

VILLA I TATTI

THE HARVARD UNIVERSITY CENTER
FOR ITALIAN RENAISSANCE STUDIES



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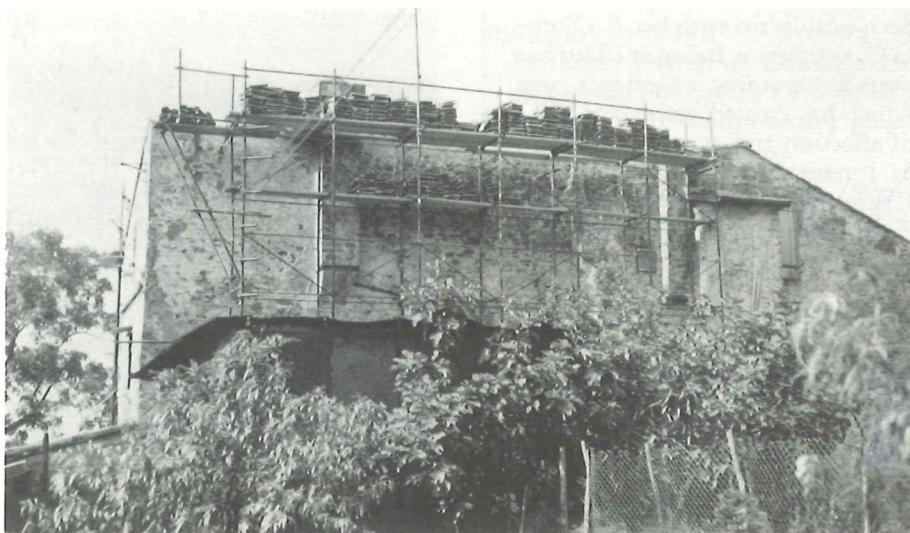
Preservation Fund Meets Goal

The Harvard Center announces the successful completion of the campaign, launched on these pages in the spring of 1986, to stabilize and restore the buildings of I Tatti. The original goal of \$1.1 million was met in May of this year, the revised goal of \$1.25 million in September. With contributions still coming in, it is hoped that a generous excess will be realized making possible the undertaking of the full schedule of repairs — the cost of which rose so dramatically after the campaign was launched because of inflation in Italy and the adverse effects of the dollar/lira exchange rate. Work has nevertheless proceeded steadily at I Tatti, with the mending of roofs and gutters being the first step in securing the future of the historic structures of the Harvard

Center. With \$1.25 million in hand, all critical structural work can be accomplished, and the buildings will be out of danger. (Monies raised beyond this will provide for less crucial but nevertheless necessary work like stucco repair and window replacement.)

I Tatti is grateful to its Council which under the Chairmanship of Melvin R. Seiden directed the campaign, and to its many friends around the world who so generously contributed to its success. Particular gratitude is extended to the Trustees of The Robert Lehman Foundation who pledged \$180,000 at the outset of the drive. This sum, quickly matched, gave the campaign its first impetus. Generous gifts followed from The Florence J. Gould Foundation, Inc., the Ahmanson Foundation,

The Fletcher Jones Foundation, International Music and Art Foundation, The Billy Rose Foundation, Times Mirror Foundation, The Cricket Foundation, J.M.R. Barker Foundation, Harry de Jur Foundation, Inc., The Cabot Family Charitable Trust, High Winds Fund, Inc., Virginia and Gilbert McCurdy Trust (in honor of Gabriele Geier), Joseph Klingenstein Charitable Trust, The Hope Foundation, Samuel H. Kress Foundation, The William and Flora Hewlett Foundation, the Mago-wan Family Foundation. To these foundations and others, to American Standard/Ideal Standard, and to the countless individuals — former Fellows, readers, visitors, friends — I Tatti owes a large and heartfelt debt of thanks.



Scaffolding precedes roof work at the Corbignano farm house.

New Director Appointed

The appointment of Professor Walter Kaiser to the Directorship of Villa I Tatti was announced by Harvard University in January, 1988. He succeeds Louise George Clubb who with her husband, William Graham Clubb, is leaving I Tatti at the end of this academic year to return to the University of California, Berkeley.

In announcing the appointment, President Derek Bok said, "Walter Kaiser will bring to Villa I Tatti the keen enthusiasm of a scholar whose field of special interest the Center serves so well. As Deputy Director (of

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the Academic Advisory Committee) of the Center for fifteen years, Walter chaired the Committee charged with helping to select new fellows. He was personally acquainted with Bernard Berenson, the donor of Villa I Tatti, and knows the Villa well. Walter's long association with both the Center and the University makes him particularly well suited to serve both with distinction. . . . We are grateful to him for agreeing to take over the reins of I Tatti at this important time."

Professor Kaiser received both his undergraduate degree and his Ph.D. from Harvard University, where since 1960 he has taught in the departments

of English and Comparative Literature. He was named Professor of English and Comparative Literature in 1969 and has twice served as Chairman of the Department of Comparative Literature. Professor Kaiser describes I Tatti as "a truly significant institution, the most successful of its type. . . . It is a place that is committed to scholarship at its highest level. . . . I consider it a great honor to be asked to assume the Directorship. . . ."

At Harvard, Professor Kaiser has for many years taught courses on various aspects of Renaissance literature, most recently a Core Curriculum course entitled "Renaissance Images of Man," a graduate seminar on Spenser's *The*

Faerie Queene, and a seminar on four Shakespeare plays. His book *Praisers of Folly: Erasmus, Rabelais, Shakespeare* won the Harvard University Press Faculty Prize in 1963. Professor Kaiser, who also teaches a graduate workshop in literary translation, has recently translated three works by the contemporary French author Marguerite Yourcenar and has translated the poetry of George Seferis from the Greek. He is also fluent in Italian.

Professor Kaiser's interests, his energy, talents and academic distinction will serve the Center well. I Tatti welcomes him with warmth, and with enthusiasm for the work ahead under his leadership.

