

VILLA I TATTI

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The month of July is a rather emotionally charged time here at I Tatti, with one group of

Fellows departing as another begins to trickle in, bringing with them all the customary hopes and uncertainties of the newly arrived. Getting settled for a year in Florence is often a trying, always a tiring, experience, involving the search for a place to live, new schools for the children, complex bus routes and unwonted modes of shopping, and the Laocoön-like bureaucratic entanglements of the *permesso di soggiorno*. In early September, when we hope everyone will have arrived, we hold an informal garden party for the Fellows and their families to meet each

other and to begin getting acquainted with the staff; yet often it isn't until November that everyone begins to feel completely at home. My revered predecessor, Craig Smyth, used to claim that it was Thanksgiving which marked the true beginning of the year here.

Even larger emotions, however, accompany the departure of Fellows whose year has concluded. On the last day of June, the director is uncomfortably cast in the rôle of Masaccio's sword-bearing angel on his persimmon-colored cloud, ushering the wretched former Fellows out of paradise. One doesn't, of course, literally expel anyone, and often Fellows are able to stay on through the summer; yet everyone is conscious on July 1 that the fellowship year has ended—a fact that is traumatically signaled by Patrizia, who ceremonially

Letter From Florence



We refuse to be thrown out of Paradise!

changes all the names on the mail boxes first thing that morning.

There was a special sadness this year in saying goodbye to the Fellows who were leaving, for they had constituted an unusually cohesive, remarkably congenial, especially engaging group. Miraculously, they seemed to come together as a group early in September. Certainly, by October 1st, when we held the concert by the Orlando Consort in memory of Nino Pirotta, they were already moving *en masse*, with that unity of expression shown by the sky-writing "anime conserte" of *Paradiso XIX*. Lunches have never been quite so merry or so well attended, and lively talk at afternoon tea sometimes stretched out almost to dinnertime. Early on, last year's Fellows began taking trips together, to the Opera del Duomo,

to Rome, to Ferrara, to wherever there was an exhibition of general interest, reminding me of nothing so much as

how a shoal of mussels will in unison detach its byssuses and deftly all move to another location. At the Christmas party, they performed our Sassetta of "St. Francis in Glory" in a *tableau vivant* none of us will soon forget, accompanied by a satiric scholarly round-table which convulsed the audience. No group in memory has worked quite so hard; no group has played so hard, either. They went on excursions and gave parties; they organized picnics and seminars; they staged an elegant, culminating, *al fresco* banquet up at Pian dei Giullari; and on the

last day, in a splendidly futile gesture of defiance at their imminent demotion, they chained themselves in a group to one of the cypress trees on the azalea terrace (*see photo*).

I'm reading now the year-end reports they submitted. As usual, there are moving, heartfelt tributes to I Tatti's incomparable staff: "A special word of praise must go to the staff which, without a single exception, treated me with the greatest kindness, making themselves always available. What is most impressive is, on the one hand, the elevated cultural level of most of its members and, on the other, the dedication they show to this institution." A departing Italian Fellow says, "the first thing I want to mention is the generosity

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Luca Mola copying a vital piece for his research.

FORMER FELLOWS UPDATE

MARVIN TRACHTENBERG (VIT'75,'76), professor of art history at New York University's Institute of Fine Arts, was the 1998 winner of the Charles Rufus Morey Book Award for *Dominion of the Eye: Urbanism, Art and Power in Early Modern Florence*, Cambridge University Press, 1998. This award is given annually by the College Art Association for the most outstanding art history book. *Dominion of the Eye* also won him the Alice Davis Hitchcock Award of the Society of Architectural Historians.

The 1998 Nelson Prize, given by the Renaissance Society of America for the best article published in the previous year's volume of *Renaissance Quarterly*, was awarded to ARTHUR FIELD (VIT'84,'94) for "Leonardo Bruni, Florentine Traitor? Bruni, the Medici, and an Aretine Conspiracy." Previous winners have included several former Fellows: VIRGINIA COX (VIT'97), PATRICK MACEY (VIT'88), RICHARD GOLDTHWAITE (VIT'74), JOHN MONFASANI (VIT'74,'83), INGRID ROWLAND (VIT'94), DAVID QUINT (VIT'79,'87) and DAVID PETERSON (VIT'85). Peterson has recently assumed a new position as Renaissance Historian in the History Department, Washington and Lee University in Lexington, Virginia.



Fellows

ALESSANDRO ARCANGELI, *Ahmanson Fellow*, Liceo Classico 'Scipione Maffei,' Verona, History. "Studies In The Historical Anthropology Of Leisure In Renaissance Italy."

CECILIA ASSO, *Andrew W. Mellon Fellow*, Università di Pisa, History. "Le raccolte di epistole a stampa nel Cinquecento."

JANE FAIR BESTOR, *Florence Schepp Fellow*, Brandeis University, History. "Marital Property and Marital Gifts in the *ius commune*."

MICHELE BORDIN, *Robert Lehman Fellow*, Università di Venezia, Literature. "Il rilancio del Boccaccio nella letteratura pubblica e spettacolare nella Firenze della seconda metà del Quattrocento."

WILLIAM CAFERRO, *Lila Wallace-Reader's Digest Fellow*, Vanderbilt University, History. "The Impact of Warfare on Siena and Florence (1300-1500)."

PHILIPPE COSTAMAGNA, *Florence J. Gould Fellow*, L'Université de Paris IV, Sorbonne, Art History. "Florentine Portraits of the 16th Century."

NICHOLAS ECKSTEIN, *Deborah Loeb Brice Fellow*, Monash University, History. "Florentine Confraternities and Lay-Religious Life in the 16th Century."

CARLO FALCIANI, *CRIA Fellow*, Università di Firenze, Art History. "Il significato della decorazione del Castello di Fontainebleau."

MARCELLO FANTONI, *Deborah Loeb Brice Fellow*, Georgetown University, Villa Le Balze, History. "Implicazioni economico-sociali della costruzione di apparati e 'fabbriche' Medicee (XVI-XVII sec.)."

GERALDINE A. JOHNSON, *Rush H. Kress Fellow*, Oxford University, Art History. "Encountering Sculpture in Early Modern Italy."

LUCA MOLÀ, *Hanna Kiel Fellow*, Warwick University, History. "The Market for Innovations in Renaissance Italy."

MARINA MONTESANO, *Hanna Kiel Fellow*, Università di Genova, History. "Cristianizzazione e lotta contro il paganesimo nelle fonti iconiche italiane tardomedievali e primorinascimentali."

MICHÈLE MULCHAHEY, *Francesco De Dombrowski Fellow*, Fordham University, History. "Jacopo Passavanti at Santa Maria Novella: Dominican Life, Learning, and Art in Trecento Florence."

MARY VACCARO, *Melville J. Kahn Fellow*, University of Texas at Arlington, Art History. "Correggio, Parmigianino, and the Rhetoric of disegno in Italian Renaissance Art."

PIOTR URBANSKI, *Andrew W. Mellon Research Fellow* (2nd sem), University of Szczecin, Literature. "Joannes Dantiscus (1485-1548) and Latin Renaissance Poetry in Italy—His Masters and Colleagues."

Guest Scholar

YITZHAK ELHANAN YORAN (1st sem), Tel Aviv University, History. "Italian Utopias in the Late 16th Century."

Visiting Professors

SUZANNE B. BUTTERS, University of Manchester, Art History. "The Artistic and Architectural Patronage of Cardinal Ferdinando De' Medici."

HUBERT DAMISCH, *Robert Lehman Visiting Professor* (1st sem), Ecole des Hautes Etudes en Sciences

Sociale, Art History. "An Essay on Freud and Signorelli's Frescoes in Orvieto."

RONALD L. MARTINEZ (2nd sem), University of Minnesota, Literature. "Italian Renaissance Drama and Scenography from a Political Perspective."

PHILIPPE MOREL, *Robert Lehman Visiting Professor* (2nd sem), L'Université de Paris I, Art History. "La magia astrale nell'arte italiana del Cinquecento."

JOHN NAJEMY, Cornell University, History. "A New History of Florence, 1250-1537."

Research Associates

FABIO BISOGNI, Università di Siena, Art History. "Studi di iconografia."

LINA BOLZONI, Scuola Normale Superiore, Pisa, Literature. "Prediche in volgare e uso delle immagini dalle origini al Savonarola."

EVE BORSOOK, Villa I Tatti, Art History. "Medieval Mosaic Technology" and "The Letters of Filippo Strozzi the Elder."

RICCARDO BRUSCAGLI, Università di Firenze, Literature. "Lirica del '500—rime per la battaglia di Lepanto."

SALVATORE I. CAMPOREALE, The Johns Hopkins University, History. "La cancelleria di Carlo Marsuppini (1444-1453) e la politica della Signoria fiorentina nel '400."

GINO CORTI (Emeritus), Villa I Tatti, Paleography and History. "Lorenzo de' Medici, collezionista di antichità."

LAURA CORTI, Istituto Universitario di Architettura, Venezia, Art History. "Le genealogie degli scapellini fiesolani."

ALLEN GRIECO, Villa I Tatti, History. "Sumptuary Laws 1250-1600: A Central Italian Repertory" and "A Social and Cultural History of Alimentary Habits in Renaissance Italy."

MARGARET HAINES, Opera di Santa Maria del Fiore, Art History. "Edition and Database of the Documentation of the Florentine Opera del Duomo during the Cupola Period."

JULIAN KLIEMANN, Bibliotheca Hertziana, Art History. "Antique Descriptions of Paintings and their Influence on 16th and 17th-Century Art and Art Theory."

ARNALDO MORELLI, Conservatorio Statale di Musica 'Ottorino Respighi,' Latina, and Università della Calabria, Arcavacata, Cosenza, Musicology. "L'organo in Italia nel Rinascimento: funzione, prassi, repertorio."

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

MASSIMILIANO ROSSI, Università di Lecce, Art History. "Le genealogie 'fantastiche' dei Medici: politica letteraria e figurativa granducale tra Cinque e Seicento."

SILVANA SEIDEL-MENCHI, Università di Trento, History. "Storia interna della Congregazione dell'Indice" e "I processi matrimoniali degli archivi ecclesiastici italiani."

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

Letter from Florence

Continued from page 1

with which the scholar is provided with the ideal conditions for accomplishing his work, in keeping with a concept and study ethic mostly forgotten today in scholarly institutions; and this is because of the competence and helpfulness of the entire staff of the Villa, who provide indispensable assistance."

These reports also contain truly impressive accounts of important research completed, large amounts of writing accomplished, and fruitful new approaches resulting from conversations with other Fellows: "my book," writes a French scholar, "is clearly going to be radically different after ten months spent at I Tatti." A surprising number of book contracts seem to have been signed by Fellows in the course of the year, and an even larger number of articles have been accepted for publication. On the whole, the scholars who were here managed to accomplish a phenomenal amount. "My fellowship at I Tatti," writes a neo-Latinist from Eastern Europe, "was one of the most productive periods in my academic career. Thanks to your rich and useful library, as well as to the very friendly atmosphere created by the staff and Fellows, I was able to do much more work than I had planned."

To be sure, there are also a certain number of strictures and complaints, and these serve an especially useful purpose for those of us who work here. Universal and understandable unhappiness was expressed about the miserable conditions in the subterranean computer room under the Geier Library. Eventually, when the new *loggiato* is completed, each Fellow will be provided with his own computer and connection to the internet. As an interim measure, however, a large, airy computer room is, even as I write, being installed in the Gioffredi house. The other major subject of dissatisfaction was this year's lecture series. We were experimenting with a new format for lectures, and, quite frankly, it did not always prove as successful as we had hoped. However, a seminar given by one of the Fellows was universally praised, and that will provide us with a prototype for the future.

