



VILLA I TATTI

Via di Vinciagliata 26, 50135 Florence, Italy

E-mail: info@itatti.it / Web: <http://www.itatti.it>

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Tel: +39 055 603 251 / Fax: +39 055 603 383

San Giovanni, with its bells and fireworks, finds me on the Berenson bench in the garden, thinking over another rich year at I Tatti. Six mother tongues were represented in the community in addition to three dialects of English. The topics Fellows and Visiting Professors worked on were as varied as ever: on music in everyday life and music in the princely chapel, on sketchbooks and on reflections, on convents and on queens, on Machiavelli, Valla, and Bembo. They explored the finer side of Renaissance life, represented by the revival of antiquity and the humanist villa, and the harder realities of the age, such as heresy, rage, magnate strife, and warfare.

Visiting Professors included Sean Gallagher from Harvard, who offered us a magical moment in front of some of the most valuable chansonniers of the Quattrocento in the Biblioteca Nazionale. Peter Howard from Monash University and Robert Gaston from La Trobe reminded us that Australian Renaissance scholarship, like Australian wine, is now a prized vintage. Peter reflected on sermons and on the *studia* of Quattrocento Florence, Robert on Ligorio and his vast manuscript output, especially the writings on water. Paul Barolsky of Virginia helped us think through the influence of Ovid on Renaissance and Baroque art, while Edward English and Carol Lansing of Santa Barbara studied the magnates of Florence, Siena and Lazio, making us like them less but fear them more. Lodi Nauta of Groningen reflected on Lorenzo Valla and his critique of scholasticism, while in lighter moments, like Adam in Paradise, he named the many species of birds that sing in our Arcadia.

It was an intensely musical year, with an opening concert of songs from

Letter from Florence



Joseph & Françoise Comors.

the Sephardic diaspora by Patrizia Bovi and Begona Olavide in the Big Library, a moving tribute to Stefano Corsi by the Duo Moreno-Capelli, and two concerts in the series Early Music at I Tatti. The English group I Fagiolini sang spirited Monteverdi madrigals and Accordone brought to life the tarantella from southern Italy. The Florentine public filled the Myron and Sheila Gilmore Limonaia to overflowing for these daring and innovative programs, organized with such finesse by musicologist turned impresario Kathryn Bosi.

In September Louis Waldman (VIT'06) took up the new position of Assistant Director for Programs with élan. On leave from the University of Texas at Austin, Lou organized a year-long program of shop talks for Fellows and Visiting Professors. In many informal conversations and organized site visits over the year he shared his formidable knowledge of the archives and art of Renaissance Florence. He also delivered papers at two of our symposia and threw himself into the publication of their acts. His plenary lecture at the grand week-long symposium on the age of Matthias Corvinus held in Budapest

in May, when he introduced his talk in Hungarian, made headlines there. With Robert Gaston he has helped to shape a long-term research project on the basilica of San Lorenzo, involving contributions from over thirty authors, which will bear fruit in a symposium next spring and a monograph in the typically interdisciplinary style of I Tatti in 2011.

The Fellows' trips in fall and spring have by now become a pleasant tradition, helping create community. Thanks to the hospitality of Maureen and James Banker (VIT'93) we enjoyed the morning mists of an Indian summer in Borgo San Sepolcro, birthplace of Piero della Francesca. The mayor and civic museum rolled out the red carpet while members of the Sassetta project organized by Machtelt Israëls (VIT'05) explained the genesis of the great Sassetta altarpiece that left Borgo San Sepolcro in the mid-nineteenth century, with three panels winding up at I Tatti. Louis Waldman and Eve Borsook (VIT'82-'08) accompanied the Fellows afterward to Piero's fresco cycle in Arezzo, while I speeded to Rome to attend the centenary of Laurance Roberts, director of the American Academy in Rome from 1946 to 1960. Laurance and Isabel Roberts had been great friends of Berenson, and now, thanks to the generosity of Nat Roberts and Laura Zung, I Tatti has become the repository of their papers, an archive of incalculable value for the American cultural presence in postwar Italy.

In the spring we accompanied the Fellows to Parma to strain our necks looking at the cupolas of Correggio. Louis Waldman, working with two Correggio experts among the Fellows, Giancarla Periti and Maddalena Spagnolo,

Continued on back page.



