prentice Hall, 2011).



**SAMANTHA KELLY** (VIT'04) ed. Bartolomeo Caracciolo, *The Cronaca di Partenope: an Introduction to and Critical Edition of the First Vernacular History of Naples* (c. 1350) (Leiden; Boston: Brill, 2011).  
**LOUIS LA FAVIA** (VIT'80). *Dante: soteriologia e poesia (Par., VIII): giustizia e amore* (Ravenna: Provincia Bolognese dei Frati Minori Conventuali, Centro Dantesco Onlus, 2011).  
**JOHN E. LAW** (VIT'95,'07) & Bernadette Paton, eds. *Communes and Despots in Medieval and Renaissance Italy* (Farnham, Surrey; Burlington, VT: Ashgate, 2010).  
**PIETRO C. MARANI** (VIT'82) & Pina Ragionieri eds. *La scuola del mondo: Leonardo e Michelangelo: disegni a confronto* (Cinisello Balsamo: Silvana, 2011).  
**GERRY MILLIGAN** (VIT'08) & Jane Tylus eds. *The Poetics of Masculinity in Early Modern Italy and Spain* (Toronto: Centre for Reformation and Renaissance Studies, 2010).  
**ANTHONY MOLHO** (VIT'69,'72) & **FRANEK SZNURA** (VIT'86) eds. Luca Da Panzano, *Brighe, affanni, volgimenti di stato: le ricordanze quattrocentesche di Luca di Matteo di messer Luca dei Firidolfi da Panzano* (Firenze: SISMELE, Edizioni del Galluzzo, 2010).  
**JOHN MONFASANI** (VIT'74,'83) ed. George Amiroutzes: *The Philosopher and his Tractates* (Leuven; Walpole, MA: Peeters, 2011).  
**ROBERTA MOROSINI** (VIT'04) ed. *Boccaccio geografo: un viaggio nel Mediterraneo tra le città, i giardini e-- il "mondo" di Giovanni Boccaccio* (Firenze: M. Pagliai, 2010).  
**ANITA MOSKOWITZ** (VIT'80). *The Façade Reliefs of Orvieto Cathedral* (London: Harvey Miller, 2009).  
**JOHN NAJEMY** (VIT'70,'71,'75,'99) ed. *The Cambridge Companion to Machiavelli* (Cambridge; New York: Cambridge Univ. Press, 2010).  
**WŁODZIMIERZ OLSZANIEC** (VIT'04) ed. and trans. Girolamo Savonarola, *Medytacje więzienne: komentarze do psalmów 51 i 31* with intro by **LUIGI LAZZERINI** (VIT'04) (Kęty: M. Derewiecki, 2010).

**NUCCIO ORDINE** (VIT'87). *Trois couronnes pour un roi: la devise d'Henri III et ses mystères* (Paris: Les Belles Lettres, 2011).  
**IVANO PACCAGNELLA** (VIT'90). *Tre sonetti tra "Morato" e "Magagnò": Giacomo Morello e Giovan Battista Maganza* (Padova: CLEUP, 2011).  
**KATHARINE PARK** (VIT'01,'05). *Secrets of Women: Gender, Generation, and the Origins of Human Dissection* (New York: Zone Books, 2006).  
**DEBORAH PARKER** (VIT'93). *Michelangelo and the Art of Letter Writing* (New York: Cambridge Univ. Press, 2010).  
**GABRIELE PEDULLÀ** (VIT'08) & Sergio Luzzatto, eds. *Atlante della letteratura italiana* (Torino: G. Einaudi, 2010).  
**GABRIELE PEDULLÀ** (VIT'08) & Francesco Donadi eds. *Dionysius of Halicarnassus. Le antichità romane* (Torino: Einaudi, 2010).  
**MARCO PELLEGRINI** (VIT'98). *Il papato nel Rinascimento* (Bologna: Il Mulino, 2010).  
**MARIA AGATA PINCELLI** (VIT'06) ed. Flavio Biondo. *Borsus* (Roma: Istituto Storico Italiano per il Medio Evo, 2009).  
**ADRIANO PROSPERI** (VIT'81). *Eresie e devozioni: la religione italiana in età moderna* (Roma: Edizioni di Storia e Letteratura, 2010).  
**ADRIANO PROSPERI** (VIT'81), director, with the collaboration of Vincenzo Lavenia and **JOHN TEDESCHI** (VIT'68). *Dizionario storico dell'Inquisizione* (Pisa: Scuola Normale Superiore, 2010).  
**LIONELLO PUPPI** (VIT'69) ed. *Convegno "La battaglia di Cadore" (2009: Pieve di Cadore, Italy) La battaglia di Cadore, 2 marzo 1508: atti della Giornata internazionale di studio, 26 settembre 2009* (Firenze: Alinari 24 ore, 2010).  
**GUIDO REBECCHINI** (VIT'05). *Un altro Lorenzo: Ippolito de' Medici tra Firenze e Roma (1511-1535)* (Venezia: Marsilio, 2010).  
**LUCIO RICCETTI** (VIT'91) ed. *1909 tra collezionismo e tutela: connoisseur, antiquari e la ceramica medievale orvietana* (Firenze: Giunti, 2010).  
**ANDREA RIZZI** (VIT'11) ed. *The Historia Imperiale by Riccobaldo Ferrarese translated by Matteo Maria Boiardo (1471-*