Letter from Florence

June, 1988

In September of last year I asked Professor Lewis Lockwood to inform the I Tatti Advisory Committee, of which he is Deputy Chairman, that the need for an intensive campaign to increase I Tatti's endowment would entail a change in goals and commitments as I accepted them in 1985 when I took on the Directorship for five years, and that I had decided that a three-year term would suffice to accomplish my work here. As I then wrote: "Most of the goals set initially have been achieved already or will be achieved soon. The Library and Fototeca have well-defined options to choose among, developed by the commissioning of the Rinehart Report and the staff analysis of it; a consulting committee from the Harvard libraries has been formed; a shelf list has been made; the problem of reclassification and of using the new space created by the Geier Library is under control; a limited but productive use of computers is supervised by Maurizio Gavioli in his new function as Systems Librarian; the academic position of Research Librarian has been established and filled by Julian Klieemann; the Library is now open continuously from nine to six and the Gabriele Geier Granaio common room provides to Fellows, readers

and staff a place for talk, smoking and quick lunches; the annual calendar now includes among its options Fellows' work-in-progress meetings and informal seminars by Guest Scholars in residence; the Morrills' Florentine town house has become legally a part of I Tatti, promising additional lodging and meeting space to the Fellowship program in the distant future; the editorial board of the essays and monograph series *I Tatti Studies* has been enlarged to include literary members and a second art historian, with the I Tatti Advisory Committee attached as a consulting panel, and the publication, promotion and distribution has been established with Leo S. Olschki Casa Editrice. Being at I Tatti has been a rewarding experience, one which has created permanent links of affection and experience." Now, as I return to the University of California at Berkeley, I reiterate that affection, carrying home grateful memories of my years at I Tatti and leaving with my successor, Walter Kaiser, a pledge of my loyalty to a rare institution that all Renaissance scholars should cherish.

Louise George Clubb
Professor of Italian and
Comparative Literature

I Tatti Community 1987-88

Sixteen scholars came to Florence this year to pursue their particular areas of Italian Renaissance studies within the interdisciplinary context of Villa I Tatti. Italy, the United States and countries of Eastern and Western Europe were represented. Research surrounding the documentation of works of art in their respective national collections was the topic of study of the Czech and Hungarian scholars. 1987-88 Fellows, listed with university affiliation and focus of study, together with the Research Associates, Guest Scholars and the Director and members of the staff, make up this year's academic community at Villa I Tatti.



Louise George Clubb (Director, 1985-1988) tours preservation work in progress with I Tatti's contractor, Alfredo Cianti.



Two members of I Tatti's academic community, Margaret Haines and Hellmut Wohl, converse in the garden after lunch.

Fellows

Suzanne B. Butters (University of Manchester), Art History: The Villa Medici in Rome; The Belvedere Hill and Medici domination in sixteenth-century Florence.

Jan Chlibec (spring), (Narodni Gallerie, Prague), Art History: Italian Renaissance small bronze sculpture in connection with the collection in the National Gallery in Prague and elsewhere in Czechoslovakia.

George Dameron (St. Michael's College), History: An economic and social history of the Florentine episcopate to 1321; A socio-economic overview of the Florentine Church to 1348.

Georges Didi-Huberman (European University Institute), Art History: 'Historia,' 'figura' and theology of incarnation in Fra Angelico's work at San Marco.

Peter Humfrey (fall), (University of St. Andrews), Art History: The Venetian Renaissance altarpiece.

Gert Kreytenberg (Ruhr University, Bochum), Art History: The painter, sculptor and architect Andrea Orcagna — a monograph.

Amanda Lillie (fall), (University College, London), Art History: Fifteenth-century Florentine villas and their patrons.

Kristen Lippincott (The Warburg Institute), Art History: Art and astrology: astrological iconography during the Italian Renaissance.

Patrick Macey (Eastman School of Music), Music: Saints, heretics and motets in the Renaissance.

John Nadas (University of North Carolina), Music: Music in late medieval Florence, ca. 1380-1425.

Giovanna Perini (The Johns Hopkins University), Art History: Mannerist artists from Florence and Rome in Sir Joshua Reynolds' sketchbooks.

Walter Stephens (Dartmouth College), Literature: Tasso's *Gerusalemme liberata*: lyric, epic, and Pauline transformations.

Vilmos Tatrai (spring), (Szépművészeti Museum), Art History: Critical catalogue of fifteenth- and sixteenth-century Venetian paintings in the Budapest Museum of Fine Arts.

Paolo Trovato (University of Venice), Literature: Textual relationship between first edition and reprints of sixteenth-century major Italian texts (*Arcadia*, etc). Analysis of linguistic features of the same texts.

Hellmut Wohl (spring), (Boston University), Art History: The ornate style in the Italian Renaissance.

Sergio Zatti (University of Pisa), Literature: Ariosto and the tradition of chivalric poetry.

Research Associates

Fabio Bisogni (University of Siena), Art History: Computer index of iconography.

Eve Borsook (independent scholar), Art History: Letters and biography of Filippo Strozzi the Elder.

Riccardo Bruscagli (University of Florence), Literature: Commentary on *Orlando Innamorato*; Lyric poetry in the late sixteenth century (from *The Battle of Lepanto* on).

Salvatore Camporeale (The Johns Hopkins University), History: The chancelry of Carlo Marsuppini (1444-1453).

Laura Corti (Scuola Normale Superiore, Pisa), Art History: SN/G Report on data processing projects in art; St. Margaret of Cortona.

Margaret Haines (*Rivista d'arte*, Fondazione Horne), Art History: Public sculpture in Republican Florence: a study in corporate patronage.

Marco Spallanzani (University of Florence), History: Relations between Florence and Islam during the fourteenth through sixteenth centuries: decorative arts.

Guest Scholars

Gino Corti, Research Associate Emeritus, Paleography and History.

Serena Mazzi (fall), (University of Florence), History.

John Pope-Hennessy (spring), (Institute of Fine Arts, New York University), Art History.

Janos Vegh (spring), (Hungarian Academy of Sciences), Art History.