Two of last year's Fellows worked in economic history, and they rightly note the great gaps in this field in the library, gaps which we are currently trying to fill. It is, indeed, the Fellows themselves who are our best source of knowledge for what the library lacks, and we rely on them year after year to help us improve our holdings. Michael Rocke and his staff are making an informed effort to deal with the library's *lacunae*. And as the following quotation reveals, we try our best to supply what is needed by a given scholar as quickly as possible: "In the eyes of this average Italian library-user, the fact that it was possible to have a Dutch book acquired and on the shelf within two weeks puts Amanda George on an extraterrestrial plane."

Not everything that mattered occurred in the library, however, and one Fellow expressed what many others observed during the course of the year: "The ability to participate in the *vendemmia*, to go to the *frantoio* to watch I Tatti's olive oil produced, to take cooking classes from Gennaro and Aureliana, and especially to enjoy—every day!—Margrit's floral displays, with their innovative juxtapositions of colors, forms, and textures, greatly enriched my year. All of them together enabled me to understand just how complex an operation I Tatti is, and how many people contribute to producing a congenial atmosphere for our work."

In conclusion, I would briefly cite three more reports, which define in a highly gratifying way what those of us who work here strive so purposefully to achieve. One Fellow begins his report by saying: "The year spent at Villa I Tatti as a Fellow stands as one of the most important in my entire development, human no less than academic." Another Fellow, from another hemisphere, begins his report in this way: "Looking back over a year at I Tatti, it is hard to disentangle individual threads from what has been, both personally and professionally, one of the richest experiences of my life," and he goes on to observe bleakly that "I Tatti's attitude to its Fellows stands in stark contrast to a current hostility toward the Humanities which, while particularly savage in my own country, is by no means unique to it." And finally, one of our most distinguished Italian Fellows, who upon leaving here has taken up a prestigious university post in another country, sums up succinctly what we all hope a year at I Tatti will be: "The complete freedom from other obligations, the almost daily contact with other scholars specializing in various disciplines, the helpfulness and friendliness of the staff have resulted in my spending the most satisfactory and fruitful period of my career as a scholar."

✧ Walter Kaiser,
Director
30 July, 1999



St. Francis in Glory, as re-enacted by the Fellows.

■ THE BIBLIOTECA BERENSON ■

<http://www.iris.firenze.it>

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The past year has been a busy and productive one for the library. Early in the year the procedures for acquisitions were reorganized in order to make better use of the time and energies of the staff and the Acquisitions Committee, to achieve a more systematic coverage of recent publications, and to speed up the ordering process. As one result of these changes, the number of new books ordered for the main library reached 1,265, an increase of nearly 20% compared with the previous year; our total purchases, adding the 325 scores and books ordered for the Morrill Music Library, came to 1,590 new titles. Five new subscriptions to scholarly journals were also added. The library as a whole received another 533 books or offprints as gifts, for which we are especially grateful. In addition to the staff members regularly on the Acquisitions Committee, we were fortunate to profit this year from the expertise of Visiting Professors Suzy Butters and John Najemy, to whom I would like to extend a special word of thanks for their lively and generous participation.

A particular effort was also directed this year toward reducing the backlog in cataloguing that developed during the retrospective conversion of the catalogue, and notable progress has been made. A total of 2,183 books (2,619 total volumes), 198 offprints, and 49 music microfilms were newly catalogued and added to the collection. Another 527 volumes already held were recatalogued (mainly large series whose separate volumes have now been assigned individual bibliographic records), as were 72 music microfilms.

Another project completed this year involved the registration on computer of the library's extensive periodical holdings—no small task, as the Biblioteca Berenson and the Morrill Music Library together possess nearly 1,000 periodicals and currently subscribe to 485. Once the updated version of our database software is operational, holdings for periodicals and other titles will finally be visible on the Web version of the IRIS catalogue. This accomplishment also permitted the Acquisitions Committee to conduct a systematic review of the library's journals, to identify gaps, and to establish priorities for an ongoing campaign to purchase back issues and to

complete the series of particularly important periodicals.

One of the most significant improvements achieved this year was the acquisition (through the IRIS association of libraries) of more powerful computers to replace most of the library's original PCs, installed in 1994 when the catalogue was automated. The new computers have greatly facilitated the daily work of the librarians, but they will also allow us to offer better services to the Appointees and other library readers. They furnish high-speed access both to the local catalogue and to other libraries and bibliographical resources via the Internet and, in addition, permit us to begin to use CD-ROMS as well as to install resident databases pertinent to our readers' research interests. The computers also meet the specifications

FORMER FELLOWS UPDATE

DAVID MARSH (VIT'78), whose *Lucian and the Latins: Humor and Humanism in the Early Renaissance* was published in 1998 by the University of Michigan, has recently translated *Giambattista Vico, "The New Science,"* Penguin, 1999. Marsh is Professor of Italian at Rutgers University and has been named a Visiting Scholar at Wolfson College, Oxford, for the spring of 2000.

SALVATORE SETTIS (VIT'85), who was Director of the Getty Research Institute for the History of Art and the Humanities from 1994 to January of this year, has recently been named the new director of the Scuola Normale di Pisa. Settis, who retains the title of Distinguished Scholar Emeritus at the Getty, served on I Tatti's Academic Advisory Committee from 1993 to 1998. He has published extensively on Greek and Renaissance art, and he hopes that his return to Italy will give him more time for his own research. His most recent publication, edited with Luisa Ciammitti and Steven F. Ostrow, is based on two symposia, held in May 1996 and April 1997 at the Getty Research Institute: *Dosso's Fate: Painting and Court Culture in Renaissance Italy*, Los Angeles, 1998.



Carlo Del Bravo (VIT'69, '70) with Director Walter Kaiser at the Christmas party.

required for running IRIS's new and advanced system software, scheduled to be made available this autumn.

Important initiatives were also taken in the area of conservation, thanks to the new Andrew W. Mellon Library Conservation Fund. The library's rare books were the focus of special attention, in order both to improve aspects of their preservation and to assess their number and characteristics more accurately. It was found that this important part of the collection includes three incunabula, 170 *cinquecentine*, and 847 titles printed between 1601 and 1800. Some 150 rare volumes located at the Villa Papiniana, in conditions inappropriate for their conservation, were restored, recatalogued, and moved into the climate-controlled area in the main library complex that houses Special Collections. New storage cabinets were also purchased for the library's growing collections of microfiches and microfilms, permitting us to rationalize their organization and free much needed shelf space for books. In addition, new acid- and lignum-free archival storage boxes and other materials were acquired to replace the original boxes and folders, which no longer met current preservation standards. Subsequently the Berenson Archive and other archival collections were completely

reorganized, and are now stored in ideal conditions for their conservation.

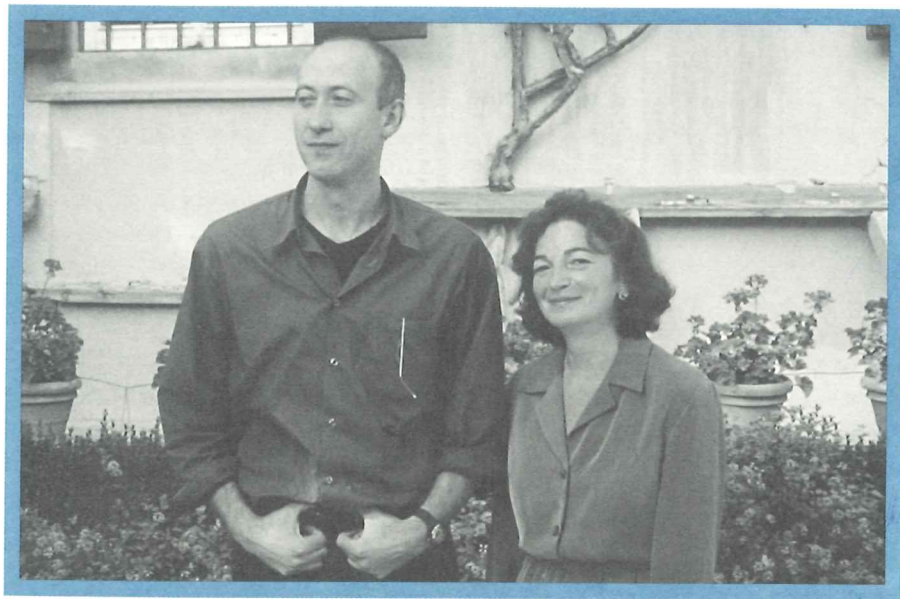
Finally, a word about our finances. Our acquisitions for the main library cost over \$132,000. Last year's endowment income from named book funds, however, provided only \$67,500. Part of the shortfall was made up by the Friends of the Biblioteca Berenson. The annual appeal produced approximately \$20,000, a sum which was doubled by year end by other gifts to the fund. Dozens of donors also made gifts to the Gloria Ramakus Memorial Fund dedicated to the acquisition of books in the field of legal history. This fund has now reached \$4,690. Ideally, to keep the Library abreast of current publications and to strengthen weak areas of the collection, we need to double our acquisitions budget. In order to do this, however, we need to increase annual giving and the size of our endowment. Several generous donors made considerable additions to their book funds within the past year. I hope more will be encouraged to follow suit. I speak for everyone associated with I Tatti when I stress how deeply grateful we are to all those who contribute to the continuing financial support of this remarkable library.

✠ Michael Rocke
Nicky Mariano Librarian

IRIS

In March, the transfer of the Operational center of IRIS from I Tatti to the Istituto Nazionale di Studi sul Rinascimento at Palazzo Strozzi took place. This complex move involved extensive rewiring and cabling within the Istituto, the purchase and installation of a new server and other equipment, a consequent shutdown of the catalogue for two weeks, and the transfer of the offices of the System Manager, Alessandro Lisi, and the Cataloguing Specialist, Margaret D'Ambrosio. The central location of the new and more spacious IRIS offices has facilitated the work of the consortium staff, who are often circulating among the various member libraries, but the move has, regretfully, also deprived the I Tatti community of the regular presence of Alessandro and Margaret, and they are greatly missed.

In April Aleph 500, the radically new and more powerful version of IRIS's database software, was installed, and preliminary training was provided for the System Manager. The software is currently being tested throughout the consortium, and after additional training sessions for the librarians in the fall, it is scheduled to become fully operational. For readers, Aleph 500 will offer greater versatility in searching items in the catalogue and give access to more extensive bibliographical information, while for the librarians it will considerably simplify and rationalize their work. We are all looking forward with great anticipation to utilizing this new system.



Alessandro Lisi and Margaret D'Ambrosio of the IRIS Library Consortium.

RECENT AQUISITIONS

BOOKS BY FORMER FELLOWS

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

ANTONELLA ASTORRI (VIT'95). *La Mercanzia a Firenze nella prima metà del Trecento: il potere dei grandi mercanti*. Firenze, 1998.

ANDREA BARLUCCHI (VIT'98). *Palazzo Bostoli: attività mercantili e vicende familiari nell'Arezzo medievale*. Montepulciano, 1998.

FRANCESCO BAUSI (VIT'94) ed. *Ugolino Verino*. Epigrammi. Messina, 1998.

GRAEME BOONE (VIT'90). *Patterns of Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay*. Lincoln, London, 1999.

BARBARA C. BOWEN (VIT'82). *Enter Rabelais, Laughing*. Nashville, London, 1998.

DAVID ALAN BROWN (VIT'70). *Leonardo da Vinci: Origins of a Genius*. New Haven, London, 1998.

WILLIAM CAFERRO (VIT'99). *Mercenary Companies and the Decline of Siena*. Baltimore, London, 1998.

FRANCO CARDINI (VIT'77). *Carlomagno: un padre della patria europea*. Milano, 1998.

FRANCO CARDINI (VIT'77). *Giovanna d'Arco: la vergine guerriera*. Milano, 1998.

PHILIPPE COSTAMAGNA (VIT'99). *Salviati*. Texte de Catherine Goguel et Philippe Costamagna. Malakoff, 1998.

HUBERT DAMISCH (VIT'95,'99). *The Judgment of Paris*. Chicago, London, 1996.

HUBERT DAMISCH (VIT'95,'99). *Un souvenir d'enfance par Piero della Francesca*. Paris, 1997.