*1473)* (Roma: Istituto Storico Italiano per il Medio Evo, 2008).  
**DÓRA SALLAY** (VIT'11). *Raffaele Bertinelli és reneszánsz képtára: egy műgyűjtemény útja rómtól esztergomig* (Esztergom: Keresztény Múzeum, 2009).  
**MARCO SPALLANZANI** (VIT'82-'03). *Metalli islamici a Firenze nel Rinascimento* (Firenze: S.P.E.S., 2010).  
Andrea Baldinotti, Bruno Santi & **RICCARDO SPINELLI** (VIT'94) eds. *Giovanni Martinelli, pittore di Montevarchi: maestro del Seicento fiorentino* (Firenze: Maschietto, 2011).  
**FRANEK SZNURA** (VIT'86) ed. *Fiumi e laghi toscani fra passato e presente: pesca, memorie, regole* (Firenze: Aska, 2010).  
**CARLO TAVIANI** (VIT'10) & Matthias Schnettger eds. *Libertà e dominio: il sistema politico genovese: le relazioni esterne e il controllo del territorio* (Roma: Viella, 2011).  
**NICHOLAS TERPSTRA** (VIT'95,'09). *Lost Girls: Sex and Death in Renaissance Florence* (Baltimore: Johns Hopkins Univ. Press, 2010).  
**SERGIO TOGNETTI** (VIT'01) ed. *Firenze e Pisa dopo il 1406: la creazione di un nuovo spazio regionale: atti del convegno di studi, Firenze, 27-28 settembre 2008* (Firenze: L. S. Olschki, 2010).  
**FRANKLIN TOKER** (VIT'73,'74). *On Holy Ground: Liturgy, Architecture and Urbanism in the Cathedral and the Streets of Medieval Florence* (The Florence Duomo Project, v. 1; Turnhout: Harvey Miller Publishers, 2009).  
**MARVIN TRACHTENBERG** (VIT'75,'76). *Building-in-Time: From Giotto to Alberti and Modern Oblivion* (New Haven, CT: Yale Univ. Press, 2010).  
**TIMOTHY VERDON** (VIT'87) ed. *Gesù: il corpo, il volto nell'arte* (Cinisello Balsamo: Silvana, 2010).  
**MARCO VILLORESI** (VIT'00). *Versi per la Madonna delle Carceri di Prato: un poemetto e quattro laudi* (Prato: Società Pratese di Storia Patria, 2011).  
**ELISSA WEAVER** (VIT'89) ed. *Antonia Pulci, Saints' Lives and Bible Stories for the Stage* (Toronto: Iter Inc.: Centre for Reformation and Renaissance Studies, 2010).  
**HANAN YORAN** (VIT'99). *Between Utopia and Dystopia: Erasmus, Thomas More, and the Humanist Republic of Letters* (Lanham, MD: Lexington Books, 2010).  
**ANDREA ZORZI** (VIT'97). *Le signorie cittadine in Italia, secoli XIII-XV* (Milan: Mondadori, 2010).

