



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

VOLUME 15
— ❁ ❁ —
AUTUMN 1995

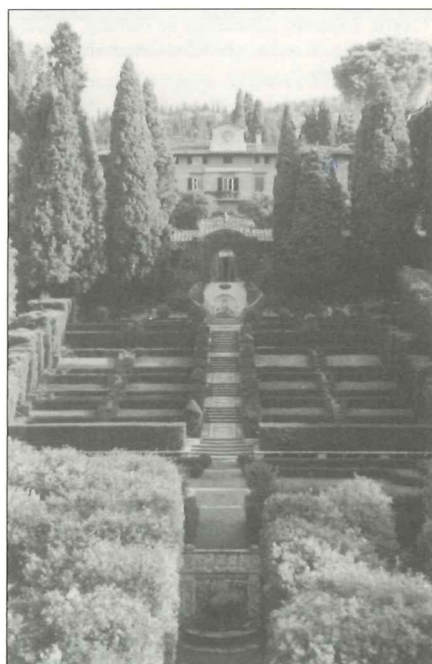
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This is, I regret to say, the second summer in a row that I've written this annual letter from an I Tatti that's completely closed to all scholars and visitors and that more resembles something out of downtown Beirut than anything the Berensons thought of as home. Once again, the library is torn up, as is much of the house. Once again, there is unhappily no possibility of anyone doing scholarly work in either the library or the *fototeca*. Once again, devoted workers are laboring through the sodden heat of July and August, foregoing their customary Italian holidays, in order to have everything ready for this year's Fellows when they arrive in the autumn.

For those of us who work here, 1995 has been, in physical terms if not in others, a truly miserable year. At the very beginning of January, workmen began chiseling into the interior walls of the villa, and we haven't known a day since without the torment of dust and dirt, noise and confusion, and pervasive, protean inconvenience. Some days, there has been no electricity; some weeks, large sectors of the building have been inaccessible; some months, we have been without a kitchen, or without major public rooms, or without offices. The works of art had to be carefully removed and stored elsewhere, and hardly a day has passed when furniture and books didn't have to be shifted from one room to another in advance of oncoming workmen.

Just what is it that has been going on at I Tatti all year? The simplest answer would be to respond, not without pride, that we have been busy preparing this historic villa for the twenty-first century.

Letter From Florence



More specifically, we, like all of Italy, have been required by the European Union to bring I Tatti up to EU electrical standards, and this has necessitated nothing less than rewiring the entire establishment. To give you some idea of the dimensions of that task, by the time we've finished more than 50 kilometers of wire will have been fed into new plastic conduits that have been buried within the walls. In addition, a completely new heating system is being installed this summer which will henceforth provide I Tatti with cleaner, safer, more efficient heat. And finally, as an inevitable result of all this digging into walls and replastering,

much of the villa and library is being freshly repainted.

As this year's departing Fellows would be the first to tell you, the exertions of the staff during these past months have been nothing short of heroic. Their dedication, their patience, their skills, and their unfailing resourcefulness have been surpassed only by their ardent determination that the scholars working here should suffer as little inconvenience as possible. To give but one example, through most of the winter lunches had to be served down in the Limonaia, since the kitchen, pantry, and dining room were unusable. More than fifty people were fed every day there among the lemon trees from a modest field kitchen. All food, drink, dishes, and everything else had to be carried down from the house daily.

Although I have often had occasion in the past to praise the I Tatti staff, I have to confess that I lack words to give anything approaching adequate praise for the recurrent miracles they wrought during the past year. The administrative staff, the farmers, the gardeners, the household staff, the guards, the librarians – everyone cheerfully accepted the situation we faced, and all were tireless in their efforts to keep daily life at I Tatti essentially unchanged. There is not a Fellow who has not made a special point of telling me just how much those successful efforts were admired and appreciated. "I think it must have been hell for all of you," wrote one Dante scholar who presumably knew whereof she spoke; "for all of us it was paradise."

The director of I Tatti is to be envied for many reasons—because he

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Letter from Florence

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resides in such a beautiful house, because his residence possesses one of the world's loveliest gardens and most congenial libraries, because year after year he is surrounded with some of the world's liveliest young minds, because former appointees regularly return to this community as to their spiritual home, enriching it with their renewed presence, because he receives such understanding support from that remarkable group of devoted friends who comprise the I Tatti Councils,... because of a myriad other reasons. Yet I myself have no doubt whatsoever that, when all is said and done, what he is most to be envied for are the wonderful people with whom he has the privilege of working every day. It is they who enable him to realize his goals for this place; it is they who make I Tatti the scholarly paradise it is; and it is to them that the entire community of Tattiani past and present owes an immeasurable, ultimately inexpressible, debt of the most affectionate gratitude.

✿ WALTER KAISER, DIRECTOR
25 August 1995



FORMER FELLOWS UPDATE

GIOVANNA PERINI (VIT'88), Associate Professor of History of Art Criticism at the University of Rome II, runs an Erasmus student exchange program with the Universities of Leicester, Bonn, Amsterdam, and Aarhus. She has just finished a long article on Raphael and antiquity, based on an unpublished document she found in Bologna, and is currently preparing the edition of Giovanni Ludovico Bianconi's *Lettere dalla Baviera* (1763), while adding the last touches to her edition of Carlo Cesare Malvasia's unpublished notes for the *Vita dei Carracci*, to be published together with the English translation of the printed *Life* (1678) prepared by Anne Summerscale. In 1996 Professor Perini will teach an intensive seminar at the Istituto Italiano di Studi Filosofici in Naples on Rhetoric, Semiotics, and the Visual Arts.

I Tatti Community 1994-95

Fellows

ANTONELLA ASTORRI (*Università di Firenze*), *History*. "Politica estera, espansione, interessi commerciali di Firenze nell'Italia centrale: 1343-1406."

LORENZ BÖNINGER (*Ludwig-Maximilians Universität, München*), *History*. "Edition of Letters of Lorenzo de' Medici, vol. 11."

ALESSANDRA CAPPAGLI (*Opera del vocabolario italiano*), *Literature*. "Critical Edition of Claudio Tolomei's Grammatical Writings."

WILLIAM EAMON (*New Mexico State University*), *History*. "Scientific and Popular Cultures in Late Renaissance Italy."

VALERIA FINUCCI (*Duke University*), *Literature*. "The Politics of the Body in the Italian Renaissance: Masquerading Sex and Gender."

CAROL LANSING (*University of Florida*), *History*. "Mourning, Gender, and Civic Authority in late Medieval Italy."

LOUISA C. MATTHEW (*Union College, New York*), *Art History*. "The Altarpieces of Lorenzo Lotto."

ARNALDO MORELLI (*Conservatorio Statale di Musica S. Cecilia, Latina*), *Music*. "Organ, Liturgy, and Religious Architecture in Renaissance Italy."

FAUSTA NAVARRO (*Museo di Capodimonte, Napoli*), *Art History*. "Produzione artistica tra XIV e XV secolo nell'Italia centro-meridionale."

ERIC A. NICHOLSON (*Purchase College, SUNY, New York*), *Literature*. "Prime donne/Public Images: Professional Actresses and Italian Society and Culture 1540-1620."

LINDA PELLECCIA (*University of Delaware*), *Art History*. "The Palaces and Villas of Giuliano da Sangallo."

DAVID M. POSNER (*Loyola University of Chicago*), *Literature*. "The Renaissance Theater of Education."

PATRIZIA SALVADORI (*Università di Venezia*), *History*. "L'espansione della proprietà fondiaria nella Toscana del XV secolo."

NICHOLAS TERPSTRA (*University of Regina*), *History*. "Charity, Poor Relief, and Politics in Renaissance Florence, Bologna, and Milan."

Mellon Research Fellows (two or three months)

MARCIN FABIANSKI (*Uniwersytet Jagiellonski, Kraków*), *Art History*. "Correggio's Mythologies: Form, Iconography, and Progeny."

JERZY MIZIOLEK (*Uniwersytet Warszawski, Warsaw*), *Art History*. "Studies in Early Renaissance Cassone Panels."

OLGA PUYMANOVA (*Národní Galerie, Prague*), *Art History*. "Catalogue of Italian Gothic and Renaissance Paintings and Sculptures in the Czech Republic."

Visiting Professors

PAUL BAROLSKY (second semester) (*University of Virginia*), *Art History*.

HUBERT DAMISCH (first semester) (*Ecole des Hautes Etudes en Sciences Sociales*), *Art History*.

GEORGE HOLMES (second semester) (*All Souls College*), *History*.

JOHN E. LAW (*University College of Swansea*), *History*.

DAVID O. MCNEIL (*San Jose State University*), *History*.

Research Associates

FABIO BISOGNI (*Università di Siena*), *Art History*. "Computer Index of Iconography."

LINA BOLZONI (*Università di Pisa*), *Literature*. "Fra parola e immagine: usi cinquecenteschi dell'arte della memoria."

EVE BORSOOK (*Villa I Tatti*), *Art History*. "The Cappella Palatina in Palermo and the History of Mosaic Making."

RICCARDO BRUSCAGLI (*Università di Firenze*), *Literature*. "Commento all'Orlando Innamorato" e, "Lirica dell'ultimo '500 dalla battaglia di Lepanto in poi."

SALVATORE I. CAMPOREALE (*The Johns Hopkins University*), *History*. "La cancelleria di Carlo Marsuppini (1444-1453)."

GINO CORTI (Emeritus) (*Villa I Tatti*), *Paleography & History*. "Documentation for a Corpus of Sienese Churches."

LAURA CORTI (*Scuola Normale Superiore, Pisa*), *Art History*. "Illustrated Thesaurus of Architectonic Terms found in Architectural Treatises."

ALLEN GRIECO (*Villa I Tatti*), *History*. "Food for Thought and Food for the Table: A Social and Cultural History of Alimentary Habits and their Significance in Renaissance Italy (1350-1550)."

Continued on page 3



John Law, Patrizia Salvadori, David Posner holding Sara, Antonella Astorri, Walter Kaiser, Paul Barolsky, Louisa Matthew, Linda Pelleccchia, Fausta Navarro, Eric Nicholson, Olga Puymanova

Dedication of Juliana Thompson Reference Room

Although in use for some months already, the Juliana Thompson Reference Room was officially dedicated on June 30th, 1995. Present for the occasion were Mr. and Mrs. William F. Thompson, without whom it would have been impossible to have renovated the space, their daughter Alexandra Thompson, and their friends Mr. and Mrs. William Haussermann, Mr. and Mrs. John Bacon, and Mr. and Mrs. Richard Kimball and family. Fellows, former Fellows, and members of the institute staff were also in attendance as Director Walter Kaiser explained the problems I Tatti had been facing in the old reference room—primarily damp which had buckled the parquet floor, damaged the bookcases, and was ruining the books—and how Bill Thompson's great generosity had come to the rescue. During the dedication, Walter Kaiser recognized that in naming the room after his wife, Bill Thompson had chosen to honor not only his partner of many years, but the person who unobtrusively provides a solid foundation



Bill, Julie, and Alexandra Thompson at the dedication of the Juliana Thompson Reference Room.

for her family and friends. The Juliana Thompson Reference Room is the foundation of the Biblioteca Berenson with two new computer terminals where library readers can consult the on-line catalogue as well as the usual reference books, and a reference librarian available for inquiries about the library. As well as the Reference Room, the adjacent office of the Nicky Mariano Librarian has also been renovated thanks to the generosity of Mr. and Mrs. Thompson. Following the actual dedication, the group moved to the azalea terrace for some celebratory prosecco and lunch in the dining room.



Alexandra Thompson, Alexa Mason, and Dick Kimball.