The fellowship program at Villa I Tatti is presently supported by grants and endowment funds from: The Lawrence Berenson Fellowship Fund, the Francesco E. de Dombrowski Bequest, the Leopold Schepp Foundation, the Rush H. Kress Fellowship, the Robert Lehman Fellowship, the National Endowment for the Humanities, the Hanna Kiel Fellowship, the Committee to Rescue Italian Art, the Andrew W. Mellon Foundation, and the Fondo Amicizia, this last established seven years ago to offer small, occasional grants for brief periods to art historians from Eastern European and Third World countries otherwise unable to come to Italy for their research. To all of these donors, I Tatti and its Fellows are grateful.



A serendipitous view of I Tatti's roofs.

Villa I Tatti, New York

At the invitation of the Villa I Tatti Council, a spring party at the National Academy of Design on upper Fifth Avenue gave friends of I Tatti the opportunity both to meet Director Designate Walter Kaiser and to view "Painters by Painters: Portraits from the Uffizi Gallery." A reception at which Professor Kaiser spoke followed the private viewing of this remarkable and rarely seen collection of thirty self-portraits and portraits owned by the Uffizi Gallery in Florence and on loan for the first time in memory. At home in Florence, the paintings are housed in the Vasari Corridor which connects the Uffizi to the Palazzo Pitti across the river and is open by appointment only. The portraits cover a span of nearly four centuries, beginning with a 1516 portrait by Andrea del Sarto. I Tatti is grateful to the National Academy, and to its Director, John Dobkin, for their hospitality, and to Alliance Capital Management which so generously sponsored the evening in its entirety.

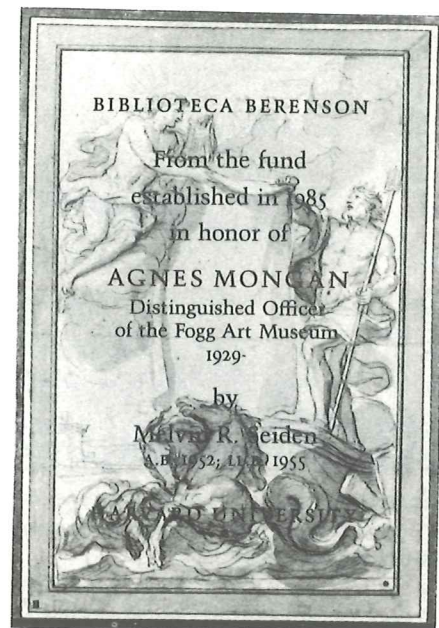
The Villa I Tatti Council gathered under the Chairmanship of Melvin R. Seiden twice this year to review the present state of I Tatti and to project its future needs. The first meeting was held at the Harvard Club of New York City in October, 1987, and was the last at which Louise George Clubb would report as Director. This special occasion prompted special guests, among them Professor William Graham Clubb and Elizabeth Morrill, co-founder with her husband of the Morrill Music Library at I Tatti.

The spring meeting of the Council took place at The Faculty Club of Harvard University in Cambridge in April, 1988. This, the first ever to be held in Cambridge, was attended by Council members from New York, Cambridge, Paris and London, and by the President of Harvard University, Derek Bok, Vice President and General Counsel, Daniel Steiner, a member of one of I Tatti's advisory committees, and I Tatti's recently appointed Director Designate, Walter Kaiser. President Bok welcomed the Council to this historic meeting and expressed the University's gratitude for its work on behalf of the Harvard Center in Florence. After the meeting, Council members were invited to the Drawing

Room at the Fogg to view treasures from the Fogg's collection of fifteenth-century Renaissance drawings by their Curator Emeritus, Agnes Mongan, a founding member of the Council. An invitation to Tea with President Bok and other Harvard dignitaries in the historic and handsome Naumberg Room at the Fogg followed the viewing. Sheila Gilmore, widow of former I Tatti Director Myron Gilmore, hosted a cocktail party at her home for Council members and friends of I Tatti that evening.

In the course of its 1987-88 meetings, the following membership changes were recorded:

- Reba White Williams, art history student, writer, and, with her husband, a major collector of American prints, has accepted the Council's invitation to join its membership. Mrs. Williams is not new to I Tatti; she has visited there, has been an active member of the Association for Villa I Tatti for several years and has served as its Co-Chairman (with her husband) since 1986. In that capacity, she has been helpful in planning and hosting Association events, and in developing its membership. The Council is deeply grateful for her contributions to its work, past, present and future.
- Eugene V. Thaw's election to the Council was confirmed at the spring meeting in Cambridge. A distinguished art dealer, collector and scholar, Mr. Thaw for many years chaired



A Book Fund at the Biblioteca Berenson honors Agnes Mongan.

the Art Dealers Association of America. He has visited I Tatti several times with his wife, and together with Mrs. Thaw established the Eugene V. and Clare E. Thaw Conference Fund at I Tatti in 1986. The Council is delighted to have these additions to its membership.

- The Council records with regret the resignation of Gerard Piel (AB '37), a founding member; his contributions to its work on behalf of the Center will be missed.



Edwin L. Weisl, Jr., Professor John K.G. Shearman and Melvin R. Seiden at the President's Tea.

Lectures and Programs, 1987-88

Eugenio Garin, Director of the Istituto Nazionale di Studi sul Rinascimento at the Palazzo Strozzi and Professor at the Scuola Normale Superiore in Pisa, formally opened the academic year at I Tatti on October 15 with a talk on Leon Battista Alberti. This was the first of the series of public lectures and institute talks which regularly draw Fellows, Associates and guests from Florence and its environs to I Tatti on Thursday afternoons. The listing for Academic Year 1987-88 follows, in chronological order. No institutional affiliation is given for current members of I Tatti's academic community.

-Eugenio Garin: "I dialoghi latini di Leon Battista Alberti."

-Peter Humfrey: "Competitive Devotions: The Venetian *Scuole Piccole* as Donors of Altarpieces in the Renaissance."

-Kathleen Weil-Garris Brandt (Institute of Fine Arts, New York University): "Michelangelo's *Pietà* for the Cappella del Re di Francia."

-John Nadas: "Words and Music in Late Medieval Florence."

-George Dameron: "The Ceremonial Entries of the Bishops of Florence, 1286-1343: Ritual, Conflict and Patronage in the Florentine Church."