Top: Holly Hurlburt, Gerry Milligan & Monique O'Connell at the March 2010 RSA meeting; Andrea Rizzi.



LILA A. WALLACE -  
READER'S DIGEST  
SPECIAL GRANT  
RECIPIENTS 2010/2011

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 at [www.itatti.harvard.edu](http://www.itatti.harvard.edu) under RESEARCH and GRANTS. The application deadline is 1 November each year.

**VICTORIA AVERY** (VIT'05) towards the illustrations for *Vulcan's Forge in Venus' City: The Story of Bronze in Venice, 1350-1650* (published by the British Academy, distributed by Oxford University Press). **CLAUDIA BOLGIA** (VIT'10) towards the publication of *S. Maria in Aracoeli and the Franciscans in Rome (c. 1250-1400)* (Ashgate Publishing Limited). **VIRGINIA COX** (VIT'97) towards the publication of *The Prodigious Muse: Women's Writing in Counter-Reformation Italy* (Johns Hopkins University Press). **ERIC DURSTELER** (VIT'07) towards the publication of *Renegade Women: Gender, Identity and Boundaries in the Early Modern Mediterranean* (Johns Hopkins University Press). **MORTEN HANSEN** (VIT'07) towards the publication of *In Michelangelo's Mirror: Mannerism and Imitation as Argument* (Penn State Press). **DEBORAH HOWARD** (VIT'07) towards the publication of *Talking Buildings* (Yale University Press). **ANNE LEADER** (VIT'09) towards the publication of *The Florentine Badia: Art and Observance in a Renaissance Monastery* (Indiana University Press). **DENIS RIBOULLAULT** (VIT'09) towards the publication of *Sacred Landscape. Landscape as exegesis in Early Modern Europe* (Leo S. Olschki).

RESEARCH OPPORTUNITIES

A limited number of **MELLON VISITING FELLOWSHIPS**, for periods ranging from three to six months, are available each academic year for advanced research in any aspect of the Italian Renaissance. This Fellowship is designed to reach out to Italian Renaissance scholars from areas that have been under-represented at I Tatti especially those living and working in Asia, Latin America, the Iberian Peninsula and the Mediterranean basin (except Italy and France) and the Islamic countries.

Dóra Sallay;

Harvard Interns at I Tatti:  
Henry Shull & Sanam  
Nader-Esfahani;

Giorgio Caravale &  
Stefano Dall'Aglia.



I Tatti encourages Harvard undergraduate and graduate students to apply for **INTENSIVE, FULL TIME INTERNSHIPS**. These internships are for a maximum of three months, and a minimum of 240 hours, during the Fall, Spring, or Summer semesters. I Tatti provides lunch on work days. Some funding may be available for housing and travel expenses. The I Tatti library, archives, photo archive, and art collection offer many rich opportunities for internships.



Eva Del Soldato, Cara Rachele, Marcella Marongiu  
& Giovanni Fara.

**Liliana CIULLINI** in Seventh Heaven with three of this year's newborns: Duccio, born 4 January 2011 to Carlo Fei (security) & Barbara Pioreschi); Christian, born 30 January 2011 to Angela & Emiliano Pernice (household); and Elena, born 10 April 2011 to Cheti Benvenuti (household) & Sergio Galeotti (security). Looking on are Angiolino Papi, Nelda Ferace & Sergio Galeotti. Other babies born this year include Costanza, born 6 August 2011 to Elisabetta Cunsolo (library) & Giacomo Di Domizio; Emma, born 26 April 2011 to Andrea Mozzato (VIT'07) & Anja Brug; and Victor, born 7 March 2011 to Anne & Denis Ribouillault (VIT'09). And wedding bells rang in January for Gerardo de Simone (VIT'11) & Cristina Borgioli. Congratulations to them all!