VILLA I TATTI COMMUNITY 2007-2008

Fellows

ANNALISA ANDREONI, Francesco De Dombrowski Fellow, Università IULM, Milano, Literature. “Benedetto Varchi lettore di Dante e Petrarca all’Accademia Fiorentina.”

JÉRÉMIE BARTHAS, Florence J. Gould Fellow, Columbia University, History. “Machiavelli, Public Debt and National Armies; History and Fortune.”

GUIDO BELTRAMINI (2nd sem), Craig Hugh Smyth Visiting Fellow, Centro Internazionale di Studi di Architettura Andrea Palladio, Art History. “Palladio.”

DIANE BODART, Ahmanson Fellow, Université de Poitiers, Art History. “Reflections in Italian Renaissance Painting, as Emblem of Pictorial Conception.”

VINCENZO BORGHETTI, Lila Wallace - Reader’s Digest Fellow, University of Verona, Musicology. “Music for the Prince: Chapels in Italian Renaissance Courts.”

VALERIA CAFÀ, Hanna Kiel Fellow, The Metropolitan Museum of Art, Art History. “Il valore della copia nel Rinascimento: il cosiddetto taccuino senese di Baldassarre Peruzzi.”

FLORA DENNIS, Deborah Loeb Brice Fellow, University of Sussex, Musicology. “Music, Sound and Domestic Space in Italy, 1450-1620.”

HOLLY HURLBURT, Committee to Rescue Italian Art Fellow, Southern Illinois University, Carbondale, History. “Caterina Corner: Women and Gender in the Venetian Empire, 1300-1600.”

MARK JURDJEVIC, Melville J. Kahn Fellow, University of Ottawa, History. “Machiavelli’s Political Thought.”

CYNTHIA KLESTINEC, Andrew W. Mellon Fellow, Miami University, Ohio, History. “Renaissance Surgery, Medical Humanism, and Pain.”

JOZEF MATULA (2nd sem), Andrew W. Mellon Research Fellow, Palacky University, History. “Averroes’ Importance for the Soul-Body Problem in Late Paduan Aristotelianism.”

GERRY MILLIGAN, Robert Lehman Fellow, College of Staten Island - CUNY, Literature. “Gender and Warfare in Italian Renaissance Literature.”

GABRIELE PEDULLÀ, Francesco De Dombrowski Fellow, Università di Teramo, Literature. “Il pensiero politico di Francesco Patrizi da Siena.”

GIANCARLA PERITI, Jean-François Malle Fellow, Metropolitan Museum of Art,

Art History. “Art and Ornamented Spaces in Italian Renaissance Convents.”

DAINORA POCIŪTĖ (2nd sem), Andrew W. Mellon Research Fellow, Vilnius University, History. “Bernardino Ochino from Siena and the Early Protestantism in East Europe.”

MADDALENA SPAGNOLO, Hanna Kiel Fellow, Università di Siena - Italian Academy (NY), Art History. “Irony and Wit in Art Criticism 16th to 17th Century.”

PETER STACEY, Deborah Loeb Brice Fellow, University of California, Los Angeles, History. “Renaissance Rage: The Place of Seneca’s *De ira* in Renaissance Thought.”

MARTIN STEFANIK (1st sem), Andrew W. Mellon Research Fellow, Institute of History of the Slovak Academy of Sciences, History. “Precious Metals from Slovakia in the Context of the Relations between the Republic of Florence and Kingdom of Hungary in the XIV-XV Centuries.”

CHRISTINA STRUNCK, Rush H. Kress Fellow, Bibliotheca Hertziana, Rome, Art History. “Christine of Lorraine as a Mediator between France and Tuscany.”

DOMINIQUE THIEBAUT (1st sem), Craig Hugh Smyth Visiting Fellow, Musée du Louvre, Art History. “Préparation du catalogue de l’exposition Mantegna (Louvre, automne 2008).”

STEPHAN WOLOHOJIAN, Craig Hugh Smyth Visiting Fellow, Harvard University, Art History. “The Making and Fate of Italian Renaissance Plaquettes.”

Readers in Renaissance Studies

MARISA BASS (2nd sem), Harvard University, Art History.

LESLIE ANN GEDDES (1st sem), Princeton University, Art History.

EDWARD H. WOUK (1st sem), Harvard University, Art History.

Visiting Professors

PAUL BAROLSKY (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, University of Virginia, Art History. “Ovid’s *Metamorphoses* and the Modern Concept of the Artist.”