-Gianfranco Folena (University of Padua): "L'identità smarrita: traduzione letteraria e realtà vissuta nella *Novella del Grasso legnaiuolo*."

-Gore Vidal: "A Chat on the American Empire."

-Margaret Haines: "Brunelleschi and Bureaucracy: The Tradition of Public Patronage at the Florentine Cathedral."

-Gert Kreytenberg: "Tre monumenti sepolcrali di Santi a Volterra."

-John M. Najemy (former Fellow; Cornell University): "Languages of Politics: Renaissance Texts and Subtexts."

-Paolo Trovato: "Due tradizioni a stampa interessanti per lo studio delle correzioni editoriali: il Fiore di Virtù e il Decameron."

-Dante Della Terza (Harvard University): "Scipione Gonzaga's Autobiography: An Interpretation of European Society in the Late Sixteenth Century."



A lemon tree returns to its home in the Limonaia; left to right: Angelo Papi, Olivo Papi, Luigi Brandi and Alfredo Papi.

-Walter Stephens: Seminar on Tasso.

-John Pope-Hennessy: Seminar on Donatello.

-Stephen Greenblatt (University of California, Berkeley): "Marvelous Possessions: Legality and Wonder in the Appropriation of the New World."

I Tatti's spring calendar was dotted with major events. Two seminars and one symposium between the 30th of May and the 30th of June brought Renaissance scholars together at the Harvard Center. The first, *Cerimoniale, festa, teatro: momenti europei dello spettacolo italiano* (Ceremony and Pageantry, Festival and Drama: Italian Theater on the Stage of Europe), was organized by members of I Tatti's staff, Research Associates and academic community to celebrate the Directorship of Louise George Clubb. Fellows, former Fellows, dignitaries and friends joined the staff in honoring Professor Clubb and her husband and to wish them well on the eve of their departure for America.

The seminar was an interdisciplinary one on Renaissance theater, chosen because that had been the focus of much of Professor Clubb's research prior to and during her directorship. The speakers were international as a group including German and English scholars as well as distinguished Italian academics from the universities of Florence, Padua, Ferrara, Rome and Trieste, and three Villa I Tatti Fellows.

There were papers on humanistic drama, literary theatrical texts, *la commedia dell'arte*, Italian acting companies in France, Shakespeare and Florio's first Italian-English dictionary, scene and costume design, history of staging, history of theater construction and architecture, on processions, urban spectacle and ducal banquets and entertainment, on lyrics and music for the theater, culminating in a concert of Renaissance theater music from the earliest operas in history, by Peri, Frescobaldi and Monteverdi. The concert was presented in the Limonaia and was followed by a garden party which concluded the festivities.

Mid-June, the Third International Milton Symposium held one of its sessions at I Tatti. Spread over a period of one week, the Milton Symposium drew over one hundred Milton scholars to Florence where thirty-eight papers were presented. The session at I Tatti, "Milton and the Visual Arts," was chaired by Barbara Lewalski of Harvard University.

"The Italian Altarpiece 1250-1350: History, Technique, Style" concluded I Tatti's schedule of public events for academic year 1987-88. Eve Borsook kindly provided the following report on the proceedings: "The two-day seminar on the Italian altarpiece held in June brought together seventeen schol-

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ars from six different countries to discuss various aspects of the subject ranging from origin and use to how they were made and for whom. Also considered was the artistic leeway permitted painters in matters of interpretation and style. Julian Gardner (Warwick University) provided an introduction via church custom and legislation, while Fabrizio Mancinelli (Vatican Museums) and Hubertus von Sonnenburg (Bayerische Staatsgemälde Sammlungen, Munich) explored Raphael's graphic preparation for the



Gore Vidal, long-time resident of Italy, discusses in the Fototeca on the old world and the new.

great Transfiguration panel on the basis of a vast campaign of infrared reflectography carried out especially for the seminar. Two Swiss scholars, Gaudenz Freuler (Swiss National Fund) and Max Seidel (Heidelberg University) showed how a series of altarpieces revealed hitherto unsuspected aspects of Sienese social history; how the painter, Sano di Pietro, served as a willing tool in the canonization campaign of a local Franciscan, organized by several institutions who were as keen at promoting civic prestige as pursuing holiness. Michelangelo Muraro's (University of Padua) discovery of a record book showed how the celebrated workshop of Jacopo Bassano turned out altarpieces for a varied Venetian clientele and Patricia Rubin (former Fellow; Courtauld Institute) explained how style — a purely artistic consideration — became just as important as the religious message for mid-sixteenth-century Florentines.

"Among the other distinguished participants who gathered in a packed Limonaia were: Hans Belting (University of Munich), Beat Brenk (University of Basel), Joanna Cannon (Courtauld Institute), Christa von Teuffel Gardner (Sotheby's, London), Konrad Oberhuber (former Fellow; Director, Albertina, Vienna), Henk van Os (University of Groningen and Director Designate of the Rijksmuseum, Amsterdam), Annegritt Schmitt Degenhart (Graphischesammlung, Munich), Irene Hueck (Kunst-

historisches Institut, Florence), John Shearman (Harvard University), Richard Goldthwaite (former Fellow; The Johns Hopkins University), Doris Carl (Heidelberg), Enrico Castelnuovo (Scuola Normale Superiore, Pisa), Alessandro Nova (Stanford University), Miklòs Boskovits (former Fellow; Università del Sacro Cuore, Milan), Peter Humfrey (former Fellow; St. Andrew's University). Publication of these studies is hoped for, if the means can be found." I Tatti is grateful for the continuing generosity of Clare E. Thaw and Eugene V. Thaw whose special Conference Fund at I Tatti contributed to the funding of this Seminar.

The Association for Villa I Tatti

Friends of the Harvard Center and visitors to I Tatti have often asked how they might express their appreciation and support for I Tatti's scholarly programs. In response to this interest, the Villa I Tatti Council established The Association for Villa I Tatti in 1981. Through their contributions, Associates ensure I Tatti's future as a preeminent center for Renaissance studies. Their gifts support the library acquisitions program, the lectures, symposia and publications that communicate the Center's work, and the care of the art collection and the landmark buildings which are I Tatti's trust to conserve and maintain.