John Bacon and Bill Thompson

I Tatti Community 1994-95

Continued from page 2

MARGARET HAINES (*Rivista d'Arte*), *Art History*. "Public Sculpture in Republican Florence: a Study in Corporate Patronage."

JULIAN KLIEMANN (*Bibliotheca Hertziana*), *Art History*. "Representation of Historical Events in Italian Renaissance Painting."

SILVANA SEIDEL-MENCHI (*Università di Trento*), *History*. 1) "Bibliotheca Erasmiana Italica:

Sixteenth-Century Italian Editions of Erasmus' Work," 2) "Erasmus, *Julius exclusus e coelis*: Critical Text, Translation and Annotation."

MARCO SPALLANZANI (*Università di Firenze*), *History*. "Relations between Florence and Islam during the 14th-16th Centuries: Decorative Arts."

FORMER FELLOWS UPDATE

JULIAN KLIEMANN (VIT'86-'96) is working at the Bibliotheca Hertziana in Rome where he assists the director and is responsible for the Hertziana's publications, archive, and public relations. In September 1994, his book, *Gesta dipinte. La grande decorazione nelle dimore italiane dal Quattrocento al Seicento*, Milano, Silvana Editoriale: Amilcare Pizzi, 1993, won the Premio Salimbeni, a prestigious prize given every second year to the best book on Italian art history. Dr. Kliemann's current project, "Antique descriptions of paintings and their influence on 16th and 17th-century art and art theory," brings him to I Tatti from time to time where he remains a Research Associate of the institute.

WILLIAM E. HOOD (VIT'85,'86,'90), Professor of Art History at Oberlin College, was recently awarded the Eric Mitchell Prize for his book, *Fra Angelico at San Marco*, New Haven - London, Yale UP, 1993. The book also won the George Wittenborn Prize and was among the five books shortlisted for the Premio Salimbeni. Professor Hood, who is a member of the I Tatti Council, has just published *Fra Angelico: San Marco, Florence*, New York, George Braziller, 1995 in the "Great Fresco Cycles of the Renaissance" series. [Other former Fellows who have published in this series include JAMES BECK (VIT'68,'72,'83,'91,'93), *Raphael: The Stanza della Segnatura*, Rome, 1993; CHARLES DEMPSEY (VIT'74), *Annibale Carracci: The Farnese Palace*, Rome, 1995; ANDREW LADIS (VIT'86) *The Brancacci Chapel*, Florence, 1993; RANDOLPH STARN (VIT'65,'66) *Ambrogio Lorenzetti: The Palazzo Pubblico*, Siena, 1994.] These volumes are also published in Italian by S.E.I. in Turin. Professor Hood is currently finishing another volume for George Braziller, *The Artist and the Angel: Fra Angelico and the Miraculous Annunciation of Florence*, and he is working on a project entitled *Naked Men: Essays on the Male Nude in Renaissance and Post-Renaissance Art*.

CAROLINE ELAM (VIT'82) is Editor of *The Burlington Magazine* as well as a member of the editorial board of *I Tatti Studies: Essays in the Renaissance*. She is a member of the I Tatti Advisory Committee which nominates I Tatti Fellows, and still finds time to pursue her own research into Florentine architecture and patronage.

■ THE BIBLIOTECA BERENSON ■

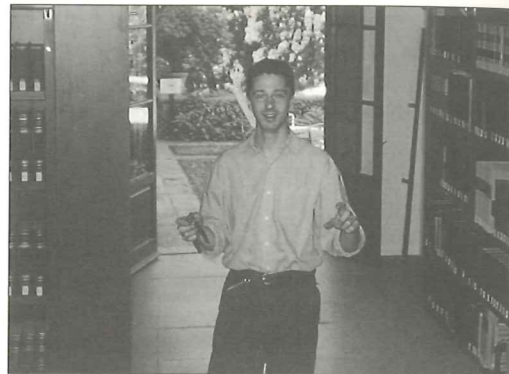
THE BIBLIOTECA BERENSON AND THE IRIS CONSORTIUM

After a hot summer of construction, classification, and chaos, Villa I Tatti reopened its doors in early October 1994. The transformation of the Biblioteca Berenson was immediately apparent upon entering the new Juliana Thompson Reference Room (see page 3) which had been completely gutted and refurbished with a handsome pietra serena floor, new walnut bookshelves, a reference desk by the stairs leading to the Morrill Music Library, and public computer terminals

bers to the specific preferences of I Tatti and its community of scholars. We were also able to test the new arrangement of the books, occasionally relocating specific books or small groups of classes to more accessible shelves.

The librarians have spent much of the year learning the new ALEPH system. One of the key advantages of the on-line catalogue is that not just the staff but the library readers as well have access to current information about the status of a book, whether ordered, received, awaiting cataloguing, or already on the shelves. The staff were introduced to the MARC format for bibliographic data last summer. This year, this format and the Anglo-American Cataloguing Rules were applied to the newly-created records. Both the MARC format and the AACRII are standards essential for communicating and sharing bibliographic data not only with North

America, but also with an increasing number of libraries in Northern Europe and the rest of the world, as well as being crucial in a consortium environment that shares an on-line catalogue and individual bibliographic records, such as our IRIS consortium. Training



Andrea Todorow in the new Juliana Thompson Reference Room.

for these standards is being provided by Margaret D'Ambrosio, a cataloguing specialist in residence for the calendar year 1995. (See Staff Notes.)

COOPERATIVE ACTIVITIES

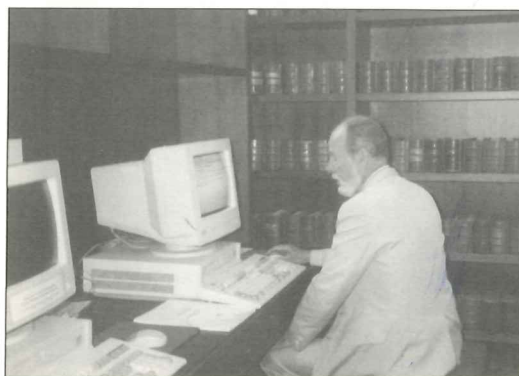
While the sharing of the on-line catalogue was the first, fundamental goal of IRIS, the next logical step for the consortium is to coordinate collection development. Over the next few years formal discussion among consortium members will lead to each institute assuming responsibility for collecting in depth on specific areas of research. Not only for monographs and periodicals, these arrangements will also encompass electronic information which can be prohibitively expensive. If one institution acquires a title, however, and makes it available on the network to all the other members of the consortium, the initial expense of acquiring licenses for these titles in electronic format is drastically reduced for each individual institution. In the near future, we hope to be able to make available some basic titles on the IRIS network, such as the Bibliography of the History of Art (BHA) and the Modern Language Association (MLA), which respectively produce comprehensive bibliographies of the recent literature of art history, language and literature.



Ralph Lieberman (VIT'80, '81), Assunta and Pier Paolo Pisani.

with which to check the on-line catalogue. Mr. Berenson's old leather-bound card catalogues, which remain on one wall, retain the flavor of the old library while readers can now search the computerized catalogue through a number of different access points heretofore unavailable: title (full title or keywords), author, editor, translator, subject, or a combination of these fields. With a reference librarian immediately available in the very first room of the Biblioteca Berenson, the transition from a gentleman's library (though greatly expanded over the last 35 years) to a professional research library is complete.

During the past year we have been fine tuning the new classification of the Library collections, correcting errors, and adapting call num-



Hellmut Wohl (VIT'88, '92) with the old and new catalogues.

THE NETWORK, THE INTERNET, AND THE WORLD WIDE WEB

There is no doubt that the installation of the IRIS server has tremendously changed the Biblioteca Berenson. No longer does the reader browse through the card catalogue, search out the room, the shelf number, and the book itself, and then have to cross town to do the same at another library for a book not found at I Tatti. Not only can a scholar check where all the books are located or check bibliographical material for footnotes without leaving one library, but with the IRIS network being connected to the Internet, he now has access to all of the library catalogues on the Internet and to a growing

number of Home Pages available through the World Wide Web. These include great clusters of databases as well as information about a tremendous variety of institutions and academic programs.

✿ ASSUNTA PISANI
Assistant Director for the
Biblioteca Berenson
Nicky Mariano Librarian



Among the many recent acquisitions 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, your volume is not listed.

PAUL BAROLSKY (VIT'81,'87,'91,'95). *The Faun in the Garden: Michelangelo and the Poetic Origins of Italian Renaissance Art*, University Park, Penn State UP, 1994.

LINA BOLZONI (VIT'93-'95). *La stanza della memoria: modelli letterari e iconografici nell'età della stampa*, Torino, Einaudi, 1995.

DANIEL E. BORNSTEIN (VIT'90). *The Bianchi of 1399: Popular Devotion in Late Medieval Italy*, Ithaca - London, Cornell UP, 1993.

MIKLOS BOSKOVITS (VIT'71,'72). *Immagini da meditare: ricerche su dipinti di tema religioso nei secoli XII-XV*, Milano, Vita e Pensiero, 1994.

ALISON BROWN (VIT'86,'91) ed. and trans. *Dialogue on the Government of Florence / Guicciardini*, Cambridge, CUP, 1994.

Giulia Calvi (VIT'87). *Il contratto morale: madri e figli nella Toscana moderna*, Bari, Laterza, 1994.

LOUISE GEORGE CLUBB (VIT'86-'88) and ROBERT BLACK (VIT'93). *Romance and Aretine Humanism in Sienese Comedy, 1516: Pollastra's Parthenon at the Studio di Siena*, Firenze, La Nuova Italia, 1993.

HUBERT DAMISCH (VIT'95). *Traité du trait = Tractatus tractus*, Paris, Réunion des musées nationaux, 1995.

PAUL F. GRENDLER (VIT'71,'72). *Books and Schools in the Italian Renaissance*, Ashgate, Variorum, 1995.

VICTORIA ANN KAHN (VIT'87). *Machiavellian Rhetoric: From the Counter-Reformation to Milton*, Princeton, PUP, 1994.

LAURO MARTINES (VIT'63,'64,'65). *An Italian Renaissance Sextet: Six Tales in Historical Context*, New York, Marsilio, 1994.

ANDREW MORROGH (VIT'78). *The Palace of the Roman People: Michelangelo at the Palazzo dei Conservatori*, Tübingen, Ernst Wasmuth Verlag, 1994.

RICARDO J. QUINONES (VIT'81). *Foundation Sacrifice in Dante's Commedia*, University Park, Penn State UP, 1994.

ODILE REDON (VIT'91,'94). *L'espace d'une cité: Sienne et le pays siennois (XIIe-XIVe siècles)*, Rome, Ecole Française, 1994.

MASSIMILIANO ROSSI (VIT'93). *La poesia scolpita: Danese Cataneo nella Venezia del Cinquecento*, Lucca, Pacini Fazzi, 1995.

PATRICIA RUBIN (VIT'87,'90,'93). *Giorgio Vasari: Art and History*, New Haven - London, Yale UP, 1995.

MARCO SANTAGATA (VIT'84). *La Lirica di corte nell'Italia del quattrocento*, Milano, F. Angeli, 1993.

ERLING S. SKAUG (VIT'89). *Punch Marks from Giotto to Fra Angelico: Attribution, Chronology, and Workshop Relations in Tuscan Panel Painting with Particular Consideration to Florence, c. 1330-1430*, Oslo, IIC Nordic Group, 1994.

LAURA IKINS STERN (VIT'93). *The Criminal Law System of Medieval and Renaissance Florence*, Baltimore, The Johns Hopkins UP, 1994.