SABINE EICHE (VIT'83). *Il giardino di Santa Lucia: delizia di Francesco Maria II della Rovere in Urbino*. Urbino, 1998.

MARCIN FABIANSKI (VIT'95). *Correggio's Erotic Poesie*. Kraków, 1998.

MARCIA B. HALL (VIT'72). *After Raphael: Painting in Central Italy in the Sixteenth Century*. Cambridge, 1999.

JANEZ HÖFLER (VIT'87). *Die Tafelmalerei der Dürerzeit in Kärnten (1500-1530)*. Klagenfurt, 1998.

DANIEL JAVITCH (VIT'77). *Ariosto classico. La canonizzazione dell'Orlando Furioso*. Segrate (MI), 1999.

CHRISTINE KLAPISCH-ZUBER (VIT'86). *La maison et le nom: stratégies et rituels dans l'Italie de la Renaissance*. Paris, 1990.

CAROL LANSING (VIT'95). *Power and Purity: Cathar Heresy in Medieval Italy*. Oxford, New York, 1998.

PATRICK MACEY (VIT'88). *Bonfire Songs: Savonarola's Musical Legacy*. Oxford, 1998.

PIETRO C. MARANI (VIT'82). *L'Ambrosiana e Leonardo*. Milano, 1998.

DAVID MARSH (VIT'78). *Lucian and the Latins: Humor and Humanism in the Early Renaissance*. Ann Arbor, 1998.

MAUREEN C. MILLER (VIT'00). *The Formation of a Medieval Church. Ecclesiastical Change in Verona, 950-1150*. Ithaca, 1993.

MARINA MONTESANO (VIT'99). *La cristianizzazione dell'Italia nel Medioevo*. Roma, Bari, 1997.

PHILIPPE MOREL (VIT'92,'93,'99). *Les grottes maniéristes en Italie au XVIe siècle: théâtre et alchimie de la nature*. Paris, 1998.

M. MICHÈLE MULCHAHEY (VIT'99) ed. *Nicola da Milano. Collationes de Beata Virgine: A Cycle of Preaching in the Dominican Congregation of the Blessed Virgin Mary at Imola, 1286-1287*. Toronto, 1997.

M. MICHÈLE MULCHAHEY (VIT'99). *"First the Bow is Bent in Study...": Dominican Education Before 1350*. Toronto, 1998.

MARCO PELLEGRINI (VIT'98). *Congiure di Romagna: Lorenzo de' Medici e il duplice tirannicidio a Forlì e a Faenza nel 1488*. Firenze, 1999.

DAVID QUINT (VIT'79,'87). *Montaigne and the Quality of Mercy: Ethical and Political Themes in the Essais*. Princeton, 1998.

INGRID D. ROWLAND (VIT'94). *The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome*. Cambridge, 1998.

ELIOT W. ROWLANDS (VIT'86). *Italian Paintings 1300-1800. The Collection of The Nelson-Atkins Museum of Art*. Kansas City, Seattle, 1996.

FRANCESCO SBERLATI (VIT'96) ed. *Anton Francesco Doni. Inferni: libro secondo de' Mondi*. Bologna, 1998.

MARCO SPALLANZANI (VIT'81-'00). *Giovanni da Empoli: un mercante fiorentino nell'Asia portoghese*. Firenze, 1999.

BETTE L. TALVACCHIA (VIT'96,'97). *Taking Positions: On the Erotic in Renaissance Culture*. Princeton, 1999.

PIOTR URBANSKI (VIT'99). *Natura i laska w poezji polskiego baroku. Okres potrydencki. Studia o tekstach*. Kielce, 1996.

CARLO VECCE (VIT'92). *Gli zibaldoni di Iacopo Sannazaro*. Messina, 1998.

WILLIAM E. WALLACE (VIT'91). *Michelangelo: The Complete Sculpture, Painting, Architecture*. Southport, CT, 1998.

HELLMUT WOHL (VIT'88,'92). *The Aesthetics of Italian Renaissance Art: A Reconsideration of Style*. Cambridge, 1999.

JOANNA WOODS-MARSDEN (VIT'80). *Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist*. New Haven, London, 1998.



William and Ann Willets Boyd,
I Tatti Benefactors.

THE NEW ORIENTAL AND ISLAMIC COLLECTION

Anyone who knows or has visited I Tatti has probably been surprised and impressed by the many objects of Oriental and Islamic art which Bernard Berenson acquired between 1909 and 1917. The handsome catalogue of the Oriental collection published by Laurance Roberts in 1991 has helped make these works of art even more familiar. With the exception of specialists, however, probably few people are fully aware of the extent and importance of the library's superb holdings in these fields. Mr. Berenson was not only a refined collector of works of Oriental art, but he was also a learned student of the culture, history, and thought of all the regions of Asia. Over the years he assembled an impressive library—in many respects one of the finest in Italy—that supremely attests his enduring fascination with all things "oriental."

This winter I had occasion to become more familiar with the Biblioteca Berenson's Oriental and Islamic holdings when I was invited to speak about them at a conference organized by the Gabinetto Vieusseux entitled *Firenze, il Giappone e l'Asia orientale*. The conference commemorated that institution's acquisition of some 8,000 books and 25,000 photographs owned by Fosco Maraini, the great Italian Orientalist and explorer who was also a personal friend of Mr. Berenson. On the strength of this collection, the Gabinetto has founded a Centro di Studi sull'Asia Orientale, which the conference also inaugurated.

My review of the composition and development of the library's Islamic and Oriental sector produced a number of interesting findings. It soon became clear that Mr. Berenson's scholarly interest in Asia was not limited, as might be thought, to the period in the 1910s when he was purchasing Persian miniatures or sculptures and ceramics from south and east Asia. It was, instead, a lifelong devotion, and right up to his death he continued, with discernment and intelligence, to acquire the most important books and journals in the various fields of Oriental studies. I was surprised to find, too, that this flow did not end, but only slowed, with the opening of the Harvard Center, for the librarians were still able to add occasional selected works and to maintain periodical subscriptions. The result is a distinguished and still vital collection that now comprises some 5,000 books, over 1,100 periodical volumes, an equal number of sales catalogues, and nearly 8,000 photographs.

Although the collection is thoroughly interdisciplinary in character, with large sections of works on history, literature, philosophy, religion, and travel accounts, the heart of the Oriental and Islamic library is composed of books on archaeology and the full range of fine and applied arts. With regard to these last areas, closely related to Mr. Berenson's interests as a scholar and art collector, there is a remarkable quantity of rare, precious, and exceptionally beautiful volumes, including many titles difficult to find elsewhere in Italy. A large group of scholarly journals in Asian studies, above all in the fields of art and archaeology, constitutes another especially important feature of the collection. Of the total of some eighty reviews, the library possesses thirty in complete series and still subscribes to fifteen, again including titles which cannot be found in other Florentine or even Italian libraries. The many sales catalogues of Islamic and Oriental art objects, miniatures, and carpets, the earliest dating from 1897, are a precious resource for art historians and collectors. The collection is completed by a fascinating group of rare photographs documenting not only east and southeast Asian sculpture and other arts, but also numerous archaeological sites in India and east Asia as well as monuments of Islamic architecture in Egypt, Syria, Palestine, and Turkey.

Given the importance of this extraordinary collection—which has, however, inevitably become marginal to the Harvard Center's primary focus on the Italian Renaissance—we have recently taken the decision to house it in a distinct and more appropriate setting. Now scattered in various places throughout the library, the house, and the compact shelving area, the books, periodicals, and sales catalogues related to Asia and other Islamic regions will soon be united and moved into two rooms in the renovated Gioffredi house, due to be completed in October. With the unification of this sector and the move into new quarters, we intend both to highlight this unique component of the Biblioteca Berenson and to make it more accessible to scholars interested in Asian studies. As added benefits, the creation of a discrete location for these 7,000 volumes will free urgently needed shelf space for expansion in the main library as well as provide a new librarian's office in the Casa Gioffredi. The Oriental and Islamic Collection, as the new section will be called, promises to be one of the more distinctive and attractive features of the Biblioteca Berenson.

Michael Rocke
Nicky Mariano Librarian

NEWS FROM THE FOTOTECA BERENSON

CASA GIOFFREDI

While we are waiting for official permission from the Comune of Fiesole for the new Loggiato building, work is going ahead on the house where Geremia and Rina Gioffredi lived until they died last year. Mr. Gioffredi was Mr. Berenson's estate manager and continued in this role when Harvard assumed control of I Tatti. Much progress has been made on renovating this building so that it can provide studies, an office for one of our librarians and two rooms for the Oriental and Islamic holdings of the library (see page 7). In addition, a new computer room is being installed where the Fellows will be able to glory in light and space, two commodities that were sorely lacking in the current computer room in the basement of the Paul Geier Library building. The building, which is immediately on your right as you enter I Tatti's main gate, will eventually be joined internally to the Gabriele Geier Granaio and the whole will form an integral part of the complex we have been calling the Scholars' Court. Until the Deborah Loeb Brice Loggiato is built, Fellows who currently have to share study space above the Fototeca will use the studies in the Gioffredi house. For the first time in I Tatti's history, this year each of the 15 Fellows will have his own study. After all the Fellows move to new studies in the Loggiato, the Gioffredi studies will be available for Visiting Professors and Research Associates.

Giovanni Pagliarulo and I have been very busy this past year both in the Archivio and Fototeca Berenson where conservation has been much on our minds. We have at last been able to reorganize the whole Berenson Archive, substituting the old containers with new materials developed for long-term conservation. This has involved using some 400 boxes to hold the letters, manuscripts, biographical material, and publications of Bernard and Mary Berenson. Of particular note is the newly reorganized section relating to their personal photographs. We have also included here archival materials donated in recent years (Papini, Piacentini, Castelfranco, and Hartt).

The Fototeca Berenson has seen much activity this year. I am pleased to say that we have increased the collection in several ways. Thanks to extra funds available, we were able to purchase from various sources some one thousand prints of works of Tre- and Quattrocento Italian art. In particular, new prints from the Hermitage Museum in St. Petersburg and from the Gemäldegalerie in Berlin provide fascinating comparisons with photographs bought by Berenson at the beginning of the century. Other purchases include photographs of Florentine and Sienese Trecento paintings in the Vatican Museum, the Bonnefanten Museum of Maastricht, and the Magnani Rocca di Mamiano Foundation of Traversetolo (Parma). We also now have a complete set of photographs documenting the restoration of Duccio's *Maestà* in the Siena Opera del Duomo.

Two further purchases, which have been very well received by the numerous scholars who use the Fototeca Berenson are the Mindata microfiches: Christie's Pictorial Archive—Italian School—which covers the last 70 years of auctions, and Christie's Pictorial Archive, New York, Old Master Paintings and Drawings 1977-1985. In

addition, we continue to purchase material from the photographer Sigismondi of Rome, who has conducted large and wide-ranging campaigns in central-south Italy. His photographs fill *lacunae* in our collection from little-known parts of the country. And I am happy once again to thank Ralph Lieberman (VIT'80,'81), who continues to donate his own excellent photographs of Italian Renaissance architecture and sculpture.

Surprisingly, I Tatti does not own the greater part of the black and white negatives of the paintings in the Berenson Collection. These belong to the Gabinetto Fotografico of the Soprintendenza di Firenze. Because of the difficulty in obtaining prints from the Gabinetto, however, we recently decided to photograph in color all the works of art, objects, and furniture conserved at I Tatti. I hope the campaign, currently being undertaken by Antonio Quattrone, will be completed within the coming year. With our own negatives in hand, we shall be in a much better position to respond to the many requests for photographs from scholars all over the world.

And lastly, what was until recently only a dream has finally become reality. While the photographs in the Berenson collection document works of art, one must always remember that they are works of art in themselves. The photographic conservator, Silvia Berselli, has started to restore a first group of prints which have been damaged by heavy handling and by time. I am deeply satisfied by the excellent recovery of these precious and often unique materials and I plan to set aside funds each year to continue this program.