EDWARD D. ENGLISH (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, University of California, Santa Barbara, History. “Magnates, the Politics, and the Culture of Siena, 1240-1420.”

SEAN GALLAGHER (1st sem), Robert Lehman Visiting Professor, Harvard



Susan Bates & Liliana Ciullini.

University, Musicology. “Musical Poetics in the Fifteenth Century.”

ROBERT W. GASTON (1st sem), Lila Wallace - Reader’s Digest Visiting Professor, La Trobe University, Art History. “Pirro Ligorio’s Encyclopaedic Antiquarianism.”

PETER FRANCIS HOWARD (1st sem), Lila Wallace - Reader’s Digest Visiting Professor, Monash University, History. “The *Studia* of Fifteenth-Century Florence as Communities of Learning.”

CAROL LANSING (2nd sem), Robert Lehman Visiting Professor, University of California, Santa Barbara, History. “Noble Romans: Elite Culture in 13th-Century Lazio.”

LODI NAUTA (2nd sem), Lila Wallace - Reader’s Digest Visiting Professor, University of Groningen, History. “Lorenzo Valla and the Humanist Critique of Scholasticism.”

Research Associate

INGRID BAUMGÄRTNER, Universität Kassel, History. “Cartography and Travel Reports in the Late Middle Ages.”

Director’s Research Fellow

IPPOLITA DI MAJO, Università di Napoli “Suor Orsola Benincasa,” Art History.

Senior Research Associates

EVE BORSOOK, Villa I Tatti, Art History. “History of Glass with Respect to Mosaic Making” and “An Exhibition of Convent Art in Paper and Stucco.”

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

MARGARET HAINES, Opera di Santa Maria del Fiore, Art History. “The Years of the Cupola: Online Edition of the Documentation of Florence Cathedral in the Early 15th Century.”

MICHAEL J ROCKE, Villa I Tatti, History. “Edition and Translation of Italian Texts related to homoeroticism (14th-17th centuries).”

The Scholars' Court Project ~ ~ ~ The Deborah Loeb Brice Loggiato

By the time this issue is in print, the platform for the foundation of the Deborah Loeb Brice Loggiato will be finished and the supporting walls on their way up. The new building will have 15 studies for Fellows as well as the Florence Gould Hall for lectures and conferences that will hold just short of 100 people. Studies in the Casa Gioffredi will house short-term Fellows and Visiting Professors. After all the long-term planning, the numerous frustrating bureaucratic hurdles, the arduous consolidation of the site

been chosen to carry on the work initiated by the faithful Restauri Edili, headed by Giorgio Piazzini who, with his men, has restored, maintained and built for I Tatti since the early 1960s. Giorgio and his son, Claudio, feel they are too small a company (four masons and one apprentice) to deal with such a large project and



Knee deep in mud.

and adjacent areas, and despite long periods of heavy rain this past winter and spring, we are now finally building the Deborah Loeb Brice Loggiato and no longer just preparing to do so.

An excellent construction firm has

prefer to work on I Tatti's numerous smaller projects and the regular maintenance. The new company, S.I.R.E. (Società Italiana Restauri Edili), a large firm, has done excellent work for New York University's Villa La Pietra here in Florence, for Georgetown University's Villa Le Balze in Fiesole, and for many Italian companies and museums. They are now collaborating with the other contractors working on the project.

Our architect, Charles Brickbauer of Ziger/Snead in Baltimore, came for two weeks in May and travelled to the quarry near Piancaldoli in the Appenines at the northern end of Tuscany to choose *pietra serena*, to Varna, near Bolzano, to select wood for the roof, and to discuss details of design. He also met with the architects and surveyors of S.I.R.E. and visited a number of

their sites in order to familiarize himself with the quality of their work. Samples of acoustic panelling, parquet flooring, terracotta tiles, window fittings, lamps, armchairs, light switches, elevator interiors, stairway railings, and innumerable other elements for the building have been gathered. Mr. Brickbauer will be back soon to check on work in progress.

We had hoped that the site preparation would have been complete by the end of last April but incessant rain for two long periods and the endless process of obtaining permits from various authorities to remove the excavated earth slowed progress. Nonetheless the construction company believes the building will have a roof and external walls by the time the construction permit runs out in mid-March 2009 and that the building will be ready for occupancy by December 2009.