Benefits of membership include: an invitation to the annual event in New York; library privileges at the Biblioteca Berenson; a subscription to the Villa I Tatti *Newsletter*; invitations to special events in New York, Florence and Cambridge.

Contributions are tax-deductible and may be sent to Anne Coffin at the New York address on this *Newsletter*.

Annual membership contributions:

Benefactor:	\$10,000 or more
Patron:	\$5,000 or more
Contributing:	\$1,500 or more
Sustaining:	\$1,000 or more
Friend:	\$200 to \$1,000.



The Gruppo Recitar Cantando offered strains of Peri, Frescobaldi and Monteverdi at the conclusion of the Cerimoniale, festa, teatro seminar in honor of Louise George Clubb.



News from the Library

The addition to the staff of a full-time Research Librarian, Dr. Julian Kliemann, acknowledged the growth of the Biblioteca Berenson both in terms of the number of volumes in its collection and in terms of physical size — with its expansion into the Geier Library. Demands upon staff time had been increasing constantly in recent years, making it difficult to keep pace with the acquisition, cataloguing and shelving of periodicals and books — which now number over 100,000 volumes. A former Fellow (1985-86), Dr. Kliemann brings the experience of a library administrator and the point of view of the Fellow — the primary user of the Biblioteca Berenson — to his work at the Center.

Major acquisitions this year have included the *Catalogo delle Medaglie Italiane del Bargello*, the generous gift of Melvin R. Seiden in response to an appeal in these pages last year. *The Works of John Ruskin*, a thirty-nine volume special library edition published in 1903 in London was acquired from the collection of Scofield Thayer, and purchases were made to fill gaps in the series of *Storia e letteratura*, a collection of historical and literary writings published periodically in Rome. Also acquired was *Legislazione toscana*, an eighteen-volume work by Lorenzo Cantini. *The Catalogue of the Robert Lehman Collection at the Metropolitan Museum of Art*, published in 1987, was donated to the Biblioteca Berenson by Sir John Pope-Hennessy, its author. The scholarship and generosity of former I Tatti Fellows is reflected in "A Short Selection of Recently Published Books" by former Fellows in these pages. Additional books were acquired through exchanges with other institutions, for instance museums who were willing to trade exhibition catalogues for copies of I Tatti's periodical, *I Tatti Studies: Essays in the Renaissance*. Museum exhibition and gallery catalogues are being shelved near the collection of sales catalogues which had been in storage for several years and can now be made accessible once again thanks to the additional shelf space created in

Appeal to Friends of the Biblioteca Berenson

Each year, an appeal goes out in these pages to friends who might wish to contribute toward the purchase of a specific, major acquisition for the Library. This year's Special Library Acquisition Appeal is directed toward the purchase of Max Sander's *Le Livre à Figures Italien*, in six volumes published in Milan in 1949 (with a supplement by C.E. Rava, Milan, 1968). It is priced at \$540.00 U.S. Described as "probably the most complete study of a nation's illustrations during the incunabula and post-incunabula period," the first three volumes contain alphabetical bibliographies, the fourth, prefaces and a list of described imprints by place of printing, and the last two volumes, 868 illustrations. The supplement includes about one thousand items, new entries and additions or corrections. Together, the seven volumes constitute a comprehensive inventory of Italian figurative drawing between 1467 and 1530, a period of great interest to I Tatti scholars.

The Librarians would welcome contributions toward the acquisition of this important resource for its art historians; contributions are tax-deductible and may be sent to the New York address on this *Newsletter* or directly to Villa I Tatti. Checks should be made payable to "Special Library Acquisitions Fund, Villa I Tatti."

the Geier Library. Such catalogues, particularly the old ones, are a rarity and of great use to art historians.

Major gaps in the periodical collection particularly in the areas of literature and history were filled this year thanks to the second generous grant for library acquisitions from the J. Paul Getty Trust — \$42,500 per annum for four years. The effort to make the periodical collection more complete comes in response to the needs of the many people who come to I Tatti each year to work on scholarly articles, comprehensive periodical collections being of

some rarity in Italy and often offering only limited access. These new acquisitions are being processed by computer, and entered in a newly revised card catalogue of periodicals. Volumes on Islamic and Jewish culture, archaeology and classical sources, too, were purchased with the Getty funds. The scholarly community will be greatly enriched by the wonderful opportunity presented by the Getty Trust to the Biblioteca Berenson to round out these specific areas of its collections. I Tatti is most grateful to the J. Paul Getty Trust for its continued support.

News from the Fototeca Berenson



The Fototeca, founded by Bernard Berenson as an integral part of the Biblioteca Berenson, and essential to his own research and studies, is the repository today of over 300,000 photographs of works of art, primarily Italian drawings and paintings from the mid-thirteenth through the mid-

sixteenth centuries. Its holdings constitute a collection of great rarity begun in the 1880s, and continuing to grow today under the direction of its Curator, Fiorella Superbi Gioffredi. The importance of the collection has been recognized by the J. Paul Getty Trust which is in the process of reproducing it in its entirety.

The Fototeca collection includes photographs of works of art in a condition markedly different from what we see today (pre-restoration and post-restoration, for example) and many photographs of works which have since been damaged or even destroyed.

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Many were annotated by Mr. Berenson who put his attribution on the back. The photographs of paintings and drawings in private collections inaccessible to the public are of particular use to the art historian.

Acquisitions are ordered primarily from museum exhibition and auction catalogues; each is imprinted with the stamp reproduced at the top of this column. The work of entering and filing photographs was greatly facilitat-

A Short Selection of Recently Published Books Written, Edited or Translated by Former Fellows of Villa I Tatti and Donated to the Biblioteca Berenson:

Adelson, Candace. *Costumi*, Florence, 1988.

Bonsanti, Giorgio. *Giotto*, Padua, 1985.

Boskovits, Miklòs, Offner, Richard and Steinweg, Klara. *A Critical and Historical Corpus of Florentine Painting*, Florence, 1988.