IN MEMORIAM

I Tatti records with sorrow the following deaths:

**ROY R. NEUBERGER**, founding member of the I Tatti Council, died at 107 on 24 December 2010 in New York City. Mr. Neuberger was both a stockbroker and a collector of contemporary art. He founded the investment firm Neuberger & Berman in 1939 with Robert B. Berman and continued to go to his office every day until he was 99. Mr. Neuberger began his art collection in the late 1930s, and never sold a painting by a living artist. His collection is now scattered among a number of museums including the Neuberger Museum of Art at SUNY Purchase and the Metropolitan Museum of Art. Mr. Neuberger was particularly supportive to then director Craig Hugh Smyth during I Tatti's first endowment campaign in the late 1970s as the Council and our donors successfully met the generous challenge grant of \$1.5 million offered by the Andrew W. Mellon Foundation which almost doubled I Tatti's endowment. He received the National Medal of Arts in 2007.

**MELVIN R. SEIDEN**, I Tatti Council member, died of a brain hemorrhage on 14 January 2011. He was educated at Harvard University (A.B. 1952, LL.B. 1955). After serving in the Navy, Mel turned to the investment field at Loeb Rhoades & Co. after which he founded Seiden & de Cuevas (1962-1986). After retiring from active work in the financial field, he devoted himself to art and philanthropy. From the mid 1970s, Mel was an integral member of the I Tatti family. He was a founding member of the I Tatti Council and its chairman from 1984 until 1989. In this role he cajoled and coaxed other members of the Council and numerous friends to match his support. With his unflagging enthusiasm for education in the arts and humanities and his extraordinary generosity, he established any number of funds at I Tatti: in the library in honor of people he admired, for the preservation of the property and art collection, the Berenson Fototeca, and scholarly programs and publications. Most recently, he was untiring in his efforts to raise sufficient money to convert part of the library space at I Tatti into the Craig and Barbara

Smyth Library wing. His expectations were always high, which encouraged others to do that little bit extra, and his advice was always worthwhile. See p. 7.

**LINA CIULLINI**, elder sister of Liliana and Bruno, died on 5 May 2011 at the age of 88 after a long illness. Lina lived almost her entire life on the I Tatti property, first in the Corbignano farmhouse where she was a tenant farmer with her family and where she rounded out the family income by sewing, which she did most beautifully. She continued to sew while serving as the gatekeeper when the family moved in 1966 to the lodge at the bottom of the I Tatti garden. Later she also joined the house staff. Lina was a quiet, wise presence in the I Tatti family. For many years it was she who, with a disembodied "Chi è?" at the gatehouse *citofono*, admitted Fellows and visitors to I Tatti who arrived on foot. Before her retirement in 1996, she helped keep the I Tatti apartments in order and prepare the lunches. And on clement evenings she was to be found under the gatehouse loggia with her brother, sister and the neighbors, talking over the events of the day.

**ALFREDO PAPI**, retired I Tatti farmer, died 5 August 2011 aged 85. He came to I Tatti in 1954 with his parents, brothers, their wives and children – in all 14 people – and lived first in the building now known as the Paul Geier Library and then for several decades Alfredo and his wife Lina lived at the Podere al Mulino when it was still a simple farmhouse. At the Podere, Alfredo cultivated a garden of rare beauty where roses lived happily with the vegetables. Among his many talents was the skill to cane chairs, which he did with great dexterity. He will be remembered for his calm but playful character. In the years that he worked for I Tatti, Alfredo helped shape the landscape here, especially after the terrible winter of 1985 when the Papi brothers cut down more than 2,000 olive trees to allow the roots to spring forth anew.

**MARCO PRALORAN** (VIT'92) died 10 September 2011 at the age

of 56 after a year-long struggle with a brain tumor. Praloran graduated from the University of Padua in history of the Italian language. After a brief period in Udine, he moved to Lausanne where he was Professor of Comparative European Literatures and Languages. His publications include "*Maraviglioso artificio*": *tecniche narrative e rappresentative nell'Orlando Innamorato* (Lucca: Pacini-Fazzi, 1990), *Tempo e Azione nell'Orlando Furioso*, (Firenze: Olschki, 1999); *Il poema in ottava* (Roma: Carocci, 2003); and *Le lingue del racconto. Studi su Boiardo e Ariosto* (Roma: Bulzoni, 2009). Despite his illness, he continued working to the last. *Metro e ritmo nella poesia italiana* (Tavarnuzze: SISMEL, Edizione del Galluzzo, 2011) was published two days before he died.