~ Nelda Ferace
Assistant Director for
Special Projects



Jozef Matula & Nelda Ferace.

In last year's Newsletter I outlined three big projects that were then just beginning: preparations to integrate the library's operations and holdings into the Harvard University Library system, the new photograph cataloguing project, and planning for renovations to the 1950s wing of the library. During the past year we continued to work intensely on all three initiatives, so this year's column is mainly a progress report.

The Biblioteca Berenson's transition into its role as a new, full member of the world's largest academic library has gone smoothly, and overall the results are very positive. The extensive preparation that went into this project throughout the spring and summer of 2007 culminated with the conversion, upload, and display in HOLLIS, Harvard Library's public catalogue, of the 106,000+ records of the Berenson Library's holdings just as the library re-opened to the public in September. From that moment HOLLIS became the library's default catalogue, and all library operations henceforth have been carried out directly in Harvard's integrated library system (Aleph).

After some expected initial disorientation, I Tatti's community and other library users have taken the switch to HOLLIS in stride. They increasingly appreciate the advanced search and discovery features of this sophisticated research tool, which gives access to a vast array of electronic resources and now to additional information or full-text versions of books furnished through Google Book Search. Meanwhile, to

honor our ongoing commitment to the Florentine consortium, records produced by Biblioteca Berenson staff in the Harvard system are now being exported back to IRIS to keep our holdings current in the local catalogue as well.

As is normal with big projects of this nature, a number of issues emerged that require special attention to resolve. Over the past year the library staff has completed much of this post-conversion "clean-up" work, and more remains to be done steadily over time. All things considered, however, the transition has been highly satisfactory, and the staff has risen admirably to the challenge of learning new procedures and to working daily in the context of a major world-class academic library.

The integration into the University Library has produced many benefits for the librarians' work, which translate into better services and accessibility to the I Tatti academic community and other scholars who use the Berenson Library. Newly arrived acquisitions, for example, are now being processed more rapidly and efficiently – our pre-conversion cataloguing backlog has shrunk to a few weeks – so that books received now get on the shelves and into scholars' hands more quickly. We've also revamped the way we manage our journals and serial subscriptions, resulting in more effective access to these resources for readers. New serials librarian Scott Palmer and cataloguer Angela Dressen have already completely updated the complex bibliographic, order, holdings, and items records for the library's 600 currently received journals, and are now hard at work on doing the same for the large number of serial titles the library no longer receives. Other behind-the-scenes tasks as well, such as ordering materials, invoicing, and

Mark Jurdjevic, Robert Gaston, Holly Hurlburt, Vincenzo Borghetti, Leslie Geddes & Jérémie Barthas.



Former Librarian Anna Terni.

reporting, now take place more efficiently and quickly through Aleph and related Harvard systems.

As for the photograph cataloguing project, sketched by Valentina Branchini in last year's Newsletter, this has evolved into a three-pronged approach to provide better access to the resources of the Berenson Fototeca and to improve administrative and intellectual control over the collection. First, an overview of the entire collection is steadily taking shape through a systematic survey and inventory. Housed in a local database, this folder-level finding aid will furnish researchers with a general guide to the location of materials in the fototeca and will provide the staff with a tool for collection management. Carried out now by student interns, the work has focused so far on the Italian schools of painting and drawing, the collection's core. To date about 115,000 photographs in these sections have been inventoried (of an estimated 150,000), representing works by nearly 800 artists. We expect to complete the survey of the Italian schools by year's end. Our thanks to this year's interns: Kate Vanderpool, Mollie Quelle, and Maia Peck from Syracuse University in Florence and Jeremy Beutler, Martine Phelan-Roberts, and DaKishia Reid from New York University's Villa La Pietra.

Second, to provide visibility and information about the photo collection broadly via the internet, we are supplying collection-level records for display in HOLLIS for the artists represented in the Italian schools (and eventually for artists in other schools, or coherent groups of photos such as collections received from art historians or restorers).



These records give a summary description of our holdings for each artist and furnish several access points in addition to the artist's name. For example, the record for Giotto informs users that we own 6,744 prints of his works, identifies the foremost photographers, draws attention to the important group of photos of San Francisco shot before the 1997 Assisi earthquake, and provides headings for other key locations or subjects represented, such as the Scrovegni chapel in Padua and the Peruzzi and Bardi chapels in Florence. So far we



Robert Gaston.

have completed over 150 records for artists of the Florentine School (of the 259 total).