✦ Fiorella Gioffredi Superbi
Agnes Mongan Curator of
the Fototeca Berenson

Curator of the Berenson Collection
and Archive

NEWS
FROM
THE MORRILL
MUSIC LIBRARY

The Morrill Music Library recently received a substantial donation from the directors of the Intercultural Foundation in honor of F. Gordon and Elizabeth Morrill, longtime members of the Foundation in Florence and in the U.S.A. Income from the fund will provide for a collection of recorded music and scores, including some 150 CDs annually, which will offer a wide range of recordings of Mediaeval, Renaissance, and early Baroque music. This year's acquisitions focused on music by Italian composers or composers working in Italy: from Landini, Ciconia, Du Fay, Ockeghem and Josquin des Prez, to Salamone Rossi, Lodovico Grossi da Viadana and Claudio Monteverdi. Placing special emphasis on forming an archive of differing approaches to performance practice in early music, this important addition to the Music Library acknowledges the Morrills' lifelong devotion to musical performance and their inestimable contribution to resources for musicological studies in Italy.

Among the 325 books and scores purchased for the Music Library this year were facsimiles of three outstanding manuscripts from Germany, France and Italy, bought with funds given by Melvin Seiden in honor of F. Gordon and Elizabeth Morrill. Severely restricted access to the original manuscripts makes these facsimile editions invaluable to scholars and performers alike. Rarely to be found in Italian public libraries, they are now available in the Morrill Music Library of Villa I Tatti.

Saint Hildegard of Bingen, Abbess of Rupertsberg (1098-1179), has long been recognized as a major 12th-century mystic and author. Besides treatises on theology, medicine, and

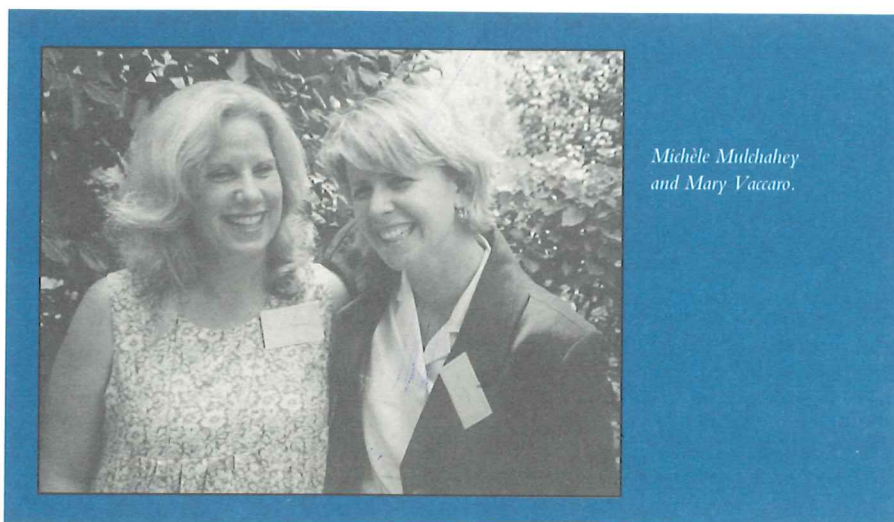
natural science, she left a substantial body of sacred lyric poetry set to chant, while her verse drama *Ordo virtutum*, also set to music, is the earliest extant liturgical morality play. The brilliant imagery of her poetic works, together with her unusual and idiosyncratic use of musical idioms, have gained recognition for her compositions in recent years. The 'Riesencodex' of the Hessische Landesbibliothek, Wiesbaden, which was produced in the Rupertsberg cloister shortly after her death, is one of the two primary sources of the notated versions of her chants and her morality play. The color facsimile of this corpus is an important addition to the library's holdings of the works of this extraordinary woman.

The MS 146, *fonds français*, of the Bibliothèque Nationale, Paris, has been described as the most significant musical source to survive from the first half of the 14th century. A sumptuous manuscript with copious illustrations, it contains the most celebrated copy of the *Roman de Fauvel*, a long satirical allegory on the Roman church by Gervais de Bus in the version by Chaillou de Pesstain, dating from ca. 1316-18, and with a great many musical interpolations. Its musical contents include plainchant, Notre-Dame polyphony, works in the Ars nova style, and topical motets with subjects ranging from the assassination of Emperor Henry VII in 1313 to the coronation of Philippe V in 1317, while virtually the entire repertory of French monophonic song is unique to this manuscript.

Besides its musicological importance, it is an extraordinary and vivid witness to the history, society, and creative life of France during the last years of the reign of Philippe IV (1285-1314) and the rules of his sons, Louis X (1315-16) and Philippe V (1317-22).

The Squarcialupi Codex (Florence, Biblioteca Laurenziana, MS Mediceo-Palatino 87), which takes its name from the Florentine organist Antonio Squarcialupi, is one of the finest anthologies of Italian Trecento song. Produced in the *scriptorium* of the Florentine Camaldolese monastery of S. Maria degli Angeli ca. 1410-15, it is particularly important for its unprecedented coverage of works by mid-century composers such as Gherardello, Lorenzo, and Donato, and for its high number of otherwise unknown works by Francesco Landini, for whom it is the principal source. Moreover, 150 of its 353 pieces are unique to this manuscript, as are the portraits of composers which head each section of its enormous repertoire. The musical notation is notable for its clarity, while the pictorial decoration, by an artist close to Lorenzo Monaco, is possibly the most distinguished for any polyphonic manuscript of this period. A volume of critical studies including contributions by former Fellows F. Alberto Gallo (VIT '75) and John Nadas (VIT '88) accompanies this excellently reproduced facsimile.

Kathryn Bosi
Music Librarian



Michèle Mulchahey
and Mary Vaccaro.

Lectures & Programs

with support from the Eugene V. and Clare E. Thaw Conference Fund,
The Lila Wallace—Reader's Digest Endowment Fund and the Scholarly Programs
and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth,
Jean-François Malle, Andrew W. Mellon, and Robert Lehman



❧ BIG LIBRARY SEMINAR SERIES ❧

Continuing last year's successful inauguration of the Big Library Seminar Series, five distinguished scholars were invited this year to give a public lecture on a Thursday afternoon, and a more informal, in-house seminar the following morning.

The Parisian historian Christiane Klapisch-Zuber (VIT'86) spoke in October on medieval family trees. Dennis Romano from Syracuse University followed in November with a paper on the elderly in Renaissance Venice and a seminar on political and artistic patronage in Venice. Amedeo Quondam from La Sapienza discussed ethics in court society in the Quattro- and Cinquecento. In March, Catherine Goguel brought stories of frogs, mice, and faithful eagles from the Louvre, while in May Richard Trexler (VIT'69, '70) confessed that his focus has moved from the history of Florence to the history of Meso America and discussed his passion for European and American passion plays.

CHRISTIANE KLAPISCH-ZUBER

Christiane Klapisch-Zuber is professor of historical anthropology at the Ecole des Hautes Etudes in Paris. She has devoted a large part of her brilliant scholarly career to the study of family and social structures in the late Middle Ages. Among her publications should be mentioned *Les toscans et leurs familles: une étude du "Catasto" florentin de 1427* (with David Herlihy, Paris 1978); *Women, Family and Ritual in Renaissance Italy* (Chicago 1985), and *La maison et le nom. Stratégies et rituels dans l'Italie de la Renaissance* (Paris 1990).

In recent years, Klapisch-Zuber's work has developed to encompass the family tree. This is one of those themes that can involve a wide range of interests: iconography, family history, mentalities, and so on. Genealogy began to be a means to preserve the memory of a lineage in the 12th century when European aristocracies began to try to define—and sometimes to invent—their own family's past. Among medievalists,

the discussion of the origins and formation of nobility and chivalry in the post-Carolinian society has, indeed, been one of the most debated subjects since the 19th century.

In her talk, Klapisch-Zuber argued that adopting the image of a tree for genealogical representation poses many questions about the relationship between written and figurative, verbal and visual expressions. A considerable part of her paper was dedicated to exploring three main themes: the genesis of the family tree, its transposition of narrative discourse into the figurative, and the specific logic of the tree in this context.

While her research is definitely a work in progress, with many fields yet to be explored and clarified, Klapisch-Zuber gave us a clear idea of how such a strong inter-disciplinary approach can strengthen one's research.

❧ Marina Montesano
Hanna Kiel Fellow

AMEDEO QUONDAM

Amedeo Quondam is professor of Italian literature at the University of Rome "La Sapienza." He is a member of the organizing committee of the Institute of Renaissance Studies in Ferrara and, since 1976, a member of the "Europa delle Corti" study center, of which he is currently president. His field of research is the culture of the Cinquecento, particularly courtly culture. Among his publications of note are *Il naso di Laura* (1991), and his editions of *Il libro del cortegiano* di Baldassare Castiglione (1981) and *La civil conversazione* di Stefano Guazzo (1993). He has also edited many volumes in the series "Biblioteca del Cinquecento" (Bulzoni), of which he is coordinator.

In his lecture, "La nascita dell'etica mondana nel sistema della corte. L'esperienza italiana tra Quattro e Cinquecento," Quondam focused on Baldassare Castiglione's *Il libro del cortegiano*, which he has extensively analyzed and tied to classical literature. His premise is that Castiglione took the values and virtues from Cicero, Aristotle, Plato, and Seneca, among others, and re-elaborated them as a teaching tool and model for a contemporary audience. The quality of the *Cortegiano* is, in fact, its expression of an ideal "way of life" taken directly from the classics. Indeed, in Quondam's opinion, it is a work of extraordinary importance not only in Italy or for the court, but for 16th-century European civilization as a whole. The gentleman-courtier "formed with the words" of Castiglione becomes the model for how an aristocrat should feel and behave. Along with Guazzo's *La civil conversazione* and Giovanni della Casa's *Il Galateo*,



Allen Grieco and Michael Roche with Catherine Gaugel before her lecture.

Castiglione provided this model and the categories of socio-cultural distinction in the contemporary western world. Quondam claims that courtly-princely behavior crossed languages and cultural barriers and extended the Renaissance from Castiglione to the eve of the French Revolution. Indeed, one of Quondam's main points was that while the better-known republican city-states have spawned their own humanistic studies, one should not dismiss the parallel courtly-princely humanists, and that the two together provide a more balanced reading of Renaissance civilization.

✿ Marcello Fantoni
Deborah Loeb Brice Fellow

Florentine studies. He voiced concern that scholars continue to look to Florence as the only pulse point at which the heartbeat of the Italian Renaissance can be detected; by extension, Italy's Renaissance seems to be the only Renaissance studied. Trexler, in fact, offered up a challenge to I Tatti itself to reconsider the focus upon things Italian

which has characterized it. A correspondingly spirited response was had from the audience, who expressed optimism about the creative energy still resident in Renaissance studies, and who asked Trexler whether, having moved quite literally into a new world of history, he now saw himself as a comparative historian who could bring new insights to the reconsideration of Florentine culture.

That question received an answer in Trexler's seminar. Even as he spun his tale about the Good Friday processions in 19th- and 20th-century Mexico, Trexler insisted that the lessons Mexico can teach about society and ritual are of their own time and place, and that he is disinclined to historical comparison between Meso-America and Renaissance Florence. Intentionally provocative, Trexler generated lively debate about the nature of the historian's craft, about the role of ideology in history, about ourselves.

✿ M. Michèle Mulchahey
Francesco De Dombrowski Fellow

The in-house seminar series was completed with talks from Visiting Professor John Najemy on "The Politics of Eros in Civic-Humanist Florence;" Fellow Geraldine Johnson on "Touch and Tactility in Italian Renaissance Sculpture;" Visiting Professor Ronald Martinez on "Bibbiena's Calandra for Two Cities: Verbal Suggestions of the Scene;" and Fellow William Caferro on "Warfare and the Debate over the Economy of Renaissance Italy."