ALFREDO STUSSI (VIT'84). *Lingua, dialetto e letteratura*, Torino, Einaudi, 1993.

FRANCESCO TATEO (VIT'66). *"Per dire d'amore": Reimpiego della retorica antica da Dante agli Arcadi*, Napoli, Edizioni Scientifiche Italiane, 1995.

VISIT BY THE ANDREW W. MELLON FOUNDATION

Richard Ekman of the Andrew W. Mellon Foundation visited the site of the IRIS project libraries in April this year. Thanks to a grant from the Mellon Foundation, the IRIS consortium of libraries, organized by Villa I Tatti and including the Biblioteca degli Uffizi, the libraries of the Fondazione Roberto Longhi and of the Dutch Interuniversity Institute, was able to acquire and install an automated library system that would provide a single on-line union catalogue of the holdings of the four libraries, and would enable them to run all their basic library operations through the same system. The system became available in October 1994, thus beginning the first of a two-year Mellon-funded project, with a database of close to 75,000 titles, mostly representing the Biblioteca Berenson's holdings. The other libraries have been busily converting their records and adding to the IRIS database. In the next few months there will be a large addition of about 50,000 records from the Dutch Institute and those of the others will follow.

Richard Ekman was given a detailed demonstration of the system at Villa I Tatti, and toured the Fondazione Longhi and the Dutch Interuniversity Institute after a lunchtime meeting with all the members of the consortium at which future developments and expansion of the consortium membership were discussed. (A plan to approach a number of potential new members was developed; we expect in the next year to be able to add a number of new IRIS members.)

During Mr. Ekman's stay in Florence, he also met with current I Tatti Fellows, including the Andrew W. Mellon Fellow, Nicholas Terpstra, to discuss the fellowship program and to learn more about the Harvard University Center for Italian Renaissance Studies.

Appeal to the Friends of the Biblioteca Berenson

Each year in these pages we make a special appeal to the Friends of the Biblioteca Berenson for a particular publication which is just too expensive to come out of the library's regular acquisitions budget. This year we have chosen *The Dictionary of Art*, London, Macmillan Publishers Ltd., 1995. "In 34 volumes, *The Dictionary of Art* examines all the Visual arts: painting, sculpture, photography, architecture, graphic, and decorative arts. As well as a complete range of bibliographies, *The Dictionary of Art* presents an essential collection of articles and essays placing art in context. Over 41,000 articles look at the visual arts from every angle: cultures and civilizations, building and archaeological sites, styles and movements, theories of art, forms and themes, materials, techniques and conservation... 6,700 contributors from 120 countries are brought together in an unprecedented level of international collaboration. Many important art commentators are published in English for the first time." Many of the contributors to *The Dictionary of Art* are former I Tatti Fellows.

The cost of this set is £5,300 (sterling). Contributions from US tax payers are tax-deductible and may be sent to our Cambridge, Mass. address or directly to Villa I Tatti. Checks should be made payable to Harvard University with the notation "Special Library Acquisition Fund, Villa I Tatti." Thanks to the generous response of our readers in past years, major, specific needs of the Biblioteca Berenson such as this have been filled.

Annual donations to the Friends of the Biblioteca Berenson, as well as gifts of individual volumes will, as ever, be gratefully received.



THE FOTOTECA BERENSON

In the past year, the Fototeca Berenson has been used by many scholars including the staff of the Poldi Pezzoli Museum in Milan who are working on a photographic reconstruction of the S. Agostino polyptych by Piero della Francesca; a scholar from Poland doing research on the Liechtenstein collection in Vienna; a Fellow, Jerzy Miziolek, also from Poland, who found invaluable material for his project on XIV- and XV-century Italian *cassoni*, and Professor Gabriella Capecci, an archaeologist from the University of Florence, who found the collection of photographs of classical sculpture particularly interesting for her research. In addition, images of the Sarzana Cross, taken from glass negatives made in the thirties and forties by the restorer Giannino Marchig, have proven invaluable to Dr. Marco Ciatti from the Gabinetto di Restauro della Fortezza da Basso and his team of conservators who are currently working on this important 13th-century cross.

Work on cleaning the Marchig glass negatives, mentioned in the newsletter two years ago, has continued throughout the year. Thanks to the Frank and Nancy Richardson Fund, Roberto Renzi is able to preserve the negatives and make high quality prints for inclusion in the Fototeca. Some 256 negatives have been cleaned and printed during the year. In addition, the Fototeca is now the richer for a group of several excellent color glass plates from the 1920s of Italian XIV-XV-century paintings which were recently found among some of Mary Berenson's possessions.

Although our funding does not permit large scale photographic campaigns, with the invaluable help of Giovanni Pagliarulo, the Fototeca has been able to purchase about 400 b/w photographs of XIV- and XV-century Italian paintings from a number of churches in Tuscany. In addition we have recently received a gift of 93 b/w photographs of Italian architecture and sculpture from Ralph Lieberman (VIT'80,'81) and some 1,200 b/w photographs and

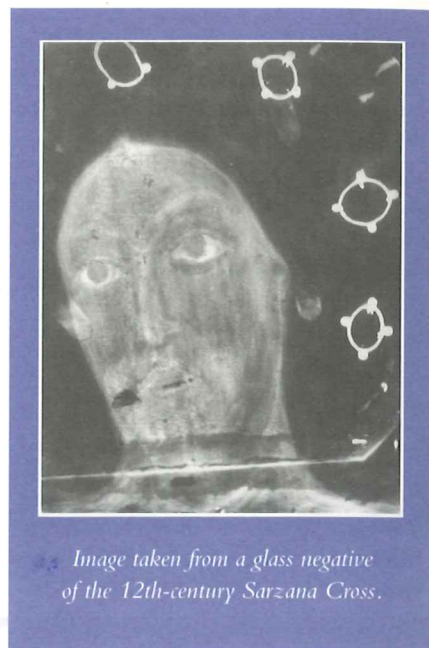


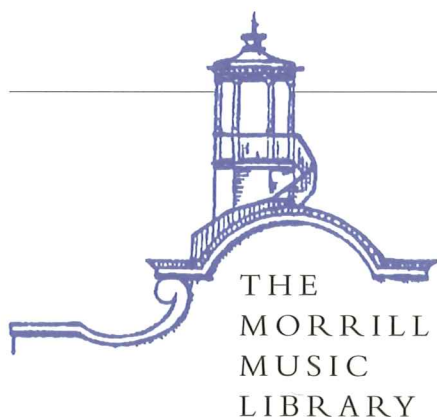
Image taken from a glass negative of the 12th-century Sarzana Cross.

notes from the estate of Frederick Hartt (VIT'66). This year, we are particularly grateful to Gloria Crane Gartz, as well as to the former Fellows and other Friends whose gifts of money provide for annual acquisitions.

✿ FIORELLA GIOFFREDI SUPERBI
Agnes Mongan Curator of the
Fototeca Berenson

FORMER FELLOWS UPDATE

KRISTEN LIPPINCOTT (VIT'88) has spent the past five years working at the National Maritime Museum in Greenwich (London), combining her interests in the history of science and the history of art. In an exotic-sounding series of career moves, she has progressed from being Curator of Astronomy to Head of Navigational Sciences, to Head of the Old Royal Observatory, to Planner and Museum Strategist - and is now the Director of the Display Division at the Museum. Her main responsibilities are the displays and special exhibitions at the Museum, but she is also in charge of the Education Division, marketing, the warders, cleaners, shops, and restaurant, and still finds times to publish regularly.



THE MORRILL MUSIC LIBRARY

CONCERT IN MEMORY OF HOWARD MAYER BROWN

On May 25th, 1995 a concert was held at I Tatti in memory of Howard Mayer Brown (VIT'64,'70), the first music Fellow to be appointed at I Tatti. Professor Brown was one of the finest musicologists of his generation, and had been appointed to the I Tatti Advisory Committee only a year or so before his untimely death of a heart attack in February 1993. Villa I Tatti decided to remember him through a concert by the early music group that he was most closely connected with, the Newberry Consort of Chicago, directed by Mary Springfels. Among the 150 or so people present on this occasion were some thirty musicologists from Italy, Hungary, New Zealand, and the United

States, many of whom were colleagues and personal friends of Howard. The program was a selection of fourteenth- and early fifteenth-century instrumental and vocal music relating to Simone Prudenzi's literary work, "Il Solazzo," performed by the sopranos Ellen Hargis and Christine Brandes, accompanied by Mary Springfels, David Douglass, and Raf Mizraki on medieval lutes, rebec, vielles, and percussion. The concert was preceded by a personal recollection of Howard Mayer Brown given by Professor Pierluigi Petrobelli from the Università di Roma "La Sapienza," and followed by a reception on the terrace.

✧ KATHRYN BOSI
Music Librarian



*The Newberry Consort with (l to r)
David Douglass, Ellen Hargis, Mary Springfels (Director),
Christine Brandes, and Raf Mizraki.*

FORMER FELLOWS UPDATE

SAMUEL EDGERTON (VIT'72) is Director Emeritus of the Graduate Program at Williams College. While working on his last book, *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution*, Cornell UP, 1991/4, he and his wife visited Mexico and became intrigued with the rich Pre-Columbian civilizations that once flourished in Mesoamerica. Since then, their original casual interest has grown into a passion. Recently, he has turned his attention to the sixteenth-century Christian *conventos* built by native Amerindians in the service of the Franciscan, Dominican, and Augustinian friars in "New Spain." His next book will explain how native Amerindian art became amalgamated with Renaissance Christian style and iconography in the extant painting and sculpture of the many extraordinarily beautiful but little visited Mexican *convento*-complexes, all executed by Amerindian artisans.

SABINE EICHE (VIT'83) lives in Florence where she is collecting photographs of Italian architectural drawings for the photograph archive of the National Gallery of Art, Washington, D.C. She continues her own work on "Avvisi" and on the Court of Urbino.

WARREN KIRKENDALE (VIT'83), who lives in Rome, is professor ordinarius at the University of Regensburg. His recent book, *The Court Musicians in Florence during the Principate of the Medici with a Reconstruction of the Artistic Establishment*, Florence, L.S.Olschki, 1993, focuses on 173 musicians and the salaried artists and men of letters at the Medici court. The facts of their lives are presented through a large number of archival documents and other primary sources. This book will be of interest not only to musicologists but to all historians of the period. The *Festschrift, Musicologia Humana: Studies in Honor of Warren and Ursula Kirkendale*, edited by Siegfried Gmeinwieser, David Hiley, and Jörg Riedlbauer (L.S.Olschki, 1993) contains thirty articles by well known scholars - including four by former Fellows, Richard Sherr (VIT'83), Howard M. Brown (VIT'64,'70), James Chater (VIT'82), Arnaldo Morelli (VIT'95) - on composers from Josquin to Mendelssohn and focuses especially on biographical and philological source studies of music history in central Italy during the XVIth and XVIIth centuries. It also includes essays on historiography, Latin and Italian literature, musical rhetoric, bibliography, and organology.



Bernard Berenson finds refuge from the dust and dirt.



*Plastic protection for the
Domenico Veneziano, furniture,
and lamps in Berenson's study.*

Lectures & Programs

with support from the Eugene V. and Clare E. Thaw Conference Fund and the Malcolm Hewitt Wiener Fund for Scholarly Programs and Publications

THE LETTER AS HISTORICAL SOURCE. PROBLEMS OF METHODOLOGY.