Hankins, James, and Monfasani, John, eds. *Supplementum Festivum. Studies in Honor of Paul Oskar Kristeller*, Binghamton, N.Y., 1987.

Ivancevic, Radovan. *Trésor Artistique de la Croatie*, Belgrade, 1986.

Kahn, Victoria. *Rhetoric, Prudence, and Skepticism in the Renaissance*, Ithaca and London, 1985.

Lieberman, Ralph E. *The Church of Santa Maria dei Miracoli in Venice*, New York-London, 1986.

Massa, Marco, ed. Firenze. *Grandi Progetti e Politica Urbanistica*, Milan, 1988.

Moskowitz, Anita Fiderer. *The Sculpture of Andrea and Nino Pisano*, Cambridge, 1986.

Tavoni, Mirko, ed. *Renaissance Linguistics Archive, 1350-1700*, Ferrara, 1987.

Wilson, Timothy. *Ceramic Art of the Italian Renaissance*, London, 1987.

This list is incomplete due to space restrictions; however, it was felt that even a partial list would be of interest to our readers.

ed this year by the addition to the Fototeca staff of a part-time assistant, Lorenzo Gnocchi.

The Fototeca Berenson is regularly consulted by scholars and restorers in addition to the resident art historians among the Fellows. Among its users this year were: Professor Ballarin, University of Padua; Ezio Buzzegoli, principal restorer from the Soprintendenza, Florence; Alessandro Cecci, Antonio Natali and Dr. Padoa Rizzo, also from the Soprintendenza; Dr. Sylvia Ferino, Hertziana Library, Rome; Dr. Gaudenz Freuler, University of Zurich; Antonio Paolucci, Opificio delle Pietre Dure, Florence; Sir John Pope-Hennessy; Professor Max Seidel, University of Heidelberg; Shreve Simpson of the National Gallery, Washington; Henk van Os, newly appointed Director of the Rijksmuseum in Amsterdam.

The Fototeca lacks its own endowment; acquisition monies come from the Biblioteca Berenson's funds. Donors wishing to earmark contributions for the Fototeca may send them to Anne Coffin at the New York address on this *Newsletter*, or directly to Villa I Tatti; checks should be made payable to "Fototeca — Villa I Tatti."



Art historian Vilmos Tatrai taps the resources of the Berenson Fototeca.



News from the Morrill Music Library

The remarkable resources of the Morrill Music Library attracted not one but two talented young scholars to I Tatti this year: Patrick Macey from the Eastman School of Music, working on the connection between devotional figures and the texts of Renaissance motets, and John Nadas from the University of North Carolina, concentrating on music in late medieval Florence. For his presentation to the Fellows in December, Dr. Nadas asked the ensemble Trobar Floritz, a trio from Bologna, to illustrate his talk with a performance of *Trecento* music played on authentic instruments. The success of this event inspired Gordon and Elizabeth Morrill, founders of the Music Library, to purchase and donate a set of recording equipment and a tape player to I Tatti for the use of the Fellows. This will make possible the regular embellishment of Fellows' talks with recorded music.

This was only a fraction of the Morrills' contributions to the continuing health and welfare of the Music Library this year. Subscriptions to "Bridges of Florence," a portfolio of prints that Gordon Morrill created to benefit the Music Library, plus the proceeds of the sale of a collection of Oriental porcelains donated to Harvard for the Library, together generated enough additional funds to push the endowment up to nearly a quarter of a million dollars. The growth of this fund brings joy to everyone connected with I Tatti as it will assure ultimately the maintenance of this great Library so central to the scholarly work of the Center. For the Morrills' inspired, generous and creative patronage, I Tatti is grateful.

An important addition to the microfilm collection was the most interesting acquisition of the year. I Tatti commissioned the reproduction, by means of ultra-violet photography, of the manuscript *Archivio di San Lorenzo*, MS 2211, now in the Laurentian Library. The first layer of this palimpsest

sest manuscript, copied circa 1420-1425, contained Italian songs of the *Trecento*, early *Quattrocento* Florentine songs, and a small international repertoire of songs and motets connected with the fifteenth-century church councils in Constance and Pisa. Around 1504 the manuscript was scraped and reused to list the various properties of the church of San Lorenzo. Ultra-violet photography has brought out the remains of the ink of the earlier layer, so that John Nadas, who has been working on the manuscript for some years, was able to reconstruct the greater part of it. Twenty-four *unica* have been recovered, and many new attributions have been made, including a whole fascicle of fourteenth-century French songs by Machaut and his contemporaries.

Academic year 1987-88 saw the continuation of use of the Morrill Music Library by scholars from all over the world. Professor John Steele came from the University of Otago in New Zealand to work on his editions of Claudio Merulo and Luca Marenzio. Other visitors included Philip Brett (University of California, Berkeley), David Bryant (Cini Foundation, Venice), Wiley Hitchcock (City University of New York), Warren Kirkendale (University of Regensburg), Craig Monsen (Washington University), Oliver Neighbour (formerly of the Music Department of the British Library), Jeremy Noble (State University of New York at Buffalo), David Nutter (University of California, Davis), Franco Piperno (University of Florence) and the distinguished Verdi scholar, Julian Budden.

Two musicologists associated with I Tatti attained special distinction this



Artist Gordon Morrill signs a print from the portfolio, "Bridges of Florence."

year. In January, Warren Kirkendale (Visiting Professor 1982-83) became an honorary member of the famous Accademia Filarmonica of Bologna. Founded in the seventeenth century, the Bolognese Accademia is not only one of the oldest academies in existence but also among the most distinguished in terms of its membership. Dr. Kirkendale, a professor at the University of Regensburg, continues to explore the riches of the Morrill Music Library; he comes to I Tatti nearly every year to further his research. Professor Howard M. Brown, a Fellow during academic year 1963-64 and now at the University of Chicago, was awarded the Galileo Prize in October 1987 for his contribution to the study of Italian Renaissance music. This honor is conferred by the Scuola Normale in Pisa to the foreign scholar who has made the most significant contribution to Italian studies. A celebratory concert of the music of Jacopo Peri and Claudio Monteverdi was organized in Pisa to honor Professor Brown. I Tatti extends its congratulations to these scholars.