RICHARD TREXLER

Richard Trexler, professor of history at SUNY Binghamton, and perhaps best known for his ground-breaking study of ritual behavior in *Public Life in Renaissance Florence* (New York, 1980), presented a public lecture in May in which he looked back on his years as a Florentinist from the perspective afforded by his more recent work on Latin America. This was followed by a seminar, which took up themes relating to Trexler's interest in the Passion plays of modern-day Mexico.

Trexler's lecture, "Confessions of a Former Florentinist," was not so much a *confiteor* as a spirited call to arms by which Trexler hoped to rouse the field of



Philippe Costamagna, Nelda Ferace, Alessandro Arcangeli (in the background), Marina Montesano, and Carlo Falciani.



THE ITALIAN RENAISSANCE

In the delightful weather of June 9-11, I Tatti held its final major international conference of the present millennium. Appropriately enough, "The Italian Renaissance in the Twentieth Century" was Janus-like in its finely balanced synoptic approach to the scholarship of the past, and its intimations of the new directions that research on the Italian Renaissance might take in the first decades of the new millennium. Some four years in preparation, the conference brought together perhaps the broadest range of disciplines ever assembled for such an occasion at I Tatti.

Designed to lay open to scrutiny the paradigms that have shaped and determined the kinds of scholarship pursued in the entire Italian Renaissance field during the present century, it was an occasion for spontaneous interdisciplinary activity of the kind that is often sought and seldom achieved. It was a networking dream in terms of the multi-directional flow of information, both for the participants—many of whom were former Fellows—and for the current Fellows, senior scholars and graduate students who attended. Twenty-two speakers and seven chairpersons treated us to an astonishingly



Robert Gaston, Phyllis Bober and Anthony Grafton.



Paul Hills, Brian Copenhaver, Katy Park, James Hankins, and Nancy Siraisi.



Margaret Bent, Jessie Ann Owens, Caroline Elam, Georges Didi-Huberman, and Michael Ann Holly.



Ingrid Rowland.



"RENAISSANCE" AND RENAISSANCES: THE TERM AND ITS HISTORIES

Chair: F.W. Kent (VIT'78,'87,'96, Monash University)

Paul Grendler (VIT'71,'72, University of Toronto), "The Renaissance in the Past Fifty Years: Humanism, Social History, Early Modern, Whatever."

Michele Ciliberto (Istituto Nazionale di Studi sul Rinascimento), "Rinascimento e contro-rinascimento nella storiografia del Novecento."

MIGRATIONS AND DISPLACEMENTS

Chair: Patricia Rubin (VIT'87,'90,'93,'97, Courtauld Institute)

James Sheehan (Stanford University), "European Renaissance in America."

Elena Fasano Guarini (Università di Pisa), "Rinascimenti anglo-americani e la loro ricezione in Italia."

Christopher Wood (Yale University), "Art History's Anti-Heroic Renaissance and How it Travelled."

Paula Findlen (Stanford University), "The Renaissance in the Museum: Touring the Past."

BODIES POLITICAL AND SOCIAL IN RENAISSANCE TRANSITION

Chair: Christiane Klapisch-Zuber (VIT'86, École des Hautes Études, Paris)

John Najemy (VIT'70,'71,'75,'99, Cornell University), "Politics and Political Thought: The Formation of the State."

Carol Lansing (VIT'95, University of California, Santa Barbara), "The Politics of Religion in the Renaissance."

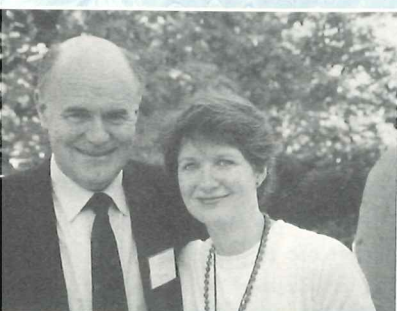
Franco Franceschi (VIT'94, Middlebury College, Florence), "La storiografia economica sul Rinascimento e le sue metamorfosi."

Gianna Pomata (Università di Bologna), "Knowledge-freshening Wind: Gender and the Renewal of Renaissance Studies."

N THE TWENTIETH CENTURY



*Lina Bolzoni, John Najemy, and David Quint
at the Castello di Vincigliata.*



Bill Kent and Alexa Mason.



ton and David Quint.



*Director Walter Kaiser
listening to the speakers.*



*Carol Lansing, Marcello Fantoni, Eric Nicholson, Nicholas
Eckstein, and Lorenz Böniger.*

rich and thoughtful analysis of what we and our teachers, and their teachers before them, have achieved this century in the full range of scholarly disciplines focused on the Italian Renaissance. In perhaps everyone's mind was curiosity about the future. Will the best we have been able to produce in our century pass muster in the next? Will scholarship persist with an uneasy blend of positivist and more speculative approaches, or will powerful new methodologies sweep the field? From medicine to economics and social history, from religion to gender studies, from the visual arts to vernacular literature and music, from philosophy to color theory, to the reception of classical art and literature, participants created a remarkably satisfying series of papers that breathed the rare spirit of intellectual generosity and critical judgement that historiography demands.

I Tatti's staff surpassed themselves with an exquisitely presented and beautifully organized conference. I speak for everyone who attended in conveying to them and to Walter Kaiser, our heartfelt gratitude and admiration.

✿ Robert W. Gaston (VIT'82)
La Trobe University

CULTURAL PRODUCTS AS BEARERS OF MEANING

Chairs: Caroline Elam (VIT'82, Burlington Magazine) and Jessie Ann Owens (VIT'80, Brandeis University)

Michael Ann Holly (University of Rochester), Cultural History and Connoisseurship: From Burckhardt to Berenson to Baxandall and Beyond."

Georges Didi-Huberman (VIT'88, École des Hautes Études, Paris), "Rinascimento, Rinascenza, sopravvivenza: da Warburg a Panofsky e al di là."

Lina Bolzoni (VIT'93-'00, Scuola Normale Superiore, Pisa), "La formazione del canone letterario nel Cinquecento: Proposte per una riformulazione delle categorie interpretative."

Margaret Bent (All Souls College), "'Sounds Perish': In What Senses does Renaissance Music Survive?"

THE MIRROR OF NATURE

Chair: Nancy Siraisi (City University of New York)

James Hankins (VIT'89,'93, Harvard University), "Renaissance Philosophy between God and the Devil."

Brian Copenhaver (University of California, Los Angeles), "The Twentieth-Century Historiography of Renaissance Occultism."

Katharine Park (Harvard University), "Was there a Renaissance Body?"

Paul Hills (VIT'90, Birkbeck College, London University), "Interpreting Renaissance Color."

ANTIQUITY AND RECOVERY

Chair: Anthony Grafton (Princeton University)

Robert Gaston (VIT'82, La Trobe University), "Merely Antiquarian: Pirro Ligorio and the Critical Tradition of Renaissance Antiquarian Scholarship."

Phyllis Pray Bober (Bryn Mawr College), "Before and After the Census of Antique Works of Art Known in the Renaissance."

Julia Gaisser (Bryn Mawr College), "The Reception of Ancient Literature."

Ingrid Rowland (VIT'94, University of Chicago), "Antiquarianism as Battle Cry."

~ "If music be the food of love, play on!" ~

Despite there being no musicologists among the 1998/99 Fellows, the year proved to be rich in music. Three concerts were held, two in Florence and one in New York (see Council Notes), in addition to a concert co-sponsored in October by I Tatti and the Amici di Palazzo Pitti by the Complesso Barocco, one of the finest ensembles in the world specializing in music of the Seicento. Directed by Alan Curtis, world-famous opera conductor and harpsichordist, the ensemble has performed at all of the most prestigious venues in Europe and North America, and has won many prizes for its recordings of Monteverdi, Michelangelo Rossi, and Sigismondo d'India. In this concert, the ensemble's five singers collaborated with lutenist and musicologist Victor Coelho (VIT'98) in the first performance of the entire surviving repertoire for the Medici wedding between Cosimo II and Maria Maddalena of Austria, which was celebrated in the Palazzo Pitti in October and November, 1608. Victor Coelho's lute performance was magical. Pier Luigi Ciapparelli accompanied him on the lute and tiorba.

DULCEDO E SUBTILITAS - CONCERT IN MEMORY OF NINO PIRROTTA

Last October 1, the everyday activities of the Villa paused for an afternoon of fine music in the Gilmore Limonaia to commemorate an outstanding scholar and esteemed friend of I Tatti, Nino Pirrotta. Members of his family, friends and colleagues, former I Tatti Fellows, musicologists and other Renaissance scholars came from all over Italy to celebrate the memory of a man who for decades had been the leading authority in Italian musicology. On this occasion, I Tatti asked one of the most celebrated groups performing medieval and Early Renaissance music, the English ensemble Orlando Consort, to prepare a program that would illustrate the music of the late Trecento and early Quattrocento, to which Pirrotta had dedicated a large part of his editions, essays, and teachings.

After a few words by Walter Kaiser recalling Pirrotta's distinguished career and his long-standing connections with Harvard University, the Orlando Consort began their truly memorable concert of motets, *madrigali*, and *ballate* from the Northern Italian courts. These rarely-heard works by Johannes Ciconia, Antonio 'Zacara' da Teramo, Bartolino da Padova, and Filippotto da Caserta, as fascinating as they are difficult to perform, were revealed in all their complexity through the extraordinary sweetness and perfect blending of the four male solo voices of the Consort. This repertoire, so familiar to Pirrotta,



The Orlando Consort before the concert.

was a new experience for many of those present; the enthusiasm of the audience, although tinged with melancholy, was in itself a most fitting homage to his memory.

✧ Giuliano Di Bacco
VIT'97

SOPRA LA MUSICA ANTICA E 'L CANTAR BENE—HOMAGE TO GIOVANNI DE' BARDI

With the approach of the four-hundredth anniversary of the birth of opera, a concert of early music held in the Gilmore Limonaia on May 6 devoted an afternoon of music to Giovanni de' Bardi, Conte di Vernio, and the Camerata dei Bardi. In the first half of the program, bass singer Richard Wistreich and lutenist Nigel North presented works by Giulio Caccini, Vincenzo Galilei and other composers closely connected with the Camerata, along with two madrigals by Bardi intabulated for voice and lute. The second half offered monody by Sigismondo d'India,

Girolamo Frescobaldi and Claudio Monteverdi along with compositions for lute by Alessandro Piccinini. The extraordinary voice range required from bass singers in the late Renaissance and early Baroque virtuoso repertoire was particularly evident in this program. I Tatti was privileged to hear such an unusual repertoire performed by these outstanding musicians.

Richard Wistreich is Director of the Institut für Alte Musik at the Staatliche Hochschule für Musik, Trossingen, where he teaches singing. Nigel North is Professor of Lute at Indiana University, Bloomington.

✧ Kathryn Bosi
Music Librarian



Richard Wistreich and Nigel North performing in the Gilmore Limonaia.

COUNCIL NOTES



The Council celebrated the start of the 1998/99 academic year with a gala evening for over ninety Tattiani and friends in New York last October. Council member Anne H. Bass was our gracious hostess for cocktails at her Fifth Avenue home, where guests were treated to a view of her remarkable collection of impressionist and contemporary art. Following cocktails, Council members and friends met at the Knickerbocker Club for a dinner party hosted by President and Mrs. Neil L. Rudenstine. Many thanks are due to Susan Braddock, Sydney Shuman, Rosemary Weaver, and Council Chairman Deborah Loeb Brice for their extraordinary efforts to ensure the evening's success.

In his after-dinner remarks, President Rudenstine commented on the vital importance of the scholarship that emanates from Villa I Tatti, not only to the wider University community, but to Renaissance studies throughout the world. President Rudenstine reaffirmed Harvard's commitment to maintaining the highest standards of excellence at I Tatti by continuing to attract the best scholars in the world and by providing them with the best resources available, particularly in terms of books and other scholarly materials.