A letter is a letter is a letter – today. In the Middle Ages and the Renaissance, however, things were not always as simple as that. For instance, letters may have been classified as such although in fact they were public documents (e.g. papal bulls), and seemingly private and non-official letters all too often assumed an institutional or legal significance. These were only two of the major problems discussed on the occasion of a Round Table organized at Villa I Tatti on June 29th, 1995 and dedicated to “The Letter as Historical Source. Problems of Methodology.” The participants (Antonella Astorri, Lorenz Böniger, Doris Carl, John Law, Eric Nicholson, Patrizia Salvadori)

agreed that modern scholarship as yet has not confronted and reflected upon most of the methodological problems inherent in the study of letters. Problems regarding definitions and classification, form and style, perception and reception of the letter as arguably one of the more “authentic” expressions of the medieval and early modern mind were eagerly debated. The issues ranged from artists’ letters (Carl), the correspondence of the Florentine office of the “Mercanzia” (Astorri), and letters of recommendation to the Medici (Salvadori) to the impact of humanistic discussions of epistolary forms (Böniger), the role of princely letters in the Signoria of Camerino (Law) and the letters of Pietro



Patrizia Salvadori and Lorenz Böniger.

Aretino (Nicholson). The occasion was very informal, but the success that the discussion generated has encouraged the participants to project a further, fuller conference for the near future.

✳ LORENZ BÖNINGER
Ahmanson Fellow

UNIVERSITY OF WARWICK IN VENICE

In early December, 1994, the University of Warwick in Venice held its 28th annual conference on Florentine and Venetian Renaissance history and art history. The two-day event, which attracted a large audience of scholars from Europe and the United States, was divided into three main sections: territorial government and nobili-

ty; the arts and religion in Renaissance Venice; and religious life and the stage in Renaissance Italy.

Six of the nine papers were given by current I Tatti Fellows: Lorenz Böniger (*Knighthood and Nobility in late-medieval Italy*), John Law (*The della Scala of Verona: a terraferma ‘tyranny’?*), Louisa Matthew (*The business of art and of artists’ reputations: Lotto and Titian in Venice*), Carol Lansing (*Cathar heresy and the popular movement in late-medieval Italy*), Nicholas Terpstra (*Charity, poor relief, and politics in Renaissance Florence*

and Bologna), and Eric Nicholson (*‘Clothes mock the man’: sexuality in Venetian Renaissance comedy*). Many members of the 1994/95 academic community at I Tatti, including the Director, travelled to Venice for the conference which was organized by Humfrey Butters (VIT’72,’80), Michael Mallett (VIT’75) and Paul Hills (VIT’90) of Warwick University. At the conclusion of the conference, the I Tatti contingent was entertained by their Warwick hosts at a sumptuous, bibulous trattoria dinner.

A chronological listing follows of informal talks and public lectures held at I Tatti during the 1994-95 academic year. Institutional affiliation is not given for members of I Tatti’s 1994-95 academic community.

DANTE DELLA TERZA (VIT’79, *Università di Napoli*). “Il Tasso e il genere epico: consenso e trasgressione.”

CAROL LANSING. “Concupiscence and the Creation of Civic Order.”

WILLIAM EAMON. “The Politics of Purgation: The Body and Society in Counter-Reformation Italy.”

NICHOLAS TERPSTRA. “La madonna è mobile: Confraternities, Civic Religion, and Public Order in Renaissance Bologna.”

LOUISA C. MATTHEW. “Lorenzo Lotto, Center or Periphery?”

VALERIA FINUCCI. “Can the Ethiopian change his Skin or the Leopard his Spots? Monstrous Birth in Tasso.”

ERIC NICHOLSON. “*Atti d’amore*: Sixteenth-Century Actresses and their Audiences.”

PATRIZIA SALVADORI. “Dominio e patronato: i Medici e la Toscana nel quindicesimo secolo.”

ANTONELLA ASTORRI. “Lo più degno ufficio de’ mercatanti d’Italia: La Corte della Mercanzia a Firenze nel XIV secolo.”

MARCIN FABIANSKI. “La donna dormiente da Fragonard a Correggio ed il recupero dell’antichità.”

LORENZ BÖNINGER. “The Public and the Private. Lorenzo de’ Medici and Benedetto Dei’s ‘art’.”

Continued on page 9

Fellows Outings

Special trips arranged for the Fellows this year included an outing to the Duomo in Orvieto to view the Signorelli frescoes and the Reliquiario del Corporale organized by Eve Borsook (VIT'82-'96) and Lucio Ricetti (VIT'91), a tour of the Castello di Vincigliata guided by Francesca Baldry, and a visit to Rome on May 15th and 16th to learn more about some of the Roman libraries available to I Tatti scholars.

Assunta Pisani, I Tatti's Assistant Director for the Biblioteca Berenson, who had long wanted to introduce the Fellows to the member libraries of URBS, the Roman consortium that includes the Vatican Library and the American Academy Library, organized an event-filled two-day trip to Rome in May. After she and I met with Dr. Paul Weston, head of automation at the Vatican Library to discuss the possibilities of mutually beneficial library cooperation, Dr. Giovanni Morello, curator of manuscripts, gave the group of I Tatti Fellows a fascinating and instructive gallery tour of the exhibition of Renaissance illuminated liturgical works belonging to the Vatican Library.

That evening, Professor Caroline Bruzelius, Director of the American Academy in Rome, welcomed the group to the Academy. Head Librarian Christine Huemer described the facilities available to users of the Academy's library, and encouraged the visitors to try some bibliographic searching on their recently-installed automated library system. Over aperitifs, the group viewed an exhibition of works by cur-



Olga Puymanova and Margaret D'Ambrosio.

rent Academy artists. The evening concluded with dinner during which the I Tatti visitors had the opportunity to meet and chat with Academy staff and current appointees.

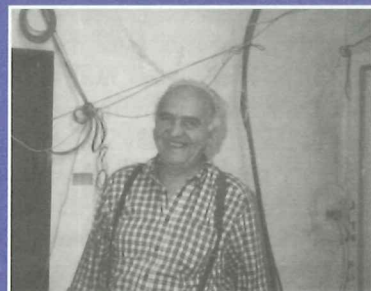
On Tuesday, 16th May, the I Tatti group reassembled at the British School in Rome. Head Librarian Valérie Scott gave an informative history of the library and an overview of its services to users. Ms. Scott introduced Professor Richard Hodges, Director of the British School, who hosted the I Tatti visitors at a convivial alfresco lunch. The occasion provided the opportunity for Ms. Scott, immediate past president of URBS, and Antonella Bucci, current president, to continue discussions with Dr. Pisani on avenues of cooperation between the Roman and Florentine library consortia.

The afternoon activities commenced with a tour of the Ecole Française de Rome in the Palazzo Farnese where Mme. Christiane Baryla, Head Librarian, led a tour of the extensive facilities and drew attention to the library's scholarly significance. The I Tatti visitors then enjoyed a rare opportunity to visit the Galleria dei

Carracci where Fausta Navarro (VIT'95) provided her colleagues with some insightful remarks on the exquisite frescoes they were viewing.

The trip to Rome concluded with an evening lecture by Diana Minsky (American Academy in Rome) on "Michelangelo and the Baths of Diocletian," at the Academy's Villa Aurelia.

MARGARET D'AMBROSIO
Smithsonian Institution Library



(top) Rewiring the Signorelli Corridor.
(below) Giorgio Piazzini, the contractor, surrounded by some of the many kilometers of new wiring installed during the year.

Talks and Lectures

Continued from page 8

A conference co-sponsored with the ISTITUTO DEGLI INNOCENTI. "Ospedali e Città (L'Italia del Centro-Nord, XIII-XVI secolo)":

ARNALDO MORELLI. "Per Ornamento e Servizio: Organi e sistemazioni architettoniche nelle chiese toscane nel Rinascimento."

FAUSTA NAVARRO. "Le storie di Ladislao il Santo all'Incoronata di Napoli."

ALESSANDRA CAPPAGLI. "Claudio Tolomei's Grammatical Writings."

GENE BRUCKER (VIT'65,'80,'84,'87, *University of California, Berkeley*), FRANK D'ACCONTE (UCLA), MALCOLM CAMPBELL (VIT'67,'72,'82, *University of Pennsylvania*), LAURIE FUSCO (VIT'83, *independent scholar*), F. W. KENT (VIT'78,'83,'87, *Monash University*), LAURA STERN (VIT'93, *University of North Texas*). "Italian Archival Research and Modern Historiography: A Tavola Rotonda in Honor of Gino Corti."

JERZY MIZIOLEK. "La storia di Achille sui cassoni del primo Rinascimento ed il problema delle origini del cassone istoriato."

Round table on "La lettera come fonte storica. Problemi di metodologia" with ANTONELLA ASTORRI, LORENZ BÖNINGER, DORIS CARL (Warburg Institute), JOHN LAW, ERIC NICHOLSON, PATRIZIA SALVADORI.

ROUND TABLE IN HONOR OF GINO CORTI

On June 8th, 1995 a *Tavola Rotunda* entitled "Italian Archival Research and Modern Historiography" drew a large crowd of well-wishers to I Tatti to honor Gino Corti. Chaired by Gene Brucker (VIT'65,'80,'84,'87, *University of California, Berkeley*), papers were given by Malcolm Campbell (VIT'67,'72,'82, *University of Pennsylvania*), Laurie Fusco (VIT'83), Frank D'Accone (UCLA), Laura Stern (VIT'93, *University of North Texas*), and F. W. Kent (VIT'78,'83,'87, *Monash University*). In his paper, "Old Archives and New Historians: The View from Florence," Bill Kent discussed the impact of the burgeoning archival research since the Second World War on historical writing in his field. "I don't think it is an exaggeration to say that archival research here has been democratized over the last few decades, by which I mean that it has been opened to many, especially non-Italians, who would not once have thought to do it, or have known how. While there is, of course, a number of reasons why this has happened, Gino's work has not been least among them. With his characteristic generosity and energy, he has shared his incomparable expertise by teaching Italian and Latin palaeography to generations of foreign scholars ... And this expertise was not, of course, only available to foreign neophytes, for still Gino patiently coaches *laureati* as they decipher their documents, while responding to palaeographical queries from established scholars, whether Italian or otherwise. Gino has shown us all how the archives worked, and where to look for this piece of information or that. He has checked our transcriptions and has himself published scores of important texts in his own right, or in collaboration with others, for he has been the midwife and wetnurse to so many studies."

GINO CORTI has been a well-known and indispensable figure in the Florentine archives for the last sixty years. His help and guidance to every scholar who has ever worked in this intricate labyrinth is legendary. He has taught courses in paleography in Italy and the United States and has been an I Tatti Research Associate since 1970.

SYDNEY J. FREEDBERG is Professor Emeritus, Department of Fine Arts, Harvard University, and Chief Curator Emeritus, National Gallery of Art, Washington, D.C. The last of Mr. Berenson's major disciples, Professor Freedberg has, through a lifetime of seminal teaching and writing, continuously enriched our perception of the great Italian artists of the High

PHOTOS FROM THE SMYTH BIRTHDAY PARTY



Mary Gibbons, Malcolm Campbell, Eve Borsook, and Victoria Kirkham.



Richard Fremantle, David Rutherford, and Karen-edis Barzman.

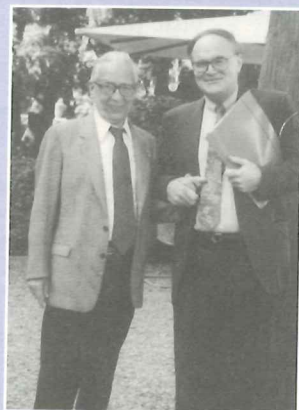


Speakers at the Corti Round Table: Malcolm Campbell, Gene Brucker, Laura Stern, Laurie Fusco, and Bill Kent.

HAPPY



Jonathan Nelson, Elizabeth Pilliod and William Connell.