I Tatti Studies, Volume II, Published

The second volume of I Tatti's new periodical, *I Tatti Studies*, was published in Florence in the autumn of 1987, and is available through Leo S. Olschki, Florence, its publisher, or through Ur-sus Books, 981 Madison Avenue, New York, N.Y. 10021. It is priced at \$50.00 U.S. Former Fellows are among its contributors.

Villa I Tatti wishes to thank donors to The Myron and Sheila Gilmore Publication Fund at Villa I Tatti and

The Esther A. and Joseph Klingenstein Fund Inc. which supported the publication of this volume. The next volume of *I Tatti Studies* is due for publication in 1989, and will be available through the same sources. Contributions are being accepted for Volume IV. With the success of the first volumes of *I Tatti Studies* and the continuing interest of leading scholars in the field, the future of the series is assured.

I Tatti Newsbriefs

■ On September 28, 1987, the publication of a new fully illustrated and updated Italian dictionary was celebrated at I Tatti by a press conference for journalists and scholars in the Fototeca followed by lunch for all in the Limonaia. Published by Le Monnier in Florence, the dictionary was funded by the Reader's Digest Foundation, Inc., whose Lila Acheson Wallace Fund has long supported the restoration and maintenance of the gardens at I Tatti. For this long-time supporter, I Tatti was glad to play host.

■ Professor Clubb and Dr. Julian Klie-mann were among the speakers at the meetings in April of the Association of College and Research Librarians. More than one hundred librarians met in Florence for the three-day conference which focused on such topics as the sharing of resources. Y.T. Feng, Harvard College Librarian and a member of I Tatti's Academic Advisory Committee, and Dale Flecker, Associate Director for Planning and Systems of Harvard's Widener Library, were among the participants. Two groups of librarians were taken on special tours of the collections at I Tatti by Dr. Klie-mann and Dr. Fiorella Superbi Gioffredi, Curator of Collections.

■ I Tatti counts Burpee Seeds, Inc. among the patrons of its gardens with the generous gift of flower and vegetable seeds this year. Many of the plantings of annuals in pots along the terraces and amongst the ornamental shrubbery were made possible thanks to Burpee. Also, the vegetable gardens — and ultimately the Fellows, staff and others gathered around I Tatti's table — have benefited from the new varieties of vegetable seeds donated by Burpee.

■ The installation of a FAX machine at I Tatti in the spring of 1988 greatly facilitates communication between I Tatti and its associates around the world. The number is 39-55-603-383.

■ Carlotta Fonzi, Receptionist and Secretary, left I Tatti in July 1987 to join a video production company.

■ Dr. Julian Klie-mann, a Fellow during academic year 1985-86, returned to I Tatti in September 1987, as Research Librarian and Academic Program Advisor, a newly created position. A

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Ph.D. in the History of Art (University of Heidelberg, 1974), Dr. Kliemann has taught at the Universities of Munich and Münster, with responsibility for the acquisition and classification of books at the Institute library at this last post. His fields of study have included the history of art, classical archaeology, Italian literature and Egyptology. His interests and skills are well suited to the requirements of the Biblioteca Berenson; I Tatti welcomes him.

■ Antonio Fazzini, a student at the University of Florence, has joined the Library staff as a temporary, part-time Assistant to help the librarians with the cataloguing and processing of new acquisitions. Lorenzo Gnocchi, a graduate in Art History from the University of Florence, came to I Tatti in January to work part-time temporarily as an assistant to Fiorella Superbi in the Fototeca; he helps in particular with the filing of newly acquired photographs.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

Hanna Kiel, friend of Mr. Berenson and translator of his works into German, art historian and patron of the arts, died in June 1988 in Florence. An I Tatti fellowship in her honor was established by her many friends in 1977; those wishing to contribute to this fund may still do so.

John D'Amico, former Fellow (1978-79) and Professor at George Mason University, died while on a lecture tour in Israel in December 1987.

Malcolm Rhodes McBride, donor and Fiesole neighbor of I Tatti, died in June 1988.

While gifts of cash and securities are the usual way of supporting I Tatti, friends might wish to consider a gift of property, such as antiques or art, which could be sold for its benefit. Please write or call the New York Office (212-410-7922) for further information. All gifts are tax-deductible.



Gene Brucker, former Acting Director of Villa I Tatti, returns for a visit.

Publications

Current Titles:

The Parte Guelfa, Brunelleschi and Donatello, by Diane Finiello Zervas. J.J. Augustin Publisher, Locust Valley, New York, 1988.

Tecnica e stile: esempi di pittura murale del Rinascimento italiano, edited by Eve Borsook and Fiorella Superbi Gioffredi, with an introduction by Craig Hugh Smyth. Silvana Editoriale, Florence, 1986.

I Tatti Studies: Essays in the Renaissance, Volume I,* edited by Salvatore Camporeale, Caroline Elam and F.W. Kent. Villa I Tatti, 1985.

Volume 2,* edited by Louise George Clubb, Editor-in-Chief, Riccardo Bruscagli, Salvatore Camporeale, Elizabeth Cropper, Caroline Elam and F. W. Kent. Leo S. Olschki, Florence, 1987.

Renaissance Studies in Honor of Craig Hugh Smyth, edited by Andrew Morrogh, Fiorella Superbi Gioffredi, Piero Morselli and Eve Borsook. Giunti Barbera, Via Scipione Ammirato 37, Florence, 1985, 2 Volumes.

Neighbours and Neighbourhood in Renaissance Florence: The District of the Red Lion in the Fifteenth Century,* by D.V. and F.W. Kent. J.J. Augustin Publisher, Locust Valley, New York, 1982.

Florence and Venice: Comparisons and Relations. Acts of two Conferences at Villa I Tatti, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth. La Nuova Italia Editrice, Viale

Codignola, Scandicci, Florence, 1979-80, 2 Volumes.

Masaccio: The Documents,* by James Beck with the Collaboration of Gino Corti. J.J. Augustin Publisher, Locust Valley, New York, 1978.