Third, the cataloguing project financed by the Andrew W. Mellon Foundation provides detailed item-level records for the celebrated Berensonian category of "homeless" artworks, those with no currently known location, and for each photograph that represents them. Technical difficulties with OLIVIA, Harvard's image cataloguing system, slowed progress on this project for some time, though it is now moving ahead steadily. While the quantity of records produced is growing but still small, much important conceptual and preparatory work has been accomplished and the pace of cataloguing has picked up considerably now that the system has recently become fully functional. In early autumn the records created by then will be released in VIA, the online public catalogue. We hope to secure funding in the coming year to

begin digitizing the "homeless" photographs as well.

The last big undertaking is the renovation of the 1950s section of the library originally known as the "New Annex." When complete, the new wing will happily be dedicated to the late Director Craig Hugh Smyth (VIT'73-85) and his wife Barbara. Throughout the year, extensive planning, frequent discussions with library staff, and many meetings with the architects, Francesco Garofalo and Sharon Miura, and with numerous engineers and other specialists have gone into shaping the complex project.

The plan envisions a thorough overhaul of the building from floor to roof. Improvements include an elevator and new stairway to facilitate movement between floors, the installation of a new heating and air system for full climate control, new windows for better natural lighting, eight well-lighted reader's carrels, and more efficient shelving for oversize books. Current shelf space will generally double. Fuller descriptions of the project, along with images, can be found on the Library page of the ITatti website (www.itatti.it), where we will also post updates periodically. Construction work, somewhat delayed with respect to our initial projections, is now scheduled to begin in September 2008.

Meanwhile, in order to keep the library open and functioning and to ensure that all books will be available to scholars while the building work is going on, in spring 2008 parts of the Geier Library were handsomely re-outfitted to accommodate some 20,000 volumes as well as the library's reference services which will be displaced during the year-long renovation. The heavy construction going on in the heart of the library will no doubt be an inconvenience, hopefully not too disruptive of normal scholarly pursuits, and not too prolonged. By this time next year the Biblioteca Berenson should have a beautiful and functional new library space – the Craig and Barbara Smyth Library.

~ Michael Rocke
Nicky Mariano Librarian

Craig and Barbara Smyth Library - Half Way There!

As Michael Rocke points out, work on the renovation of the library wing is going ahead. Fundraising for this project is also moving along. As we go to press almost exactly \$500,000 has been raised towards our million dollar goal. We are particularly grateful to Melvin R. Seiden, Susan M. Roberts, and William E. Hood, co-chairs of the campaign, for their hard work and personal generosity. In addition, we would like to thank the many friends and former Fellows who have contributed towards this fund in varying degrees, in particular, Gabriele Geier, Deborah Loeb Brice, The Ahmanson Foundation, Robert F. Erburu, The Eugene V. and Clare E. Thaw Charitable Trust, the Billy Rose Foundation and James Cherry, Jr., Janine Luke, Mary Gibbons Landor, the Strong DeCuevas Foundation, Bugs Baer, the Goldman Sachs Foundation, Neil L. Rudenstine, Frederick S. Koontz, and Michael Gellert. We very much hope to inaugurate the Craig and Barbara Smyth Library in the fall of 2009 and look forward to seeing you then!

To contribute to the
Craig and Barbara Smyth Library,
please get in touch with
Graziella Macchetta at
graziella_macchetta@harvard.edu
or +1 617 495 8042
or
Alexa Mason at
amason@harvard.edu
or +39 055 603 251



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.



ANNALISA ANDREONI (VIT'08). *Omero italico: favole antiche e identità nazionale tra Vico e Cuoco* (Roma: Jouvence, 2003).

Antonino De Francesco & **ANNALISA ANDREONI** (VIT'08) eds. Vincenzo Cuoco. *Platone in Italia: traduzione dal greco* (Roma: Bari: Laterza, 2006).

FLAMINIA BARDATI (VIT'05) & Anna Rosellini eds. *Arte e architettura: le cornici della storia* (Milano: Mondadori, 2007).

JÉRÉMIE BARTHAS (VIT'08) ed. *Della tirannia: Machiavelli con Bartolo: atti della giornata di studi, Firenze, 19 ottobre 2002* (Firenze: L.S. Olschki, 2007).