Gino Corti and Bill Kent.



Frank D'Accone.



Janet Cox-Rearick and Ralph Lieberman.

Renaissance. Professor Freedberg was on the I Tatti Advisory Committee for many years, is still a member of the I Tatti Council, and has had four long and influential *soggiorni* at I Tatti since Harvard took over Mr. Berenson's estate.

CRAIG HUGH SMYTH is also Professor Emeritus, Department of Fine Arts, Harvard University. He was direc-

tor of the Institute of Fine Arts, New York University for twenty years before becoming director of I Tatti in 1973. He retired in 1985, but continues to lecture and publish on St. Peter's in Rome and the Central Art Collecting Point in Munich which he set up in June 1945 and of which he was officer-in-charge until the following spring.

THE SYDNEY J. FREEDBERG FUND FOR VILLA I TATTI AND THE HARVARD UNIVERSITY ART MUSEUMS

The Sydney J. Freedberg Fund for Villa I Tatti and the Harvard University Art Museums has been established in honor of Professor Freedberg's 80th birthday on November 11th, 1994. Both of these Harvard institutions have always been dear to Sydney's heart. In Sydney's case, as no doubt with most students today, the inevitable result of studying the Italian Renaissance as an undergraduate at Harvard was a deep desire to travel to Italy. From his first trip in 1936, Bernard Berenson and I Tatti played an important role in his development as a Renaissance scholar. Later, he was one of those who argued most strongly that the Harvard University Center for Italian Renaissance Studies be established at I Tatti after Berenson's death in 1959. Throughout his long and distinguished career as a professor of Fine Arts at Harvard, Sydney worked tirelessly to foster a better understanding and to maintain a spirit of cooperation between the University Art Museums, the Fine Arts Department, and I Tatti. It is therefore fitting that these prominent cultural institutions join forces to honor him by promoting the continued study of the Renaissance and its art.

We very much hope to raise \$100,000 for this fund, the purpose of which is not only to foster Renaissance studies, but to bring the two Harvard institutions closer together as they jointly endeavor to promote the University's long-standing commitment to the humanities and arts. A \$25,000 challenge grant has been offered by one of the I Tatti Council members on a 1:3 basis. Contributions, made out to "Harvard University" can be sent to the I Tatti office address on the front of this newsletter.

AND CORTI ROUND TABLE.



Barbara Smyth, Paul Barolsky, and Salvatore Camporeale.



Craig Smyth, Andrew Morrogh, and Andrea Kirsh

80TH!



Silvano Cavazza and Gabor Hajnóczy.



Jim & Danna Beck, Craig Smyth, and Carlo Del Bravo.



Lorenzo Balloni, Heidi Flores, and Francesco Quinterio



Richard Goldthwaite and Gino Corti.

COUNCIL NOTES



Two meetings in 1994/95 brought the Council together to evaluate the current and future needs of I Tatti. Golden autumn weather greeted the members who came to Florence for the fall meeting at which the recent improvements in the Library were highlighted. The Council enthusiastically endorsed the remarkable changes that have taken place and which have brought the Biblioteca Berenson up-to-date and ready to enter the next century. Indeed, several Council members are scholars themselves and immediately set out to learn the new computer catalogue.

Opportunities for socializing and education were provided by Charlotte Brown, who invited the Council to dinner at her Florentine home; Gordon and Elizabeth Morrill, who hosted a tea party at their home on the Costa San Giorgio which they have generously given to I Tatti while retaining a life interest in the property; and Dr. Julian Kliemann (VIT'86-'94) who returned to I Tatti from his position at the Bibliotheca Hertziana in Rome to lead the Council and current Fellows on a fascinating tour of the Medici villa at Poggio a Caiano.

The spring Council meeting, held in New York in April, preceded a party at the National Arts Club and dinner at the home of Barney and Banny McHenry to celebrate the publication of *Giambologna: Narrator of the Catholic Reformation*, (University of California Press, 1995) by Council member Mary Weitzel Gibbons. University of



Mary Gibbons celebrates the publication of her book.

Pennsylvania Professor Malcolm Campbell (VIT'67,'72,'82) spoke warmly of Dr. Gibbons and her book, which addresses a neglected aspect of the Flemish-born, Florence-based sculptor's *oeuvre*, his creation of narrative scenes in bronze relief.

On November 2nd, 1994, I Tatti Council member James Cherry was awarded the John Langeloth Loeb Award at the fourth annual Board of Trustees and Faculty dinner at the Institute of Fine Arts, New York University for his outstanding service to the Institute. He was a member of the Institute's Advisory Council from 1971 to 1973 and has been on the Board of Trustees since then. John Loeb and I Tatti Council member Craig Hugh Smyth were the first and second recipients of this award.

IN GRATITUDE

In recognition of their staunch support of the I Tatti Campaign, Walter Kaiser presented hand



Gabriele Geier and Elizabeth Morrill at the Morrills' house.

inscribed bread boards made by Will Carter (who designed and printed the new book plates for the Biblioteca Berenson—see last year's newsletter) to a small group of generous benefactors last autumn. Deborah Loeb Brice, Gabriele Geier, and Gordon Morrill received their bread boards at the Council meeting at I Tatti last October. Ed Weisl and Barney McHenry received theirs at a special luncheon in



Gordon Morrill and Fritz Link at the October 94 Council meeting.

New York later that month. Melvin Seiden received his in Cambridge at a dinner party celebrating Sydney J. Freedberg's eightieth birthday. Jean-François Malle received his in Paris in November, and Bob Erburu received his in Los Angeles. In presenting the beautifully carved walnut boards, Professor Kaiser hoped they would be used daily, and thus would remind those around the breakfast or dinner table of the deep gratitude and affection in which everyone connected with I Tatti holds these generous members of the I Tatti family.



Anne Coffin and Ed Weisl.



Eve Borsook, Deborah Brice, Nicholas Terpstra, and Patrizia Salvadori.

NEW MEMBERS

It is with great pleasure that Walter Kaiser, Director, and Deborah Loeb Brice, Chairman, announce the addition of three new members to the Villa I Tatti Council this autumn.

RICHARD EKMAN (Harvard AB 1966, AM 1967, PhD 1972) has been involved with I Tatti for many years, first in his capacity as Director of Research Programs at the National Endowment for the Humanities and more recently as Secretary of the Andrew W. Mellon Foundation. By now, there are few people outside the I Tatti staff who know this institution as well as Mr. Ekman does. He has unfailingly provided enlightened support, most especially in the Biblioteca Berenson, and he has done as much as anyone to help bring into existence the new IRIS consortium of Florentine libraries. (see page 4)

ALTON E. PETERS (Harvard AB 1955, JD 1958) has been a good friend of Walter Kaiser's since they were both Harvard undergraduates in Eliot House,

and he has recently become an admirer and supporter of I Tatti. A partner of the Kelley Drye & Warren law firm in New York, Mr. Peters is no doubt best known to other members of the Council for the leadership roles he has filled for many years at the Metropolitan Opera and for his loyal support of Save Venice.

WILLIAM F. THOMPSON (Harvard AB 1950, MBA 1954) is the founder and president of Boston Ventures Management, Inc. One of Harvard's most generous alumni, he has in recent years become a devoted friend of I Tatti. His substantial gift made possible the complete renovation of the reference room and the Nicky Mariano Librarian's office in the Biblioteca Berenson, the dedication of which took place in June (see page 3). Mr. Thompson is a member of both the executive committee of the Committee on University Resources at Harvard and of the Faculty of Arts and Sciences' Boston Major Gifts Steering Committee.

THE VILLA I TATTI COUNCIL

(as of 30 June 1995)

DEBORAH LOEB BRICE, *Chairman*
EDMUND P. PILLSBURY,*
Founding Chairman
MELVIN R. SEIDEN, *Chairman Emeritus*
SYDNEY J. FREEDBERG, *Chairman Emeritus*

ANNE H. BASS
CHARLOTTE CABOT BROWN
JAMES R. CHERRY
ANNE COFFIN
ROBERT F. ERBURU
GABRIELE GEIER
MARY WEITZEL GIBBONS
WILLIAM E. HOOD, JR.
MAURICE LAZARUS
TROLAND S. LINK
JEAN-FRANÇOIS MALLE
BARNABAS MCHENRY
AGNES MONGAN
F. GORDON MORRILL
MARILYN PERRY
NANCY RICHARDSON
SUSAN MAINWARING ROBERTS
CRAIG HUGH SMYTH
DANIEL STEINER
DONALD SUTHERLAND
EUGENE V. THAW
EDWIN L. WEISL, JR.

WALTER KAISER, *Director*
ALEXA M. MASON, *Assistant Director for External Relations*

*Honorary

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INTERNATIONAL COUNCIL

(as of 30 June 1995)

JEAN-FRANÇOIS MALLE, *Chairman*

DEBORAH LOEB BRICE
CARLO CARACCIOLIO
RICHARD FEIGEN
MICHEL FRANÇOIS-PONCET
ARTHUR W. FRIED
GABRIELE GEIER
WALTER KAISER
TIMOTHY D. LLEWELLYN
BENEDETTA ORIGO
MELVIN R. SEIDEN

With sorrow at their passing, the lives of two members of the I Tatti Council are remembered with fond affection and gratitude for all they did for the Harvard University Center for Italian Renaissance Studies (see page 18):

SHEILA DEHN GILMORE
17 May 1917–18 March 1995

SIR JOHN POPE-HENNESSY
13 December 1913–31 October 1994

FORMER FELLOWS UPDATE

SALVATORE SETTIS (VIT'85) moved from Pisa, where he was a full professor in the History of Classical Art and Archaeology at the Scuola Normale Superiore, to Santa Monica in January 1994, when he became Director of the J. Paul Getty Center for the History of Art and the Humanities. His publications include works on Greek and Roman archaeology, Renaissance art, and on the history of the Classical tradition in art. He maintains his ties with the Harvard Center by being a member of the I Tatti Advisory Committee which nominates I Tatti Fellows each year.

JOHN M. NAJEMY (VIT'70,'71,'75) is Professor of History at Cornell University. His book *Between Friends: Discourses of Power and Desire in the Machiavelli-Vettori Letters of 1513-1515*, Princeton, PUP, 1993, was recently awarded the Marraro Prize of the Society for Italian Historical Studies.

He is currently working on a general history of Florence from the thirteenth to the early sixteenth century and is a member of I Tatti's Advisory Committee. N.B. Omitted from the last issue of this newsletter, Professor Najemy was a Schepp fellow at I Tatti in 1974/75.



Sandro and Nelda Ferace with Christine Smith (VIT'90) (recently appointed Professor of Architectural History at Harvard's Graduate School of Design) and Joseph O'Connor

THE FELLOWSHIP PROGRAM

THE SAMUEL H. KRESS FOUNDATION

In January 1964, Dr. Franklin D. Murphy, President of the Samuel H. Kress Foundation, announced the inauguration of a new program designed to strengthen studies in art history and art connoisseurship. Among several grants to other institutions, a gift of \$100,000 was presented to Harvard University for the permanent endowment fund of Villa I Tatti, and a five-year, \$10,000 Rush H. Kress Fellowship was established. The fellowship program was a success, and there have been 42 Rush H. Kress Fellows at I Tatti since then.