**WILLIAM MOSTYN-OWEN**, Bernard Berenson's collaborator and research assistant in the 1950s, died peacefully in London at the age of 81 on 2 May 2011. Educated at Eton and Magdalene College, Cambridge, Willy Mostyn-Owen was an art historian with a deep love of the Italian Renaissance. On the occasion of B.B.'s 90th birthday in 1955, he produced the *Bibliografia di Bernard Berenson*, complete with translations of his writings. He then edited a new English edition of Berenson's path-breaking study of Lorenzo Lotto and, with Luisa Vertova, helped Berenson on the 1957 edition of *Italian Pictures of the Renaissance: Venetian School*. A friend of both Mr. Berenson and Nicky, Willy lived for a long period at the Villa, and played an active part in the social life here. In her *Forty Years with Berenson*, Nicky wrote that Willy "was a gay and vital presence in the house, also touchingly tender and solicitous with B.B. during the last difficult years." After short spells at the Fogg Museum at Harvard and the Metropolitan Museum in New York, he was hired by Christie's where he stayed for a l m o s t 30 years.



Willy and  
his son,  
Orlando,  
at I Tatti.



2009 Chianti came out on top, much to the delight of Andrea Laini, our chief winemaker. We are now looking forward to tasting our 2010 vintage, though I fear it may not be as good as 2009.

The highlight of the fall was the visit of Harvard President Drew Gilpin Faust and her husband Professor Charles Rosenberg for Thanksgiving. It was President Faust's first visit to I Tatti, and everyone in the Villa was excited about having her in our midst. We were also fortunate that Debby and James Brice were able to join us for the Thanksgiving weekend. The weather was mixed, but all signs were that our guests were delighted with their visit. President Faust was able to talk with Fellows and staff, take an extensive tour of the Library, the art

The unusual snowfall that came soon after closed down Florence and left I Tatti in splendid, beautiful, crisp white isolation.

As spring came, we were enchanted by the early arrival of the anemones in the English meadows, just as Walter Kaiser had promised we would be. The reds, purples and pinks that spread across the grounds in February were soon followed



by the many colored tulips and the perfumed, cascading wisteria. The glories of the I Tatti gardens are many and, as the year progressed, we watched with increasing admiration the work of all those involved in making that beauty possible while maintaining the integrity of the historic grounds. I'm

afraid we lost two

old and tall cypress trees to the winds of early spring, but felt compensated in May when two lovely umbrella pines arrived to grace the new Scholars' Court as it was taking shape under our eyes.

Spring also saw the arrival of some new musical visitors, I Tatti's first Musicians in Residence. Christopher Stembridge, a harpsichordist and organist, and Friederike Heumann, a viola da gamba player, each stayed for about a month. They carried out their own musical research but also delighted us all with impromptu recitals in the Villa as well as marvelous formal performances – Christopher on the 16th century organ of SS. Annunziata in Florence, and Friederike playing the viola da gamba in the beautiful church of San Martino a Mensola and in the Florence Gould Hall in the Loggiato. These performances, together with I Tatti's magnificent Early Music series, made for a musical year of

the highest caliber.

By late May, after a long, dry and very warm period, as we were deep into organizing the celebrations for the 50th anniversary of the Center and the inauguration of the Deborah Loeb Brice Loggiato, torrential rains began. We were so busy with all the preparations that it took us a while to get worried. However, with tropical rains forecast just a week before our event, we began to fret. Heavy rain did come with thunder that shook the walls, but then, as you perhaps know by now and will read more extensively in other parts of the Newsletter, the fates smiled on I Tatti, the rain stopped, and we had three glorious days. Everyone who came commented on the combined beauty and functionality of the Loggiato with its fifteen studies and the elegant Gould Hall, set in the delightful new Pellegrino Gardens. Our keynote

Pier Mattia Tommasino;  
Déborah Blocker.



speaker for the occasion was Don Randel, President of the Andrew W. Mellon Foundation. His speech on the role of the humanities and the arts today hit a chord of recognition with all present and those reading it on line. The next day the fascinating conference on Material Culture, organized by our Fellows, and the presentations on the innovative projects in the Library, the Fototeca, and

the art collection had the audiences enthralled. To hear what is happening in the quiet corridors of Villa I Tatti – so many initiatives embracing both traditional scholarship and the extraordinary potential of the digital era – filled all of us, visitors and residents alike, with confidence about the present and excitement for the future of our fifty-year old Center.