FRANCESCO BAUSI (VIT'94). *Petrarca antimoderno: studi sulle invettive e sulle polemiche petrarchesche* (Firenze: F. Cesati, 2008).

JAMES H. BECK (VIT'68;'72;'83;'91;'93). *From Duccio to Raphael: Connoisseurship in Crisis* (Florence: European Press Academic Publishing, 2006).

GUIDO BELTRAMINI (VIT'08). *Palladio privato* (Venezia: Marsilio, 2008).

KAROL BERGER (VIT'06). *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley: Univ. of California Press, 2007).

GIORGIO CARAVALE (VIT'07). *Sulle tracce dell'eresia: Ambrogio Catarino Politi (1484-1553)* (Firenze: L. S. Olschki, 2007).

CLIZIA CARMINATI (VIT'04) & Valentina Nider eds. *Narrazione e storia tra Italia e Spagna nel Seicento* (Trento: Univ. di Trento, 2007).

GIOVANNI CIAPPELLI (VIT'94). *Un santo alla battaglia di Anghiari: la "vita" e il culto di Andrea Corsini nella Firenze del Rinascimento* (Firenze: SISMELE, Edizioni del Galluzzo, 2007).

JANIE COLE (VIT'06). *A Muse of Music in Early Baroque Florence: The Poetry of Michelangelo Buonarroti il Giovane* (Florence: L.S. Olschki, 2007).

VIRGINIA COX (VIT'97) & John O. Ward eds. *The Rhetoric of Cicero in its Medieval and Early Renaissance Commentary Tradition* (Leiden: Boston: Brill, 2006).

BRIAN A. CURRAN (VIT'06). *The Egyptian Renaissance: The Afterlife of Ancient Egypt in Early Modern Italy* (Chicago: Univ. of Chicago Press, 2007).

ALESSANDRO DANELONI (VIT'03) ed. *Bartholomaei Fontii Epistolarum libri* (Messina: Centro Interdipartimentale di Studi Umanistici, 2008).

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Gabriele Pedullà & Patricia Gaborik.



Christina Strunck & Dominique Thiebaut.



Jozef Matula & Martin Stefanik.

ROBERT BLACK (VIT'93). *Education and Society in Florentine Tuscany* (Leiden: Boston: Brill, 2007).

LORENZ BÖNINGER (VIT'95). *Die deutsche Einwanderung nach Florenz im Spätmittelalter* (Leiden: Boston: Brill, 2006).

VINCENZO BORGHETTI (VIT'08) & Riccardo Pecci. *Il bacio della Sfinge: D'Annunzio, Pizzetti e "Fedra"* (Torino: EDT; Ortona: Istituto Nazionale Toscano, 1998).

MIKLÓS BOSKOVITS (VIT'71;'72;'73) ed. *Maestri senesi e toscani nel Lindenau-Museum di Altenburg* (Siena: Protagon, 2008).

THEA BURNS (VIT'06). *The Invention of Pastel Painting* (London: Archetype, 2007).

VALERIA CAFÀ (VIT'08). *Palazzo Massimo alle Colonne di Baldassarre Peruzzi: storia di una famiglia romana e del suo palazzo in Rione Parione* (Venezia: Marsilio: CISA Andrea Palladio, 2007).

CHARLES DAVIS (VIT'81-'86) ed. *I grandi bronzi del Battistero: l'arte di Vincenzo Danti, discepolo di Michelangelo* (Firenze: Giunti: Firenze Musei, 2008).

MARC DERAMAIX (VIT'91) & **GINETTE VAGENHEIM** (VIT'91) eds. *L'Italie et la France dans l'Europe latine du XIV^e au XVII^e siècle: influence, émulation, traduction.* (Mont-Saint-Aignan: Publications des Univs. de Rouen et du Havre, 2006).

GEORGES DIDI-HUBERMAN (VIT'88). *Ex voto* (Milano: R. Cortina, 2007).

GEORGES DIDI-HUBERMAN (VIT'88). *L'immagine insepolta: Aby Warburg, la memoria dei fantasmi e la storia dell'arte* (Torino: Bollati Boringhieri, 2006).

GEORGES DIDI-HUBERMAN (VIT'88). *Storia dell'arte e anacronismo delle immagini* (Torino: Bollati Boringhieri, 2007).