Samuel H. Kress was born in 1863 into a Pennsylvania family of German-Lutheran settlers. He opened his first five-and-dime store at the age of 33 and within ten years, some fifty Kress stores were selling quality merchandise at affordable prices in the southern United States and, under his personal supervision, new stores were proliferating westward. With the rewards of his success, Samuel Kress settled "in a two-story penthouse apartment on Fifth Avenue designed as a grand Italianate palazzo, [where] he filled its rooms and corridors with an expanding collection of fine painting, sculpture, and furnishings imported from Italy." "His evolving interest in Italian art led to the creation in 1929 of the Samuel H. Kress Foundation (in which his younger brothers Claude and Rush also participated) to provide for the purchase of works of art." These are now scattered across the United States. "On display in thirty-three states and territories, over three thousand works of European art in more than ninety museums, universities, and other public institutions, from the National Gallery of Art to the Honolulu Academy of Art, bear the label 'Samuel H. Kress Collection'." (Quotations from M. Perry, "Five-and-Dime for Millions. The Samuel H. Kress Collection," *Apollo Magazine*, March 1991.)

The Samuel H. Kress Foundation has continued in the generous vein of its founder. Its primary interest is in encouraging studies in art history and connoisseurship through grants to institutions of higher education for fellowships, subvention of scholarly publications, support for conservation and restoration of works of art and monuments in Western Europe, and archaeological fieldwork emphasizing art history. Grants totalling well over \$3,000,000 are paid out annually. In the thirty-one years since the Foundation's first gift to I Tatti, the Harvard Center has greatly benefited from this generosity, receiving grants towards conferences and publications, gifts of books, catalogues, and photographic materials, extra grants to individuals for further research beyond their I Tatti fellowship, and, of course, the Rush H. Kress Fellowship given annually in memory of Samuel H. Kress's younger brother.

The following is a list of Rush H. Kress Art History Fellows, their affiliation at the time of their appointment, and the topics they pursued while Fellows at I Tatti. More current news of many of these scholars is to be found scattered throughout the newsletter.

1964/1965 HOWARD SAALMAN (*Carnegie Institute of Technology*), U.S. "Medieval And Renaissance Architectures. Brunelleschi."

1965/1966 KONRAD OBERHUBER (*Smith College*), Austrian. "Continue and conclude the Corpus of Raphael Drawings begun by Oscar Fischel in 1913."

1966/1967 MYRON LASKIN (*Washington University*), U.S. "Correggio."

1967/1968 CREIGHTON GILBERT (*Brandeis University*), U.S. "Masaccio: Textbook on Italian Renaissance Art."

1968/1969 RICHARD POMMER (*Vassar College*), U.S. "Florentine Architecture."

1969/1970 JAMES STUBBLEBINE (*Rutgers University*), U.S. "Corpus of Ducciesque Paintings."

1970/1971 ROBERT HATFIELD (*Harvard University*), U.S. "Art and Culture in the Florentine Quattrocento."

1971/1972 SAMUEL EDGERTON (*Boston University*), U.S. "Relationship of Capital Punishment to Medieval and Renaissance Art."

1972/1973 ISABELLE HYMAN (*New York University*), U.S. "Problems in 15th-Century Florentine Architecture: Brunelleschi."

1973/1974 CHARLES DEMPSEY (*Bryn Mawr College*), U.S. "Invention in Renaissance Painting."

1974/1975 CAROLYN KOLB LEWIS (*Dumbarton Oaks*), U.S. "A Monograph in the Corpus Palladianum Series Devoted to the Villa Pisani at Montagnana."

1975/1976 MARGARET HAINES (*Courtauld Institute of Art*), U.S. "Legnaiouli of 15th-Century Florence."

1976/1981 The Rush H. Kress Fellowship money was used for library acquisitions.

1981/1982 CAROLINE ELAM (*Westfield College, University of London*), British. "Urban Development of Renaissance Florence." and CHARLES MCCORQUODALE (*Central School of Art and Design, London*), British. "The Life and Works of Carlo Dolci (1616-1686)."

1982/1983 SABINE EICHE (*Princeton University*), Canadian/German. "Villa Imperiale at Pesaro." and CHARLES HOPE (*The Warburg Institute*), British. "An Edition of Sources and Documents Concerning Titian."

1983/1984 HOWARD BURNS (*Courtauld Institute of Art*), British. "A Catalogue of the Drawings of Andrea Palladio."

1984/1985 NAOMI MILLER (*Boston University*), U.S. "The Library of Federigo Da Montefeltro and the Architecture of Humanism." and SALVATORE SETTIS (*Università di Pisa*), Italian. "Artists and Patrons from Antiquity to the 16th Century."

1985/1986 JULIAN KLIEMANN (*University of Münster*), German. "Representation of Historical Events in Italian Renaissance Mural Decoration." and ANDREW T. LADIS (*Vanderbilt University*), U.S. "A Monograph on Giovanni di Paolo."

1986/1987 TIMOTHY C. G. VERDON (*Florida State University*), U.S. "The Socio-Religious Background of Renaissance Art." and BONNIE BENNETT (*University of Rochester*), U.S. "The Final Façade for the Florence Cathedral. 19th-Century Sculpture and the Renaissance."

1987/1988 SUZANNE B. BUTTERS (*University of Manchester*), U.S. "Villa Medici in Rome. The Belvedere Hill and Medici Domination in 16th-Century Florence." and GEORGES DIDI-HUBERMAN (*European University Institute, Florence*), French. "Historia, figura and the Theology of Incarnation in Fra Angelico's work at San Marco." and PETER HUMFREY (*University of St. Andrews*), British. "The Venetian Renaissance Altarpiece." and GERT KREYTENBERG (*Ruhr University, Bochum*), German. "The Painter, Sculptor, and Architect Andrea Orcagna." and AMANDA LILLIE (*University College, London*), British/New Zealand. "XV-Century Florentine villas and their Patrons." and KRISTEN LIPPINCOTT (*The Warburg Institute*), U.S. "Art and Astrology: Astrological Iconography during the Italian Renaissance." and GIOVANNA PERINI (*The Johns Hopkins University*), Italian. "Mannerist Artists from Florence and Rome in Sir Joshua Reynolds's Sketchbooks."

1988/1989 ALAN PHIPPS DARR (*The Detroit Institute of Art*), U.S. "Pietro Torrigiano an Italian Sculpture in Renaissance England." and AMANDA LILLIE (*University of York*), British/New Zealand. "XV-Century Florentine Villas." and ERLING S. SKAUG (*Norsk Folkemuseum*), Norwegian. "Studies in Florentine Punchwork c.1330-1430."

1989/1990 JANIS BELL (*Kenyon College*), U.S. "Critical Edition with Translation and Commentary of Zaccolini's *Prospettiva Del Colore*."

Continued on page 15

The Society of Fellows

The Society of Fellows provides a network which crosses the world, several generations of scholars, and all the different disciplines within Italian Renaissance studies. We hope to connect this network via the Internet and we are working on the idea of having our own home page on the World Wide Web. If you have ideas on what you would like to see included and how best this can serve your needs, please send me a note at



David Posner, Patrizia Salvadori, John Law, Antonella Astorri, and Louisa Matthew

Kress Fellows

Continued from page 14

1991/1992 VITTORIA MARKOVA (*Pushkin Museum*), Russian. "La pittura del Rinascimento Italiano nei musei Sovietici. Le tradizioni del collezionismo in Russia." and ELIZABETH PILLIOD (*Oregon State University*), U.S. "Pontormo, Bronzino, and Allori: A Family and Lineage of Mannerist Painters." and THOMAS J. TUOHY (*Warburg Institute*) British. "Ferrara - The Creation of a Courtly Environment (1451-1505)."

1992/1993 MARTA PRIVITERA (*University of Florence*), Italian. "L'attività del pittore Girolamo Macchietti in relazione alle vicende artistiche di Firenze." and E. CLARE ROBERTSON (*University of Reading*), British. "The Working Methods of Annibale Carracci."

1993/1994 CHRISTA GARDNER VON TEUFFEL (*Warwick University*), German. "The High-Altarpiece in Tuscany, 1400-1520."

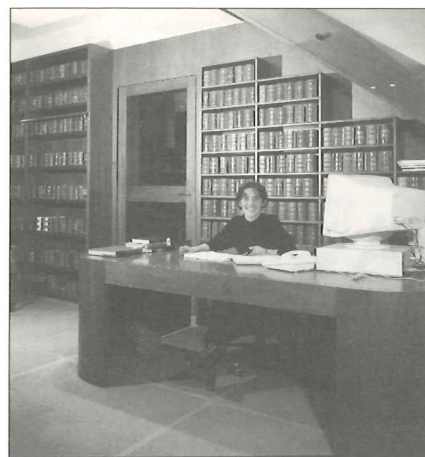
1994/1995 FAUSTA NAVARRO (Museo di Capodimonte, Napoli), Italian. "Produzione artistica tra XIV e XV secolo nell'Italia centro-meridionale."

1995/1996 BETTE TALVACCHIA (University of Connecticut), U.S. "Taking Positions. Explorations of the Erotic in Renaissance Culture."

I Tatti's Cambridge office (address below) or, better yet, e-mail me at amason@harvard.edu. Even if you don't have specific requests, we do want to know your e-mail address!

Each year, former Fellows are generous in sending in copies of their books or offprints, giving as much as they can afford to the Friends of the Biblioteca Berenson, volunteering their time to help entertain guests at I Tatti, and passing along information about people they think would be interested in supporting the Harvard Center. The former Fellows are I Tatti's alumni and we count on your support. But have you ever thought of how many other ways you can help I Tatti? Have you included I Tatti in your will? Or thought about designating I Tatti as the beneficiary of your university-funded life insurance plan (no cost to you, and a great

future advantage to I Tatti)? What about setting up a charitable lead trust, or charitable remainder trust, or a gift annuity, which could give you, or an heir, an income for life or a period of years while the capital in the end would revert to I Tatti? In the United States, you get a good tax break if you think along these lines. And what about your own library? Do your heirs share your interest in the Italian Renaissance? Have



Ilaria della Monica welcomes users to the Biblioteca Berenson (© David Finn)

you thought about bequeathing your library to the Biblioteca Berenson? Do, please, start thinking about these ideas. I shall be happy to give you further information about these or a number of other opportunities.

Please remember, also, to let I Tatti know of your change of address. We have "lost" a number of former Fellows (not many, luckily). Does anyone know the whereabouts of Catherine Lowe (VIT'86), Stephen Farmer (VIT'83), Christine Daffis-Felicelli (VIT'85), or Maurice Poirier (VIT'78)? If so, please contact me at the address below.

ALEXA M. MASON
Assistant Director for
External Relations

Villa I Tatti, Harvard University
124 Mount Auburn Street
Cambridge, MA 02138-5762, USA.
E-mail: amason@harvard.edu

In answer to a request by the Regione Toscana to research how photographs are collected and organized in private and public collections worldwide, Fiorella Superbi Gioffredi (Agnes Mongan Curator of the Fototeca Berenson) and Research Associate Laura Corti (VIT'85-'96) have written *Fotografia e fotografie negli archivi e nelle fototeche*, which was published this year by Regione Toscana - Giunta Regionale. The book contains much practical information of use to curators and conservators of photographic material as well as suggestions for a system of cataloguing these photographs which recognizes the photograph not only as a reproduction of a work of art, but as a work of art in itself.

Congratulations to Last Year's Winners of the LW-RD Special Grants!

As published in last year's newsletter, part of the income from the Lila Wallace-Reader's Digest Endowment Fund at Villa I Tatti has been set aside to help I Tatti's current and former Fellows bring their knowledge and appreciation of the great achievements of the Italian Renaissance to as large an audience as possible. By agreeing to give one or more Lila Wallace-Reader's Digest Lecture or to organize a special seminar during the coming academic year, each 1994/95 Fellow received \$1,500 from the Lecture Program. Look out for announcements of these lectures and seminars in your part of the world.