Essays Presented to Myron P. Gilmore, edited by Sergio Bertelli and Gloria Ramakus. La Nuova Italia Editrice, Viale Codignola, Scandicci, Florence, 1978, 2 Volumes.

Annibale Carracci and the Beginnings of Baroque Style,* by Charles Dempsey. J.J. Augustin Publisher, Locust Valley, New York, 1977.

Studies on Machiavelli, edited by Myron P. Gilmore. Casa Editrice Sansoni, Via Varchi 47, Florence, 1972.

Orders may be placed directly with the publisher. Those marked with an asterisk may also be ordered from Ursus Books Ltd., 981 Madison Avenue, New York, N.Y. 10021, tel. 212-772-8787.

Forthcoming Titles

I Tatti Studies: Essays in the Renaissance, Volume 3.

Florence and Milan: Comparisons and Relations, 2 Volumes.

Acts of the Pirro Ligorio Seminar.

The Triumph of Vulcan: Sculptor's Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters, a supplement to *I Tatti Studies*.

A Catalogue of Bernard Berenson's Oriental Collection at Villa I Tatti, by Laurance Roberts.

Please Address Inquiries to:

The Publications Secretary
Villa I Tatti
Via di Vincigliata 26
50135 Florence, Italy

I Tatti Studies: Essays in the Renaissance welcomes submissions from Renaissance scholars whether former Fellows or not. Essays should be approximately 7,000 to 10,000 words and may be in languages other than Italian or English. Copies of the style sheet may be obtained from:

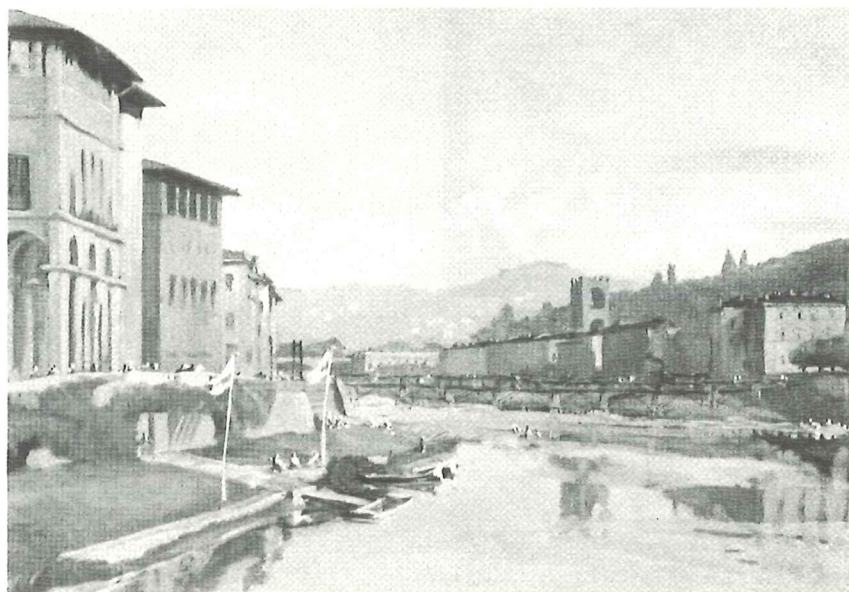
The Editors / *I Tatti Studies*
Via di Vincigliata 26
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An Evening at the Morgan Library

Members of The Association for Villa I Tatti were joined by Council members, former Fellows, scholars and friends at The Pierpont Morgan Library on October 21, 1987, for a private view of drawings by "Raphael and His Circle," the first major loan exhibition in America of the drawings of Raphael and his school. The exhibition consisted of approximately ninety drawings from British and North American collections by Raphael, Caravaggio, Giovanni Francesco Penni, Giulio Romano, and Perino del Vaga. John K.G. Shearman, Professor of Fine Arts at Harvard University gave an illustrated talk in the Meeting Room which was followed by a reception in the Rotunda.

The friendship between Bernard Berenson, founder of I Tatti, and Belle

da Costa Greene, Mr. Morgan's librarian who in 1924 became the first Director of the newly incorporated Morgan Library, made it a particularly appropriate setting for the annual gathering of The Association for Villa I Tatti. Mr. Berenson first visited the Library in 1908, at which time he met Miss Greene. Their friendship continued until her death in 1950, and they corresponded throughout this period. A small, temporary exhibition of letters, photographs and related archival material was prepared by D.W. Wright, Archivist of the Library, for the evening. To Mr. Wright for this special exhibition, to the Trustees and the Director of The Pierpont Morgan Library for their generous hospitality, and to Professor Shearman for his most interesting talk, I Tatti offers thanks.



"April, 1945. View from the Center Arch of the Ponte Vecchio" is one of twenty-four views of Florence by the artist and architect F. Gordon Morrill. A fifty-year resident of Florence, Mr. Morrill created "Bridges of Florence," an edition of prints limited to ninety sets, for the benefit of the Morrill Music Library at Villa I Tatti, which he founded in 1968 with his wife Elizabeth Hunter Morrill. Priced at \$1,000, of which \$600 is tax-deductible, with the price going up to \$1,500 on July 1, 1989, the portfolio can be ordered through the New York Office of Villa I Tatti at the address on this *Newsletter*. Checks should be made out to "Harvard University — Villa I Tatti." An illustrated, color brochure is also available. The prints can be viewed in Rockefeller Center from late February 1989 at the Traveller's Bookstore, 22 West 52nd Street, New York City.

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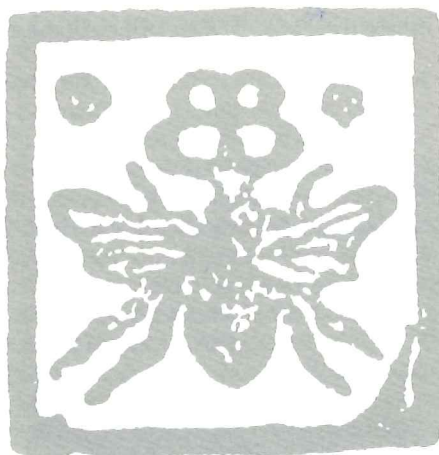
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