At the conclusion of President Rudenstine's remarks, Victor Coelho, 1997/98 Robert Lehman Fellow at Villa I Tatti, shared his perspective on his year at I Tatti as the most intellectually fulfilling of his academic career. While in Florence, Coelho's research topic



Mary Gibbons and Alexa Mason talking to Mogie Lazarus at the April Council meeting in New York City.

was "*The Musical Canon of Raffaello Cavalcanti: Personal Repertoires and Public Taste in Late-Renaissance Florence.*" Coelho, who is an accomplished lutenist, is currently Professor of Musicology at the University of Calgary.

At the April 1999 Council meeting in New York City, Walter Kaiser brought the Council members up to date on plans for the Scholars' Court project, which is temporarily at a standstill until permits are secured. In the meantime, work is underway to convert the Gioffredi House (see page 8). Walter Kaiser announced that to date, over 70% of the \$4 million budgeted for the project has been raised in gifts and pledges, the bulk of which came from the extraordinary generosity of Council members.

The meeting concluded with a discussion of one of the most pressing needs at I Tatti, funding for new acquisitions for the library. Walter Kaiser again cited the creation of book funds as the best means to build acquisitions in the short term to meet present needs. Council member Donald Sutherland received universal acclaim from all members for his new gift of \$100,000 to establish a fund for the acquisition of periodicals. Shortly before this newsletter went to press, Maurice Lazarus generously doubled the size of his own book fund. Many thanks to them both.

On the evening of the April Council meeting, over 120 friends of I Tatti convened at the Knickerbocker Club for a lute concert, featuring Renaissance music performed by Victor Coelho

(VIT'98). The concert was delightful, and the guests were captivated by the lyrical melodies of Coelho's enchanting period instrument. Following the concert, a reception was held on the terrace of the Club, on what proved to be a perfect spring evening in New York City.

In May, the entire I Tatti family was deeply saddened to learn of the death of Council member and friend Alton E. Peters, who died after a brief illness.

Ellen Sullivan
Development Associate

15

THE VILLA I TATTI COUNCIL

(as of October 1999)

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*Honorary



Sandy and Ned Smyth (closely related to former director Craig and Barbara Smyth!) at I Tatti's spring concert in New York City.

JESSIE ANN OWENS (VIT'80), while on sabbatical from Brandeis University in 1998/99, was an NEH Long-Term Fellow at the Folger Shakespeare Library working on a project called "English Tonalities." Owens is a member of I Tatti's Academic Advisory Committee and was a member of the *comitato scientifico* for the conference on the Italian Renaissance in the 20th Century held at I Tatti last June. In 1997 she received an ASCAP-Deems Taylor Award for outstanding print and media coverage of music for *Composers at Work: The Craft of Musical Composition, 1450-1600*, New York, 1997.

WALTER STEPHENS (VIT'88) was recently appointed the first Charles S. Singleton Professor of Italian in the Romance Languages Department at the Johns Hopkins University. His current responsibilities are to administrate the Hispanic and Italian sectors of the department. He and department colleague PIER MASSIMO FORNI (VIT'94) are hoping to expand and enhance Italian Studies at Johns Hopkins with the help of ELIZABETH CROPPER (VIT'79) and CHARLES DEMPSEY (VIT'74) in History of Art, and SALVATORE CAMPOREALE (VIT'77-'00) in the Humanities Center. While Stephens continues to work on Tasso (a recent article derives somewhat from his research at I Tatti a decade ago, "Trickster, Textor, Architect, Thief: Craft and Comedy in Gerusalemme liberata." *Renaissance Transactions: Ariosto and Tasso*, ed. Valeria Finucci [VIT'95]. Durham, NC 1999), Tasso has led him to witchcraft. His book, *Demon Lovers: Witchcraft, Sex, and Belief* has been accepted by the University of Chicago Press with a provisional publication date of December 2000. In it he writes about the theory of witchcraft and its relation to theology and philosophy, particularly to epistemology and ontology.

ALAN ATLAS (VIT'79) is Distinguished Professor and head of the Doctoral Program in Music at the Graduate School of The City University of New York, where he has also established a Center for the Study of Free-Reed Instruments. He has recently published *Renaissance Music* and *Anthology of Renaissance Music* as part of W.W. Norton's *Introduction to Music History* series. For the most part, however, his recent work has been in other areas: first on Puccini, and more recently on Victorian England. In addition, Atlas has returned to playing, giving lecture-recitals on the English concertina which feature that instrument's original Victorian repertory.

A year ago, the gardens were the site of an archeological find without having to do any digging, while this year exactly the opposite happened: a great deal of digging was done but no archeological artifacts were turned up. The past twelve months have witnessed an extended tree-planting spree that resulted in some 150 new trees of all kinds planted throughout the garden.

The most spectacular addition took place in the *giardino all'italiana* which was dug up on both sides in order to plant two rows of cypresses in place of old and sick ones. The seventy-odd trees in question are a new variety developed by the University of Florence and marketed by the Forestry Department in a very limited quantity for the time being. This new, disease resistant variety was developed to replace the Tuscan cypresses which are sick and slowly dying off due to two distinct blights, one viral and the other fungal. Cypresses, a landmark of the Tuscan countryside, have been attacked by these two blights since the end of the Second World War.

A mapping of these blights and of their slow spread from what turned out to be a specific focal point permitted

researchers to localize the exact place from which they came from. The solution to the mystery turned out to be, quite surprisingly, a deposit of ammunition cases, forgotten or left behind, by the American army in 1945. The problem was that the cases in question were made with boards of Arizona cypress (*Cupressus arizonica*), a tree that manages to cohabit with these blights in its native surroundings without the disastrous effects they turned out to have on the local cypress (*Cupressus sempervirens*). Interestingly enough the ammunition cases in question were abandoned in the woods above Settignano, literally a stone's throw from I Tatti. The new cypresses in the *giardino all'italiana*, which are the biggest trees available (about 10 feet tall) of this new variety, and which carry a decidedly unpoetic name, *Agrimed*, somehow complete a loop, since the disease resistant varieties are now finally being planted almost exactly where the problem first developed.

Allen J. Grieco

Lila Acheson Wallace Assistant to the Director for Scholarly Programs and for Gardens and Grounds



Retired farming and gardening staff Gigi Brandi, Alfredo Papi, and the late Piero Toccifondi at the staff Christmas party.



I Tatti records with sorrow the following deaths:

IONE BRANDI, for 70 years wife and loving companion of Gigi Brandi, retired I Tatti gardener, died on 28 February 1999. Gigi and Ione lived in the Corbignano farmhouse for many years while he worked on the estate for both Mr. Berenson and later Harvard University.

OSVALDO TANGOCCI, who died on 24 March 1999, had been the caretaker at the Papiniana since 1989 and in the last few years had become well known to all the Fellows by driving the lunch time shuttle bus between I Tatti and the Archivio di Stato, the Biblioteca Nazionale, and the German Institute. He worked hard each morning, taking great pleasure in running errands and seeking out bargains for I Tatti. Prior to working at I Tatti, Osvaldo and his wife Giancarla opened and ran the Trattoria Osvaldo at Ponte a Mensola and, later, the Pensione Montesenario. Many former Fellows have remembered him with great fondness, from cooking with him at the Papiniana, to chatting with him on the bus rides.

FLORENCE HAMMOND, who died at the age of 90 in Cambridge, MA on 11 May 1999, was the wife of Mason Hammond, Pope Professor of the Latin Language and Literature, Emeritus, at Harvard University. Her warm, gracious presence illuminated I Tatti as well when, twice in the early 1970s, Professor Hammond was appointed Acting Director of the Harvard University Center for Italian Renaissance Studies.

ALTON PETERS, I Tatti Council member since 1995, died of pancreatic cancer on 30 May 1999 at the age of 64. Mr. Peters, who was a partner of the Kelley Drye & Warren law firm in New York City, received his AB from Harvard University in 1955 and his JD in 1958. He was not only a patron of the arts, but also an extraordinary lover of music. Among his many philanthropies, he was deeply committed to the Metropolitan Opera Guild, of which he was the president since 1986. He had been a staunch supporter of I Tatti for several years prior to becoming a Council member, and will be remembered for his good cheer, excellent advice, wideranging knowledge, and his great friendship to many.

PIERO TOCCAFONDI, who came to work for Mr. Berenson on the I Tatti farm in 1943, died at the age of 88 on 5 August 1999. He continued to work at I Tatti until he retired in the mid-1970s. Craig Hugh Smyth once invited him to lecture to the academic community at I Tatti on how the phases of the moon affect agricultural practices in Tuscany. This man, more used to life out of doors, was instantly at ease. He won the hearts of the Fellows and other scholars with his command of an elegant Italian and his classical turn of phrase.

CHARLES TRINKAUS (VIT'82) died on 15 September 1999 at the age of 88. His teaching at Sarah Lawrence College and the University of Michigan was deeply influential on the formation of the present generation of scholars of Renaissance humanism in the United States. He was President of the Renaissance Society of America from 1973 to 1976 and served on a number of editorial boards and fellowship award panels. Prof. Trinkaus, who had a friendly and constant participation in the scholarly life of Villa I Tatti under the directorship of Myron Gilmore and Craig Hugh Smyth, wrote extensively on Renaissance Humanism. To mention just a few magisterial works: *In our Image and Likeness: Humanity and Divinity in Italian Humanist Thought* (2 vols, 1970), *The Poet as Philosopher: Petrarch and the Formation of Renaissance Consciousness* (1979), *The Scope of Renaissance Humanism* (a major collection of his articles, 1983). He will be remembered as having a vast influence on the post-war scholarship of Renaissance humanism.

JAMES R. CHERRY, who died on 16 September 1999 at the age of 92, was one of the founding members of the I Tatti Council. After receiving his AB in 1927 and his LLB in 1930, both from Harvard University, Mr. Cherry became a lawyer. He continued to work for the New York firm Vedder, Price, Kaufman, Kammholz & Day until very recently. Mr. Cherry was President of the Billy Rose Foundation, which has generously supported I Tatti over the years. His sage advice will be sorely missed.



Publications

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

Currently four volumes are being prepared for publication in 1999 and 2000. One volume is part of I Tatti's monographic series, another is Volume 8 of *I Tatti Studies: Essays in the Renaissance*, and two are the Acts of international conferences held at I Tatti.

The monograph is a new edition of Charles Dempsey's *Annibale Carracci and the Beginnings of Baroque Style*, originally published as part of the I Tatti series in 1977 by J. J. Augustin, Gluckstadt. The author has written a new introduction which, according to Walter Kaiser, gives "a tour d'horizon of what has occurred in Carracci studies since (this) pioneering book first appeared." Dempsey has also compiled a bibliography of works published on Annibale Carracci since 1977 and has chosen twelve new color illustrations. This much-requested book, which has made such an impact in the field, has long been out of print, and a new edition will be of great use. It was Mario Casalmi, the head of Edizioni Cadmo and long-time friend of I Tatti and its library, who suggested a new edition over five years ago. Edizioni Cadmo will publish the book but Mario, alas, died on 20 May 1998.

The eighth volume of *I Tatti Studies* will contain, among others, essays by Albert Russell Ascoli (University of California, Berkeley) on Ariosto, by

Carmen Bambach (VIT'97, The Metropolitan Museum of Art, New York) on Leonardo da Vinci and Michelangelo, by Lina Bolzoni (VIT'93-'00) on translations by Gabriel Chappuys, by Gary Ianziti (VIT'82, Queensland University of Technology) on Leonardo Bruni, and by Letizia Panizza (Royal Holloway College, University of London) on Pico della Mirandola. We expect this volume, to be published by Olschki, to appear at the end of the year.