JOHN DONNELLY (VIT'70) ed & trans. *Jesuit Writings of the Early*

Modern Period, 1540-1640 (Indianapolis: Hackett Pub. Co., 2006).

NICHOLAS A. ECKSTEIN (VIT'99,'03,'07) ed. *The Brancacci Chapel: Form, Function and Setting* (Florence: L. S. Olschki, 2007).

PÉTER FARBAKY (VIT'02) ed. *Matthias Corvinus, The King: Tradition and Renewal in the Hungarian Royal Court, 1458-1490* (Budapest: Budapest History Museum, 2008).

ROBERTO FEDI (VIT'90). *I poeti preferiscono le bionde: chiome d'oro e letteratura* (Firenze: Le Cárity, 2007).

IAIN FENLON (VIT'76). *The Ceremonial City: History, Memory and Myth in Renaissance Venice* (New Haven: London: Yale Univ. Press, 2007).

SILVIA FIASCHI (VIT'05) ed. *Saint Athanasius, Athanasii Alexandrini opuscula / Omnibono Leonicensi interprete* (Impruneta: SISMELE edizioni del Galluzzo, 2006).

VALERIA FINUCCI (VIT'95). *Petrarca: canoni, esemplarità* (Roma: Bulzoni, 2006).

RICCARDO FRANCOVICH (VIT'73). *Poggio Imperiale a Poggibonsi: il territorio, lo scavo, il parco* (Cinisello Balsamo: Silvana, 2007).

CHIARA FRUGONI (VIT'83) & Francesca Manzari. *Immagini di San Francesco in uno Speculum humanae salvationis del Trecento: Roma, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana 55.K.2* (Padova: Editrici Francescane, 2006).

CHIARA FRUGONI (VIT'83). *Una solitudine abitata: Chiara d'Assisi* (Roma: Laterza, 2006).

MINA GREGORI (VIT'64,'65) ed. *Fasto di corte: la decorazione murale nelle residenze dei Medici e dei Lorena* (Firenze: Edifir, 2005-2007).

MINA GREGORI (VIT'64,'65) & Giovanni Romano eds. *La collezione di Roberto Longhi dal Duecento a Caravaggio a Morandi* (Savigliano: L'Artistica, 2007).

JAMES HANKINS (VIT'89,'93,'07). *The Cambridge Companion to Renaissance Philosophy* (Cambridge: New York: Cambridge Univ. Press, 2007).

JAMES HANKINS (VIT'89,'93,'07) & ADA PALMER (VIT'06). *The Recovery of Ancient Philosophy in the Renaissance: A Brief Guide* (Firenze: L. S. Olschki, 2008).

RAB HATFIELD (VIT'65,'66,'71). *Finding Leonardo: The Case for Recovering the Battle of Anghiari* (Prato: B' Gruppo, 2007).

JANEZ HÖFLER (VIT'87,'02). *Il Palazzo ducale di Urbino sotto i Montefeltro (1376-1508): nuove ricerche sulla storia dell'edificio e delle sue decorazioni interne* (Urbino: Accademia Raffaello, 2006).

HOLLY S. HURLBURT (VIT'08). *The Dogaresa of Venice, 1200-1500: Wife and Icon* (New York: Palgrave Macmillan, 2006).

WARREN KIRKENDALE (VIT'83). *Music and Meaning: Studies in Music History and the Neighbouring Disciplines* (Florence: L. S. Olschki, 2007).

ANDREW LADIS (VIT'86,'98). *Victims & Villains in Vasari's Lives* (Chapel Hill: Univ. of N. Carolina Press, 2008).

DANIELA LAMBERINI (VIT'86). *Il Sanmarino: Giovan Battista Belluzzi, architetto militare e trattatista del Cinquecento* (Firenze: L.S. Olschki, 2007).

DANIELA LAMBERINI (VIT'86), ed. *L'eredità di John Ruskin nella cultura italiana del Novecento* (Firenze: Nardini, 2006).

CAROL LANSING (VIT'95,'08). *Passion and Order: Restraint of Grief in the Medieval Italian Communes* (Ithaca: Cornell Univ. Press, 2008).

ESTELLE LINGO (VIT'07). *François Duquesnoy and the Greek Ideal* (New Haven: Yale Univ. Press, 2007).