There was much more of course in the year with plans being made for scholarly outreach, a new website and stronger ties with our formidable team of Council members. When I met with the

Continued on back page.

## VILLA I TATTI COMMUNITY 2011-2012

### Fellows

**ILARIA ANDREOLI**, Florence Gould Fellow, Institut National d'Histoire de l'Art, Art History. “*Florentinis ingeniis nihil ardui est*: The Florentine Illustrated Book (1490-1550).”

**ALMUDENA BLASCO VALLÉS** (2nd Sem), Mellon Visiting Fellow, Universitat Autònoma de Barcelona, Art History. “The Signification of the Object in the Florentine Painting (Trecento-Quattrocento).”

**MONTSERRAT CABRÉ**, Mellon Visiting Fellow, Universidad de Cantabria, History. “Adorning the Female Body: Divergence and Accord in 15th Century Women's Thinking on Women.”

**MARTA CACHO CASAL**, Ahmanson Fellow, The British Museum, Art History. “Artists and their Books.”

**MARTA CAROSCIO**, Lila Wallace – Reader's Digest Fellow, (Museo Nacional de Cerámica y de las Artes Suntuarias “González Martí”), History. “The Renaissance on the Table: The



Christina Dyson, Andrea Rizzi, Oliver Rizzi,  
Gerardo de Simone, Nadia Marx,  
& Giovanni Fara.

Material Culture of Eating in Florence.” **ROBERT COLBY** (2nd Sem), Craig Hugh Smyth Visiting Fellow, Gund Gallery at Kenyon College, Art History. “*Altamura* and the Berenson Circle.”

**ROISIN COSSAR**, Deborah Loeb Brice Fellow, University of Manitoba, History. “Unsettling Histories: Clerical Households and Ecclesiastical Archives in Venice, 1300-1400.”

**MARIA DEL RIO-BARREDO** (1st sem), Mellon Visiting Fellow, Universidad Autónoma de Madrid, History. “The Influence of the Spanish Court in Renaissance Europe.”

**FILIPPO DE VIVO**, Francesco De Dombrowski Fellow, Birkbeck College, University of London, History.

“Archives: A New Comparative History with Special Reference to Florence and Venice.”

**MONTSERRAT FERRER SANTANACH** (2nd Sem), Mellon Visiting Fellow, Universitat de Girona, Literature. “Humanist Manuscript Collections of *orationes* in 15th Century Italy.”

**LAURA M. GILES** (2nd Sem), Craig Hugh Smyth Visiting Fellow, Princeton University Art Museum, Art History. “Catalogue of Italian Drawings in the Princeton University Art Museum.”

**JUAN LUIS GONZÁLEZ GARCÍA** (1st Sem), Mellon Visiting Fellow, Universidad Complutense de Madrid, Art History. “Religious Art Theories between Italy and Spain (c.1580-1630).”

**ANDREA GUIDI**, Andrew W. Mellon Fellow, Istituto di Studi Umanistici, Firenze, History. “Gli esercizi di Firenze dall’*Ordinanza machiavelliana* (1506) alla caduta della Repubblica (1530).”

**KELLEY HELMSTUTLER DI DIO** (2nd Sem), Craig Hugh Smyth Visiting Fellow, University of Vermont, Art History. “Diplomatic Gifts of Sculpture in Early Modern Europe.”

**CECILIA HEWLETT**, Hanna Kiel Fellow, Monash University, History. “Miracles, Markets & Militia: Peasants on the Move in Renaissance Tuscany.”

**SHONA KELLY WRAY**, Robert Lehman Fellow, University of Missouri-Kansas City, History. “Faculty Families of 14th Century Bologna.”