In addition, the following former Fellows received grants from the two other programs:

LILA WALLACE-READER'S DIGEST PUBLICATIONS SUBSIDIES:

Pier Massimo Forni (VIT'94, *Johns Hopkins University*), \$4,000 publication subvention for his book, *Adventures in Speech: Rhetoric and Narration in Boccaccio's "Decameron"*, to be published by the University of Pennsylvania Press.

Anthony Molho (VIT'69,'72, *Brown University*), \$2,000 towards the cost of translating his *Marriage Alliance in Late Medieval Florence* (HUP, 1994) for publication in Italy.

Christopher Reynolds (VIT'89, *University of California, Davis*), \$4,000 publication subvention for his book, *Papal Patronage and the Music of St. Peter's, 1380-1513*, to be published by the University of California Press.

LILA WALLACE-READER'S DIGEST SPECIAL PROJECT GRANTS:

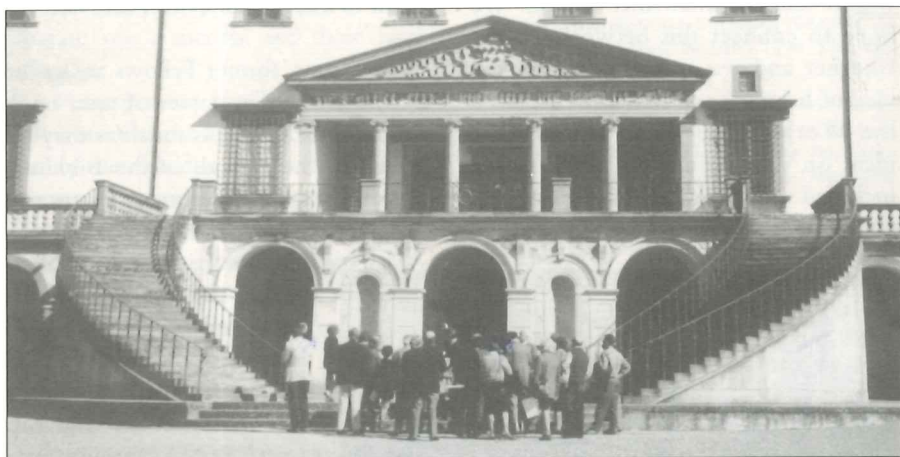
David Alan Brown (VIT'70, *National Gallery of Art, Washington, D.C.*) \$4,500 for an interdisciplinary project on Bernard Berenson and Wilhelm von Bode to be presented at an international conference in Berlin in late 1995.

Giovanni Ciappelli (VIT'94, *University of Florence*) and Patricia Rubin

(VIT'87,'90,'93, *Courtauld Institute of Art*), \$8,500 jointly to support an international conference on "Art, Memory,

and Family in Early Renaissance Florence," to be held in 1996. (See page 20)

Ralph Lieberman (VIT'80,'81, *Institute of Fine Arts, NYU*), \$5,000 to support a project on the role of photography in art history.



Fellows and Council Members tour Poggio a Caiano.

REMINDER

Villa I Tatti grants of up to \$5,000 per person, from a total of not more than \$25,000 per year, are available from the **Lila Wallace-Reader's Digest Publications Subsidy** to former Fellows who apply to help subsidize the publication of a scholarly monograph or article on the Italian Renaissance, to help pay for photographs or other special costs of such a publication, to help prepare a manuscript for publication, to engage a research assistant, etc. Recipients will be chosen by a committee formed of three to five senior Renaissance scholars (plus the Director acting as chairman) chosen from among the I Tatti Research Associates, Visiting Professors and Scholars, and former Fellows. Proposals, which should include a brief project description, a budget, and notification from the publishing house which has expressed interest in the work, should be sent to the Director by 1st September each year. Final notification will be sent to applicants within three months. No more than five such awards will be made in a given year and preference will be given to applicants who have not previously received such an award.

In addition, Villa I Tatti grants of up to \$10,000 per project, from a total of not more than \$25,000 per year, are available from the **Lila Wallace-Reader's Digest Special Project Grant** to former Fellows who wish to initiate, promote, or engage in some sort of interdisciplinary project in Italian Renaissance studies. Eligible projects would include conferences, publications, courses, seminars, workshops, or lectures which are interdisciplinary in character. No more than five such awards will be made in a given year. Recipients will be chosen by the same committee as above and preference will be given to applicants who have not previously received such an award. Proposals, which should include a brief project description and a budget, should be sent to the Director by 1st September each year. Final notification will be sent to applicants within three months.

STAFF NOTES



I Tatti Community 1995-96

Bruno Ciullini, whose sisters Liliana and Lina still work at I Tatti, retired this year after twenty-eight years of maintaining the gardens. He began working at I Tatti in 1966 and for many years arranged the flowers around the house as well as working around the garden. His long years of dedicated work are greatly appreciated.



Aureliana Angini, Lina Ciullini, and Piero Messinese cook up a storm for Thanksgiving Dinner.

Alessandro Tombelli has decided to widen his horizons and work freelance. He left I Tatti at the end of June. Over the past two years, Alessandro has successfully brought about many improvements to the garden and has worked hard to plan for its future. Margrit Freivogel, who joined the garden staff last year and has shown herself to be competent as well as knowledgeable, will be Acting Head Gardener for the coming year.

Aurelia Angini has now permanently replaced Lilia Sarti who sadly will not be able to return to I Tatti after the stroke she suffered in December 1993.

Emiliano Pernice joined the household staff in April and at twenty-two years old is currently the youngest member of staff.

Sergio Galeotti, the eldest son of I Tatti guard Settimo Galeotti, has

decided to follow in his father's footsteps and has joined the staff as a guard.

Andrea Todorow, who was hired on a temporary basis last summer to help with the reclassification project in the library, is now collaborating as a part-time library assistant.

Margaret D'Ambrosio, who is currently on a one year leave of absence from her position in the Original Cataloguing and Indexing Department of the Smithsonian Institution Libraries in Washington, D.C., is spending the year at I Tatti. She is working primarily as a cataloguing specialist, is training staff, and serving as a resource person in all aspects of machine-readable cataloguing and bibliographic control, as well as resolving cataloguing and classification issues resulting from the retrospective conversion of the Biblioteca Berenson's catalogue. Ms. D'Ambrosio also works with the other members of the IRIS consortium to develop standards for the union catalogue.

Two smaller additions to the I Tatti family are Federico Lorenzo Gavioli, who was born on November 19th, 1994 to Maurizio and Anna Gavioli, and one-year-old Alessandro Pacini, who has been adopted by Valerio and Roberta Pacini.



Patrizia Carella and David Posner.

Fellows

THEODORE J. CACHEY (*University of Notre Dame*), *Literature*. "An Italian Literary History of Travel Literature."

MATTEO CASINI (*Università di Venezia*), *History*. "The Compagnie della Calza: Pageantry, Art and Politics in Venice in the late Middle Ages."

THOMAS CERBU (*University of Georgia*), *Literature*. "Towards Establishing a New Edition and Translation of Cardano's *De vita propria*."

ELENA FUMAGALLI (*Università di Bologna*), *Art History*. "Un palazzo per il cardinale. I Medici e Roma, 1587-1637."

LAURENCE GERARD-MARCHANT, (*Université de Paris I*), *Art History*. "Etoffes dépeintes et étoffes décrites au Trecento: études autour de la Prammatica del vestire (Florence, 1343)."

JÉRÔME HAYEZ (*Université de Paris-Sorbonne*), *History*. "Epistolary Relationships of Tuscans in Avignon around 1400."

ROBERT HENKE (*Washington University*), *Literature*. "Orality and Literacy in the Commedia dell'Arte and the Shakespearean Clown."

WILLIAM R. ROBINS (*Princeton University*), *Literature*. "The Poetry of Antonio Pucci: An Edition."

LUCIA SANDRI (*Istituto Innocenti di Firenze*), *History*. "Maternità e assistenza a Firenze tra XV e XVI secolo."

FRANCESCO SBERLATI (*Università di Bologna*), *Literature*. "Relazioni tra testo e illustrazioni nel libro italiano del XVI secolo."

MICHAEL SEGRE (*Ludwig Maximilians Universität, München*), *History*. "Renaissance Scientific Biography."

JON R. SNYDER (*University of California, San Diego*), *Literature*. "Dissimulation Theory and the Ancien Régime in Early Modern Italy."

BETTE TALVACCHIA (*University of Connecticut*), *Art History*. "Taking Positions. Explorations of the Erotic in Renaissance Culture."

T. BARTON THURBER (*CASVA, National Gallery of Art, Washington, D.C.*), *Art History*. "Magnificence and Piety: Architecture and Religious Conflict in late 16th-century Northern Italy."

PAOLA VENTRONE (*Università Cattolica del Sacro Cuore, Milano*), *History*. "Individuazione e analisi interpretativa degli archetipi figurativi della scena prospettica rinascimentale."

Visiting Professors

F. W. KENT (*Monash University*), *History*.

VICTORIA KIRKHAM (second semester) (*University of Pennsylvania*), *Literature*.

JULIUS KIRSHNER (second semester) (*University of Chicago*), *History*.

CHRISTINE E. MEEK (first semester) (*Trinity College, Dublin*), *History*.

E. CLARE ROBERTSON (second semester) (*University of Reading*), *Art History*.

The Research Associates are the same as for 1994/95.

Gardens and Grounds

In June 1995, in collaboration with Villa I Tatti, Georgetown University organized a conference on the landscape architect Cecil Pinsent at their Villa Le Balze in Fiesole. Bernard and Mary Berenson were the first to hire the young Pinsent, straight out of Oxford University, in 1909 or 1910. Working with Geoffrey Scott, Pinsent turned the vineyard below the *limonaia* into a formal garden with parterres of box hedges, redesigned the existing small garden above the *limonaia*, planted the cypress allee to the east, the ilex allee to the west, created a tranquil, "English" corner of wild flowers and fruit trees (called Mary's Garden), and added the geometric *giardino pensile* to the west side of the house. The conference illustrated his development as a landscape architect, his partnership with Geoffrey Scott, and the many other gardens he created in Tuscany for the Anglo-American community, including Villa Le Balze designed for Charles Strong in 1912, and the more elaborate and colorful garden at La Foce which he created for Iris Origo two decades later. Had his ghost attended the conference, Pinsent could not but have been delighted at the recognition his talents are deservedly receiving. And were his ghost to return to I Tatti today, he must surely be gratified at the way his creation has flourished and grown into the mature garden he had envisaged.

After three years of heavy fertilizing and rigorous pruning, the box hedges in the *giardino pensile* are as straight as when Cecil Pinsent planted them some eighty years ago, and they have never been healthier. The ilex allee has also felt the sharp blades of the tree surgeon. Pinsent could not have intended that they would become as tall and top heavy as many decades of neglect had let them. They have been almost halved in height now and already healthy new



growth is sprouting from the lower limbs. Colorful rotations of plantings throughout the year on the top terrace provide a vivid contrast to the stark greens of the *giardino all'italiana* below. And color is provided in the predominantly grey and green *giardino pensile* by two camellias planted on either side of the fountain. *Camellia Japonica* 'Grand Prix' replaces a frost damaged one planted some years ago in honor of Lila Acheson Wallace whose generosity provides for the upkeep of the gardens and grounds. The other, *Camellia Japonica* "Hagoromo," was given this year by Hellmut and Alice Wohl in memory of Margaret Scolari Barr.