The Acts of the interdisciplinary conference *La Luce del potere: problemi nascosti nei mosaici medievali* are almost ready for the publisher, Silvana Editoriale. The conference, organized by Eve Borsook (VIT'82-'00) and held at I Tatti in May 1998, brought together archaeologists, art historians, mosaicists, and physical chemists from Europe, Israel, Canada, and the United States. Among the topics covered were materials (sources of supply and how they were used), centers of glass production, color perception, and technological problems. The volume will contain an introduction by Eve Borsook as well as contributions by the participants: Erkiner Schwarzenberg (classical philologist, Florence), Marco Verità (Stazione Sperimentale del Vetro, Murano), Daniela Stiaffini (Università di Siena), Marya Mendera (Università di Siena), Beat Brent (University of Basel), Liz James (University of Sussex), Giuseppe Basile (Istituto Centrale del Restauro, Rome), Gustav Kühnel (University of Tel Aviv), Irina Andreescu Treadgold (St. Louis University), and Lucio Trizzino (architect, Palermo). This beautifully illustrated volume, which includes a glossary and an extensive bibliography, is being edited by Eve Borsook and Fiorella Gioffredi Superbi and will come out in 2000.

Also scheduled for 2000 is the publication of the Acts of the international symposium *Santa Maria del Fiore: The Cathedral and its Sculpture*. The two-day



Former I Tatti Council member Charlotte Brown talking to Research Associate Eve Borsook.

conference, organized by Villa I Tatti and New York University's Villa La Pietra on the occasion of the seventh centenary of the foundation of the cathedral of Florence, was held in June 1997. This volume is being edited by Margaret Haines (VIT'76,'88-'00) and will contain papers by Antje Middeldorf Kosegarten (Universität Göttingen), Gert Kreytenberg (VIT'88, Ruhr-Universität, Bochum), Eve Borsook, Shelley E. Zuraw (University of Georgia), Mary Bergstein (Rhode Island School of Design), Mario Scalini (Museo degli Argenti, Florence), Doris Carl (VIT'95, Thyssen-Bornemisza Foundation), Michaël Amy (New York University), Enrica Neri Lusanna (Università di Firenze), Louis Frank Mustari (Northern Illinois University), Luciano Bellosi (Università di Siena), Louis Waldman (New York University), Francesco Cagliotti (Scuola Normale Superiore), Bonnie Bennett (VIT'87, Syracuse University), and Carlo Sisi (Galleria d'Arte Moderna, Florence).

Nelda Ferace & Fiorella Gioffredi Superbi

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I Tatti Studies: Essays in the Renaissance, Volume 1. Villa I Tatti, Florence, 1985.

Volume 2-7, Leo S. Olschki, Florence, 1987, 1989, 1992, 1994, 1995, 1998. A complete listing of the essays in each volume can be found on I Tatti's web site at <http://www.vit.firenze.it>

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

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.



Cecilia Asso looking straight at the camera.

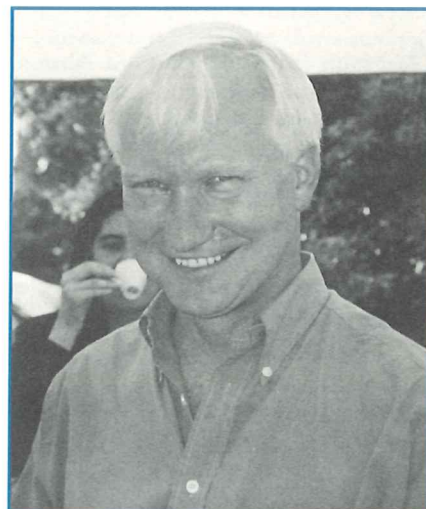
5. *Florence and Venice: Comparisons and Relations*. Acts of two Conferences at Villa I Tatti in 1976 and 1977, organized by S. Bertelli, N. Rubinstein, and C.H. Smyth, La Nuova Italia Editrice, Florence, 1979-80, 2 vols.
6. *Neighbours and Neighbourhood in Renaissance Florence: the District of the Red 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.
13. *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 M. Haines e L. Riccetti, Leo S. Olschki, Firenze, 1996.
14. *The Triumph of Vulcan. Sculptor's Tools, Porphyry and the Prince in Ducal Florence*, by Suzanne B. Butters, Leo S. Olschki, Florence, 1995.
15. *Aldus Manutius and Renaissance Culture. Essays in Memory of Franklin D. Murphy*. Acts of an International Conference, Venice and Florence, 14-17 June 1994, edited by D.S. Zeidberg, with the assistance of Fiorella Gioffredi Superbi. Leo S. Olschki, Florence, 1998.

Orders for any volume in the I Tatti series 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 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.

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.



David Rutherford (VIT'90) returns to I Tatti.

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.

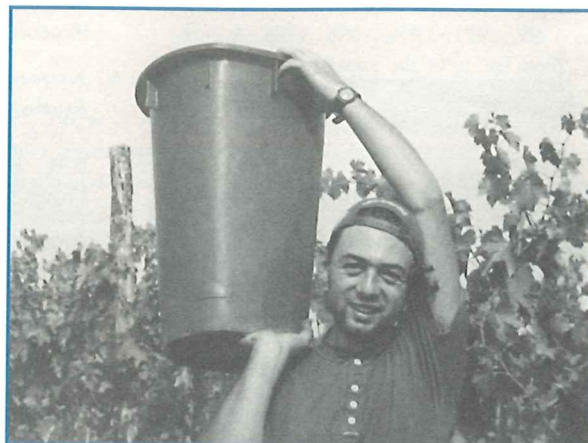
A Legacy of Excellence: The Story of Villa I Tatti, by William Weaver, with photographs by David Finn and David Morowitz, Harry N. Abrams Inc., 1997.

Newsbriefs

Following on the heels of a successful trip to Rome, where a group of Fellows and staff visited the Villa Borghese and the French Academy at the Villa Medici, Fellows Philippe Costamagna and Carlo Falciani organized another *gita scolastica* in late November, this time to Ferrara. A large group from I Tatti assembled at the Florence railway station early one Saturday morning for a day trip to view the exhibition of Dosso Dossi paintings at the Palazzo dei Diamanti. Dosso Dossi was the principal artist to the Este court in the first half of the 16th century. After a guided tour of the exhibition, the group divided to see the other highlights of Ferrara, including the cathedral and the Palazzo Schifanoia.

A group from the Harvard Alumni Association came to visit I Tatti in October 1998, led by former Harvard University Secretary to the Corporation, Michael Roberts. ROBERT KIELY (VIT'91) and his wife Jana led another group to I Tatti in June. Robert Kiely has recently retired from his position as Master of Adams House at Harvard University.

While I Tatti is first and foremost a research center and library, the life on the farm nonetheless involves everyone. In September many of the Fellows donned gumboots and gripped secateurs to work alongside the farmers and gardeners and bring in the grapes. In December, although the picking was left to the outside staff, several Fellows drove out to the *frantoio* where I Tatti's olives are pressed into oil. After Angiolino Papi, head farmer, explained the process above the noise of the whirring machinery, I Tatti's own green-gold liquid trickled into the barrels. Bread was toasted on an open fire and liberally dunked in the peppery new oil. And in case anyone missed the visit to the oil mill, all the Fellows and Appointees, staff and outside contractors were later invited for an *al fresco* lunch of ribollita, sausages, beans, spare ribs, and salad, all washed down with I Tatti's new oil and wine.

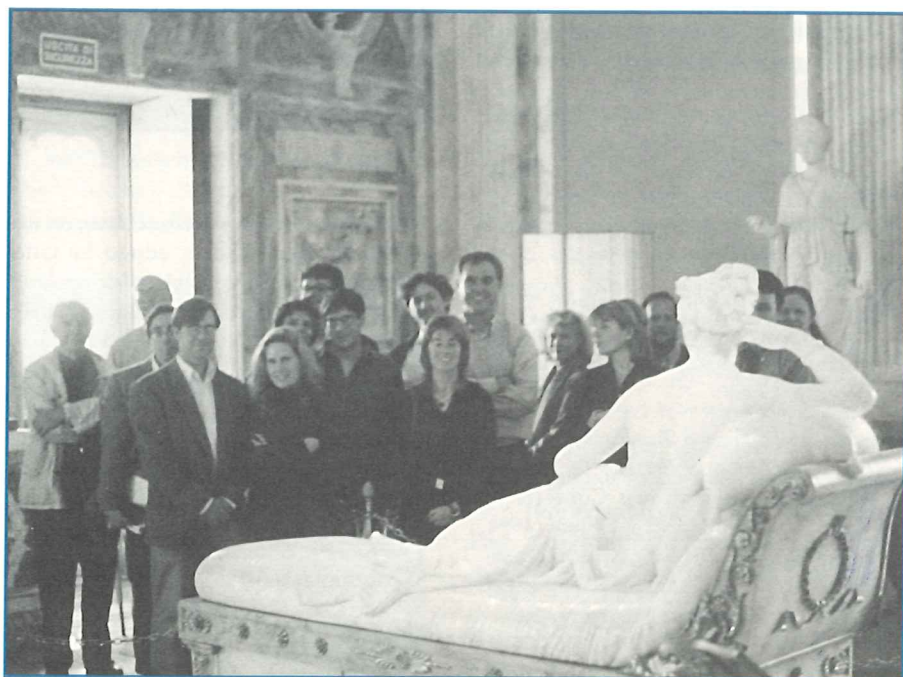


I Tatti farmer Paolo Forni at the vendemmia.

In January 1999, DONATELLA PIERACCI handed command of the reception desk back over to PATRIZIA CARELLA, who returned to I Tatti after maternity leave. We are delighted to see Patrizia's smiling face at the front desk again. Donatella is temporarily working as a Library Assistant where her responsibilities include re-shelving books, preparing periodicals for binding, photocopying, maintenance of the bulletin board, and general assistance to readers, all of which she carries out with a characteristic good cheer that has endeared her to all. These tasks were taken over from ALESSANDRA ADRIANI who had come to work in the Biblioteca Berenson for three months last autumn.

KATHY BOSI, Music Librarian in the Morrill Music Library, celebrated her twenty-fifth anniversary at I Tatti in October 1998. She was presented with a silver tray at an informal reception in the Geier Granaio.

With everyone's reliance on computers increasing each day, in July 1998, I Tatti contracted with GIANNI TRAMBUSTI to provide part time computer technical assistance. In addition to sorting out numerous computer problems for the library, administration, and Fellows, he has also helped develop



At the Villa Borghese where Bernard Berenson posed for a famous photograph.

databases and accounting programs for the Harvard Center.

GIANLUCA ROSSI, I Tatti gardener, and Barbara became the proud parents of Niccolò on 1 April, 1999. And PAOLO FORNI, who joined the farm staff in September 1998, became a father on 18 July 1999. We congratulate him, his wife Marta, and welcome Greta to the I Tatti family.

A number of Fellows, current and former, have become parents within the last year. Among these we congratulate CARLO FALCIANI (VIT'99) and Laura on the birth of Ginevra; SAM COHN (VIT'89,'94) and Genevieve Warwick on the birth of their second child; ROLF BAGHEMIL (VIT'98) and Simona on the birth of Damiano; GINETTE VAGENHEIM (VIT'91) on the birth of Lucie Cyimpaye; and PAOLA VENTRONE (VIT'96) and ANDREA ZORZI (VIT'97) on the birth of Giacomo.