**TOMMASO MOZZATI**, Hanna Kiel Fellow, Università di Perugia, Art History. “Il convento fiorentino fuori Porta San Gallo dei frati Eremitani di Sant’Agostino.”

**MARIKO MURAMATSU**, University of Tokyo, Literature. “La donna angelica nella letteratura italiana Duo-Quattrocentesca.”

**CHRISTINA NEILSON**, Rush H. Kress Fellow, Oberlin College, Art History. “Verrocchio's *Factura*: Making and Meaning in an Italian Renaissance Workshop.”

**ADA PALMER**, Committee to Rescue



Peta Motture.

Italian Art Fellow, Texas A&M University, History. “The Reconstruction of the Ancients in Humanist Biographies of Classical Philosophers.”

**LUKE ROMAN**, Melville J. Kahn Fellow, Memorial University, Literature. “Giovanni Pontano and Classical Elegy.”

**LUIGI SILVANO**, Andrew W. Mellon Fellow, Institute for Byzantine Studies, Austrian Academy of Sciences, Literature. “In the Greek Classroom: Learning Greek in Late Quattrocento Florence.”

**DARIO TESSICINI**, Deborah Loeb Brice Fellow, Durham University, History. “Before Galileo: Astronomy in Italy at the End of the 16th Century.”

**FRANCESCO ZIMEI**, Jean-François Malle Fellow, Istituto Abruzzese di Storia Musicale, Musicology. “I laudari di Pacino di Bonaguida.”

### Harvard Graduate Visiting Fellows

**WEI HU** (2nd Sem), Literature.

**JEREMIE KORTA** (1st sem), Literature.

**CRAIG PLUNGES** (2nd Sem), Literature.

### Visiting Professors

**MARIA CONSTANTOUDAKI** (2nd Sem), Lila Wallace – Reader's Digest Visiting Professor, University of Athens, Art History. “The Art of the Cretan Renaissance in its European Context.”

**ANTHONY M. CUMMINGS** (1st sem), Robert Lehman Visiting Professor, Lafayette College, Musicology. “An Intellectual Biography of Nino Pirrotta.”

**PASCHALIS KITROMILIDES** (2nd Sem), Lila Wallace – Reader's Digest Visiting Professor, University of Athens, History. “Civic Humanism as a Transcultural European Phenomenon: The Greek Contribution.”

**GUIDO RUGGIERO** (2nd Sem), Robert Lehman Visiting Professor, University of Miami, History. “A New Social and Cultural History of the Italian Renaissance.”

### Research Associates

As for 2010-2011 plus:

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





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Council in May, a particularly important change took place. After sixteen years of sterling work as chairman, Debby Brice passed the baton to Susan Roberts, and I am as filled with pleasure at the prospect of working with Susan as I am with gratitude for all the great things that Debby has achieved. It was a smooth and happy transition. I could feel on the part of everyone present the readiness to help with our mission of supporting the study of the Italian Renaissance in America and Europe, while reaching out to develop it in the rest of the world. Our annual meeting felt like the wind in our sails.


It is with much respect and gratitude that I end my letter with a note of

heartfelt appreciation for the previous Directors of Villa I Tatti who have done such magnificent work in building the Center into the flourishing academic institute that it now is. Anna and I are grateful in particular to Joe and Françoise Connors and to Walter Kaiser, whose advice and support, not to mention friendship, have been simply invaluable in this our first year. We missed Walter's presence at the inauguration, but we were delighted that there were other times this year when his unmistakable, deep voice and warm laugh were heard around the terraces and along the corridors of Villa I Tatti.

So with all these people at our side,



the Council, the staff, former Directors, Fellows and Visiting Professors past and present, it is with much pleasure and excitement that Anna and I begin our second year at this extraordinary place.

 Lino Pertile  
Director

The I Tatti newsletter is published once a year. **ALEXA M. MASON**, editor & writer; **SUSAN BATES** design, & layout; **WORDTECH**, printing & distribution. Photographs are by **ARELI MARINA**, **ALESSANDRO SUPERBI**, **SIMONETTA PINTO**, **MARICA TACCONI**, **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.