Carved out of the surrounding farmland, the garden that Cecil Pinsent created is at one with the landscape. The farming activities have now been moved to the Corbignano farmhouse where three rooms have been taken over and converted to a workshop and garage for the tractors, and a common room/changing room for the gardeners and farmers. During the summer months the gardeners and farmers work early in the morning and late in the evening, avoiding the cruel, midday heat. There is now a convenient and attractive place where they can rest and wash up, unnecessary previously when all the farmers lived on the I Tatti property. Should the ghost of Cecil Pinsent return, he would be satisfied.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

Sheila Gilmore, widow of Myron P. Gilmore, I Tatti's second director, on 18 March 1995 of breast cancer at home in Cambridge, Massachusetts. Sheila Gilmore will be remembered with great affection by the many staff and Fellows at I Tatti from 1964 to 1973 during which period her husband was director. Both she and Myron Gilmore were honored for their work during the Florentine floods in 1966. After returning to Cambridge, Sheila Gilmore continued to work and serve others, volunteering regularly for Call for Action, cooking, and being a friend to many. Sheila Gilmore was long a member of the I Tatti Council, and in September 1990, the newly renovated *limonaia* at I Tatti was dedicated to Myron and Sheila Gilmore. Since then, countless conferences and lectures have been held in the Myron and Sheila Gilmore Limonaia. A warm and endearing memorial service was held at Harvard's Memorial Church in April and was attended by an exceptionally large congregation.

A book fund in her memory has been established and contributions can be sent either to the Sheila Gilmore Book Fund or to the long-established Myron and Sheila Publication Fund, % Villa I Tatti, Harvard University, 124 Mt. Auburn Street, Cambridge, MA 02138-5762.

Sir John Pope-Hennessy, art historian, on 31 October 1994 of complications from a liver ailment. Sir John directed both the Victoria and Albert Museum (1967-73) and the British Museum (1974-76), was an authority on Italian Renaissance art, became head of European painting at the Metropolitan Museum of Art (1977-86), and professor of art history at New York University's Institute of Fine Arts. He was a prodigious writer who published monographs on several Italian Renaissance artists, as well as scores of essays and book reviews.

Sir John first visited I Tatti in the 1930s. Of his friendship with Mr. Berenson he wrote in 1985, "I owe more to this association than to any other professional relationship. Even today I find it difficult to identify the nature of what was a great and very real debt." I Tatti soon became an integral part of his life. In 1986, when Sir John retired to Florence, he became a member of the I Tatti Council. He was an honorary citizen of both Florence and Siena.

Publications

Coming out at Christmas, *The Triumph of Vulcan* by Suzanne B. Butters, focuses, in two volumes with over 200 illustrations, on a series of intersections between spheres political, artistic and scientific. It evolved from a modest footnote about working porphyry with steel tools in sixteenth-century Florence into "a lengthy study that juxtaposes clockmakers, apothecaries and surgeons; stonemasons and princes; hardening steel, carving porphyry, and providing for the *salus publica*." It is divided into four parts, the first of which explores in some depth why porphyry, among so many valued stones, should have held such attraction for the Medici dukes and their dynastic forebears, and the nature of the challenge that porphyry posed to Renaissance sculptors. Parts Two and Three correspond to the sequence of

trials Dr. Butters followed in pursuit of answers to her metallurgical puzzle, while Part Four focuses on the Renaissance stonemason who made porphyry his specialty.

In her Introduction, Dr. Butters writes, "While I see part of my task as familiarizing art historians with the issues and raw materials that concern historians of science, and vice versa, I have also attempted to cater for sectional interests, thus providing, at least in the form of new or unfamiliar documents, some material of intrinsic interest to historical metallurgists, horologists, and historians of medicine, pharmacy, alchemy, botany, and arms and armour."

The Triumph of Vulcan: Sculptor's Tools, Porphyry and the Prince in Ducal Florence, by Suzanne B. Butters (Leo S. Olschki, Florence, 1995).



Carol Lansing and Charles Trinkaus (VIT'82) on the Villino terrace.

Verrocchio and Late Quattrocento Sculpture. Acts of two Conferences, 1988-89, edited by Steve Bule, Alan Darr, Fiorella Superbi Gioffredi, Licosa-Le Lettere, Florence, 1992.

The Letters Between Bernard Berenson and Charles Henry Coster, edited by Giles Constable in collaboration with Elizabeth H. Beatson and Luca Dainelli, Leo S. Olschki, Florence, 1993.

Italian Altarpieces 1250-1550. Function and Design, edited by Eve Borsook and Fiorella Superbi Gioffredi, Clarendon Press, Oxford, 1994.

Forthcoming:

Opera: carattere e ruolo delle fabbriche cittadine fino all'inizio dell'età moderna. Atti della tavola rotonda (Villa I Tatti, Firenze, 3 aprile 1991). A cura di Margaret Haines e Lucio Ricetti, Firenze, Leo S. Olschki.

Orders may be placed directly with the publisher or with Casalini Libri SPA., 3 via Benedetto da Maiano, 50014 Fiesole, Italy. Tel: (055) 599 941; Fax: (055) 598 895. A brochure is available.

Published in the Villa I Tatti series:

1. *Studies on Machiavelli*, edited by Myron P. Gilmore, Casa Editrice Sansoni, Florence, 1972.
2. *Essays Presented to Myron P. Gilmore*, edited by Sergio Bertelli and Gloria Ramakus, La Nuova Italia Editrice, Florence, 1978, 2 vols.
3. *Annibale Carracci and the Beginnings of Baroque Style*, by Charles Dempsey, J.J. Augustin Verlag, Glückstadt, 1977.
4. *Masaccio: The Documents*, by James Beck, with the collaboration of Gino Corti, J.J. Augustin Publisher, Locust Valley, New York, 1978.
5. *Florence and Venice: Comparisons and Relations*. Acts of two Conferences at Villa I Tatti in 1976 and 1977, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, La Nuova Italia Editrice, Florence, 1979-80, 2 vols.
6. *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.
7. *Renaissance Studies in Honor of Craig Hugh Smyth*, edited by A. Morrogh, F. Superbi Gioffredi, P. Morselli, E. Borsook, Giunti Barbera, Florence, 1985, 2 vols.
8. *The Parte Guelfa, Brunelleschi and Donatello*, by Diane Finiello Zervas, J.J. Augustin Publisher, Locust Valley, New York, 1988.
9. *Tecnica e stile: esempi di pittura murale del Rinascimento italiano*, a cura di E. Borsook e F. Superbi Gioffredi, Silvana Editoriale, Milan, 1986, 2 vols.
10. *Pirro Ligorio—Artist and Antiquarian*, edited by Robert W. Gaston. Silvana Editoriale, Milan, 1988.

11. *Florence and Milan: Comparisons and Relations*. Acts of two Conferences at Villa I Tatti in 1984 and 1986, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, edited by C.H. Smyth and G. C. Garfagnini, La Nuova Italia Editrice, Florence, 1989, 2 vols.

12. *On Artists and Art Historians: Selected Book Reviews of John Pope-Hennessy*, edited by Walter Kaiser and Michael Mallon, Leo S. Olschki, Florence, 1993.

I Tatti Studies: Essays in the Renaissance, Volume 1, edited by Salvatore Camporeale, Caroline Elam, and F.W. Kent. Villa I Tatti, Florence, 1985.

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

Volume 3, edited by Riccardo Bruscagli, Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, and F.W. Kent. Leo S. Olschki, Florence, 1989.

Volume 4, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1992.

Volume 5, edited by Salvatore Camporeale, Louise George Clubb, Elizabeth Cropper, Caroline Elam, Walter Kaiser, F.W. Kent, and Christopher Reynolds. Leo S. Olschki, Florence, 1994.

Published under the auspices of Villa I Tatti:

The Bernard Berenson Collection of Oriental Art at Villa I Tatti, by Laurance P. Roberts, with introductory essays by Sir Harold Acton, Walter Kaiser, John M. Rosenfield, Hudson Hills Press, New York, 1991.

The editors of *I Tatti Studies: Essays in the Renaissance* welcome submissions from Renaissance scholars whether former Fellows or not. Manuscripts should be about 7,000 to 10,000 words long, and should be as accessible as possible in style, with minimum use of technical terminology. The editors are eager to encourage interdisciplinary approaches. Essays in languages other than English or Italian are welcome. All publications inquiries and requests for the style sheet should be addressed to:

The Editors, *I Tatti Studies*
Via di Vincigliata 26
50135 Florence, Italy

UPCOMING EVENTS

An international conference on "Art, Memory, and Family in Early Renaissance Florence" will take place at the end of June 1996 in London, organized by Patricia Rubin (VIT'87,'90,'93) and Giovanni Ciappelli (VIT'94). It will examine the relationship between the production of objects and the production of history in 15th-c. Florence. Recent study of Florence by cultural, social, political, and economic historians has resulted, in various ways, in a considerable knowledge of the workings of family life and the meaning of the potent triad of family, kin, and

neighborhood to the social and political life of the city. This conference will investigate the means and modes of formulating and recording those relationships. It will consider the interconnections between art, memory, and society. A series of formal presentations followed by discussion seminars will take place at the National Gallery and the Courtauld Institute over two and a half days. For information, please contact Patricia Rubin (Courtauld Institute of Art, Somerset House, The Strand, London WC2R 0RN, England, fax +44 171 873 2410) or Giovanni Ciappelli (Dipartimento di Scienze Filologiche e Storiche,

Università di Trento, Via S. Croce 65, 38100 Trento, Italy). (See Page 16)

As part of the 700th anniversary celebrations of the Cathedral of Florence in 1997, I Tatti will host an international conference on the subject of the sculpture in S. Maria del Fiore.



*Council Member
Maurice Lazarus,
who also turned 80
this year.*

In 1999, as the millemium draws to a close, I Tatti will host a *convegno* to assess 20th-century Renaissance scholarship in a wide variety of disciplines. Scholars from all over the world will be invited to participate. Both these conferences are still in the planning stage.

STAFF DIRECTORY

(as of 30 June 1995)

WALTER KAISER, *Director*

SUSAN ARCAMONE, *Docent of the Collection*

SUSAN BATES, *Administrative Assistant; Secretary to the Director*

KATHRYN BOSI, *Music Librarian*

PATRIZIA CARELLA, *Receptionist; Secretary*

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BARBARA FLORES, *Administrative Assistant; Budget Officer*

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AMANDA GEORGE, *Head Librarian*

ALLEN GRIECO, *Administrator for Gardens and Grounds*

ANGELA LEES, *Secretary*

ALEXA M. MASON, *Assistant Director for External Relations*

VALERIO PACINI, *Catalogue Librarian*
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ASSUNTA PISANI, *Assistant Director for the Biblioteca Berenson; Nicky Mariano Librarian*

IORELLA SUPERBI GIOFFREDI, *Agnes Mongan Curator of the Fototeca Berenson; Curator of the Berenson Collection and the Berenson Archive*

GIORGIO SUPERBI, *Financial Administrator*

ANNA TERNI, *Reference Librarian (part time)*

ANDREA TODOROW, *Library Assistant*

MING ZHONG, *Staff Assistant, Cambridge Office*

ACADEMIC ADVISORY COMMITTEE

(as of 30 June 1995)

WALTER KAISER, *Chairman*, Villa I Tatti, Harvard University

JAMES HANKINS, *Deputy Chairman*, Department of History, Harvard University

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The I Tatti newsletter is published once a year. Alexa M. Mason, editor and writer; Harvard University Publisher, designers. Unless otherwise specified, photographs are by Susan Bates, Nelda Ferace, Walter Kaiser, and Alexa M. Mason. Cartoon by Valerio Pacini.

Former Fellows are indicated in this volume with the initials "VIT" after their name, followed by the year(s) of their appointment.



I TATTI NEWSLETTER
Harvard University
124 Mt. Auburn Street
Cambridge, MA 02138-5762



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