Please send us your e-mail address! We are compiling a list of all e-mail addresses for our former Fellows in order to improve communications. And visit I Tatti on the Internet. Our NEW address is <http://www.vit.firenze.it> There you will find information about the fellowship program, academic appointees, publications, and more. We will be updating the pages from time to time, so please keep coming back. Please give us your feedback. Send us a message, even just to say hello, to vitatti@tin.it or amason@harvard.edu

FORMER FELLOWS UPDATE

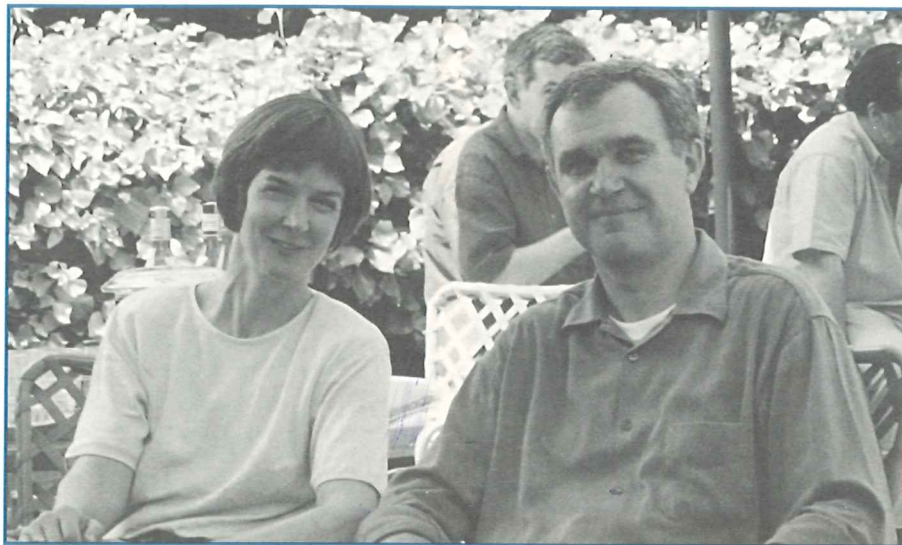
For *Picturing Women in Renaissance and Baroque Italy*, Cambridge, 1997, GERALDINE JOHNSON (VIT'99) and SARA MATTHEWS GRIECO (VIT'95) received the prize for the best interdisciplinary book in the area of women's studies in the year 1997, awarded by the Society for the Study of Early Modern Women, and announced at the Sixteenth-Century Studies Conference in Toronto in late October 1998.

After his term at I Tatti as a Mellon Research Fellow, PAL ACS (VIT'94) returned to the Institute for Literary Studies at the Hungarian Academy of Arts and Sciences where he teaches Renaissance literature and holds a position as researcher. This past spring ACS was awarded a fellowship at the Institute of Advanced Studies in the Humanities in Edinburgh where he continued his research on the Pietistic Protestantism in the Literature of the Reformation.

DANIEL JAVITCH (VIT'77) is Professor of Comparative Literature at New York University. His book *Proclaiming a Classic: the Canonization of Orlando furioso*, (Princeton, 1991) has recently been translated. *Ariosto classico. La canonizzazione dell'Orlando Furioso*, published this year by Bruno Mondadori, was introduced at NYU's Villa La Pietra, on 31 May 1999. Sergio Zatti (VIT'88) and Riccardo Brusagli (VIT'87-'00) were the presenters. Javitch, who is on the editorial board of *Renaissance Quarterly*, is currently working on a book devoted to the invention of genre theory in the sixteenth century. This fall he is directing a seminar at the Folger Institute entitled "Thinking about poetic genres in the early modern period."

JOHN P. DONNELLY (VIT '70), Professor of History at Marquette University in Milwaukee, Wisconsin, together with Michael W. Maher edited *Confraternities & Catholic Reform in Italy, France & Spain*, Thomas Jefferson University Press, 1999. Shortly thereafter he edited and translated *Life, Letters, and Sermons* by Pietro Martire Vermigli, also published by Thomas Jefferson University Press, 1999.

MICHELE FROMSON (VIT'92) recently received a 1999-2000 NEH Fellowship for College Teachers and Independent Scholars. Her research project, which will involve extensive work at I Tatti's Morrill Music Library, centers on a short melodic subject from Josquin's renowned motet "Miserere mei Deus." This melody was widely quoted and imitated by European composers throughout the 16th-century when setting Latin texts that implore the Lord for mercy. The primary goal of this study is to investigate what expressive significance this conventional melody, which is among the earliest such phenomena yet identified, might have had for musicians and audiences of that era. Michele and her husband Cordell Ho, a composer, have spent the past year helping their 3-year old daughter Ally, whom they adopted from Hangzhou, China last August (1998), to adjust to her new (and wonderful!) life in Berkeley, CA. She will be accompanying them to I Tatti next year.



Jane Bestor and Marcello Fantoni before lunch one day.

LILA WALLACE—READER'S DIGEST SPECIAL GRANTS

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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 Appointees 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.

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 Appointees 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.

Recipients of both grants 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 and a budget, should be sent



Anna Terzi, Salvatore Camporeale, and Piotr Urbanski.

to the Director by 1st September each year. In the case of applications relating to the special costs of publication (publication subvention, cost of illustrations, etc), a letter from the publisher indicating that the manuscript has been accepted for publication should also be sent. Final notification will be sent to applicants within three months. Preference will be given to applicants who have not previously received such an award.

1998/99 LILA WALLACE— READER'S DIGEST PUBLICATIONS SUBSIDIES RECIPIENTS:

MARIA LUISA CERRÓN PUGA (VIT'97) towards her *Catalogo delle antologie di poesia italiana del Cinquecento. I IX libri di Rime, Rime scelte, Stanze*, which will be published by Leo S. Olschki.

ISABELLE CHABOT (VIT'97) towards *La dette des familles. Femmes, lignages et patrimoine à Florence aux XIV^e et XV^e siècles*, due to be published by L'Ecole Française de Rome.

RAB HATFIELD (VIT'65,'66,'71) towards *The Wealth of Michelangelo* to be published by the Istituto Nazionale di Studi sul Rinascimento.

HONEY MECONI (VIT'87) towards *Fortuna desperata: Thirty-Six Settings of an*

Italian Song, to be published by A.R. Editions, Madison, Wisconsin, USA.

BRENDA PREYER (VIT'80) towards *Florentine Palaces and their Messages in the Time of the Early Medici*, under contract with Yale University Press (London).

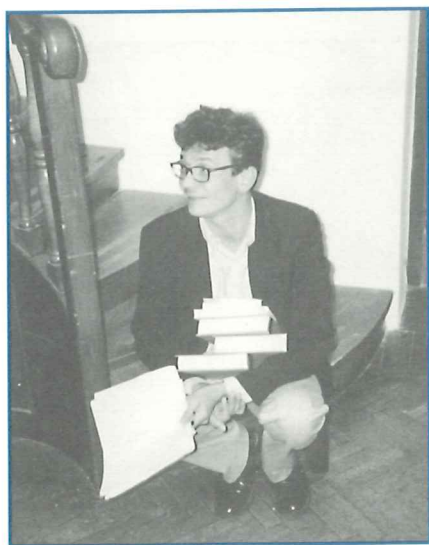
1998/99 LILA WALLACE— READER'S DIGEST SPECIAL PROJECT GRANTS RECIPIENTS:

GEORGE DAMERON (VIT'88) & CAROL LANSING (VIT'95) towards a conference on "David Herlihy e la storia della Toscana del tardo medioevo e rinascimento: ricordo di uno storico e prospettive di ricerca," partially funded by the Centro San Miniato.

PAUL HILLS (VIT'90) towards the cost of color plates for *Venetian Colour: Marble, Mosaic, Painting and Glass, c. 1250-1550*, to be published by Yale University Press.

SILVIO LEYDI (VIT'97) towards cost of illustrations in *Sub umbra imperialis aquilae. Immagini del potere e consenso politico nella Milano di Carlo V*, to be published by Olschki.

SILVANA SEIDEL MENCHI (VIT'74,'75,'94-'00) towards the costs of a seminar on "Matrimonial Trials in Italian Ecclesiastical Archives" to be held at I Tatti in September 1999.



Philippe Costamagna burdened with books.

I Tatti Community 1999-2000

Fellows

LAWRIN D. ARMSTRONG, *Lila Wallace - Reader's Digest Fellow*, Simon Fraser University, History. "A Humanist Lawyer in Early Renaissance Florence: Lorenzo d'Antonio Ridolfi."

DAVID P. BÉNÉTEAU, *Francesco De Dombrowski Fellow*, Seton Hall University, Literature. "Lapo Corsini's Roman History."

LUCA BOSCHETTO, *Robert Lehman Fellow*, Scuola Normale Superiore, Pisa, History. "La corte della Mercanzia e la società fiorentina del Quattrocento."

THOMAS BROTHERS, *Florence J. Gould Fellow*, Duke University, Musicology. "Music During the Lifetime of Josquin Desprez."

STEPHEN J. CAMPBELL, *Francesco De Dombrowski Fellow*, University of Pennsylvania, Art History. "Mantegna, Titian, and the Este: Courtly Space and the Invention of Mythological Painting."

CHRISTOPHER S. CELENZA, *Andrew W. Mellon Fellow*, Michigan State University, History. "The Pre-Socratic Heritage and the Search for Ancient Wisdom in Early Modern Europe."

GEORGIA MARGOT CLARKE, *Deborah Loeb Brice Fellow*, Courtauld Institute of Art, Art History. "Architecture and Urban Planning in 15th-century Bologna."

CLAUDIO GIUNTA, *Deborah Loeb Brice Fellow*, Scuola Normale Superiore, Pisa, Literature. "La poesia volgare in Toscana nel primo Quattrocento."

PAVEL KALINA, *Andrew W. Mellon Research Fellow (1st sem)*, Fakulta Architektury Cvut, Art History. "The Crucifixes of Giovanni Pisano and the Central Italian Group of *Crucifigi dolorosi*."

STANKO KOKOLE, *Rush H. Kress Fellow*, The Johns Hopkins University, Art History. "The History of the *Formae Deorum Gentilium* from Petrarch to Lomazzo."



Rosanna Papi, Liviana Bartolozzi, the late Osvaldo Tangocci, Liliana Ciullini, Beppina Bongini, Aureliana Angini, and Gennaro Napoletano thankful that the Turkey is cooked.

ISABELLA LAZZARINI, *CRIA Fellow*, Università di Milano, History. "L'informazione politico-diplomatica nell'età della pace di Lodi. Raccolta, selezione, trasmissione."

ALESSANDRA MALQUORI, *Francesco De Dombrowski Fellow*, Scuola Normale Superiore, Pisa, Art History. "Iconografia e fortuna delle *Vitae Patrum* nella Firenze del Quattrocento."

MAUREEN MILLER, *Robert Lehman Fellow*, George Mason University, History. "The Renaissance Renovation of Episcopal Palaces (c.1470-c.1590)."

STEPHEN MILNER, *Hanna Kiel Fellow*, University of Bristol, Literature. "Partial Rhetoric: Florentine Civic Republicanism and the Pre-Modern State."

MIKELAJ OLSZEWSKI, *Andrew W. Mellon Research Fellow (2nd sem)*, Polskiej Akademii Nauk, Literature. "Metatheology of Late Medieval Italian Thinkers."

ENNIO STIPCEVIC, *Ahmanson Fellow*, Institute for the History of Croatian Music, Musicology. "Music, Print and Humanism: The Case of Andrea Antico."

BÉLA ZSOLT SZAKACS, *Andrew W. Mellon Research Fellow (2nd sem)*, Pázmány Péter Katolikus Egyetem, Art History. "Renaissance Drawings on Santo Stefano Rotondo: an Interaction."

MARCO VILLORESI, *Hanna Kiel Fellow*, Università di Firenze, Literature. "Letteratura, devozione e immagini sacre in Toscana al tempo di Lorenzo il Magnifico."

Guest Scholar

DIDIER BOISSEUIL (1st sem.), Université d'Avignon, History. "Les visites princières thermales au XV^e siècle: aspects économiques, politiques, diplomatiques."

Visiting Professors

WILLIAM E. HOOD, JR., *Robert Lehman Visiting Professor*, Oberlin College, Art History. "The History of the Male Nude in Renaissance Art."

CLAUDE V. PALISCA (2nd sem), Yale University (EMERITUS), Musicology. "The Galilei Family of Musicians: Vincenzo, Galileo, Michelangelo, Vincenzo Jr."

The Research Associates are the same as for 1998/99.



Michele Mulchahey and Bill Caferro.

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The I Tatti newsletter is published once a year. Alexa M. Mason, editor and writer; Harvard Printing & Publications Services, designer. Unless otherwise specified, photographs are by Susan Bates, Antonio Fazzini, Nelda Ferace, Amanda George, Walter Kaiser, and Alexa M. Mason.

Former Fellows are indicated in this volume with the initials "VIT" after their name, followed by the year(s) of their appointment as Fellow, Visiting Scholar, Visiting Professor, or Research Associate.



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