FRANCESCO LO MONACO (VIT'92), Luca Carlo Rossi & Niccolò Scaffai eds. *"Liber," "fragmenta," "libellus" prima e dopo Petrarca: in ricordo di D'Arco Silvio Avalle* (Firenze: SISMELE, Edizioni del Galluzzo, 2006).

STEPHEN J. MILNER (VIT'00) ed. *At the Margins: Minority Groups in Premodern Italy* (Minneapolis: Univ. of Minnesota Press, 2005).

BRANKO MITROVIC (VIT'01) & Stephen R. Wassell eds. *Andrea Palladio: Villa Cornaro in Piombino Dese* (New York: Acanthus, 2006).

PHILIPPE MOREL (VIT'82,'93,'99). *Mélissa: magie, astres et démons dans l'art italien de la Renaissance* (Paris: Hazan, 2008).

ROBERTA MOROSINI (VIT'04) & Cristina Perissinotto eds. *Mediterraneosis: voci dal Medioevo e dal Rinascimento mediterraneo* (Roma: Salerno, 2007).

JONATHAN K. NELSON (VIT'02). *Leonardo e la reinvenzione della figura femminile: Leda, Lisa e Maria* (Firenze: Giunti;Vinci: Comune di Vinci, 2007).

ROBERT S. NELSON (VIT'04) & Kristen M. Collins eds. *Holy Image, Hallowed Ground: Icons from Sinai* (Los Angeles: J. Paul Getty Museum, 2006).

ROBERT S. NELSON (VIT'04). *Later Byzantine Painting: Art, Agency, and Appreciation* (Aldershot; Burlington, VT: Ashgate Variorum, 2007).

FABRIZIO NEVOLA (VIT'05). *Siena: Constructing the Renaissance City* (New Haven; London: Yale Univ. Press, 2007).

JESSIE ANN OWENS (VIT'80). *"Noyses, Sounds, and Sweet Aires": Music in Early Modern England* (Washington, D.C.: Folger Shakespeare Library, 2006).

LORENZO POLIZZOTTO (VIT'92) & CATHERINE KOVESI (VIT'09) eds. *Memorie di casa Valori* (Firenze: Nerbini, 2007).

ADRIANO PROSPERI (VIT'81), Pierangelo Schiera & Gabriella Zarri eds. *Chiesa cattolica e mondo moderno: scritti in onore di Paolo Prodi* (Bologna: Il Mulino, 2007).

ADRIANO PROSPERI (VIT'81). *Dare l'anima: storia di un infanticidio* (Torino: G. Einaudi, 2005).

ADRIANO PROSPERI (VIT'81) ed. *Misericordie: conversioni sotto il patibolo tra Medioevo ed età moderna* (Pisa: Edizioni della Normale, 2007).

OLGA PUJMANOVÁ (VIT'94,'95,'02). *Italian Painting c. 1330-1550* (Prague: National Gallery in Prague, 2008).

LIONELLO PUPPI (VIT'69) ed. *Tiziano: l'ultimo atto* (Milano: Skira, 2007).

DAVID QUINT (VIT'79,'87). *Cervantes's Novel of Modern Times: A New Reading of Don Quijote* (Princeton: Princeton Univ. Press, 2003).

GUIDO REBECCHINI (VIT'05). *Le ville dei Medici da Firenze a Roma* (Roma: Istituto Poligrafico e Zecca dello Stato, 2008).

LUCIO RICCETTI (VIT'91). *Opera, piazza, cantiere: quattro saggi sul Duomo di Orvieto* (Foligno: Edicit, 2007).

PATRICIA LEE RUBIN (VIT'87,'90,'93,'97,'05). *Portraits by the*



Edward English & Carol Lansing.

Artist as a Young Man: Parmigianino ca. 1524 (Groningen: The Gerson Lectures Foundation, 2007).

PATRICIA LEE RUBIN (VIT'87,'90,'93,'97,'05). *Images and Identity in Fifteenth-Century Florence* (New Haven: Yale Univ. Press, 2007).

GUIDO RUGGIERO (VIT'91). *Machiavelli in Love: Sex, Self, and Society in the Italian Renaissance* (Baltimore: Johns Hopkins Univ. Press, 2007).

SILVANA SEIDEL-MENCHI (VIT'74,'75,'94-'03) & Diego Quagliani eds. *I tribunali del matrimonio, secoli XV-XVIII* (Bologna: Il Mulino, 2006).

HELENA SERAŽIN (VIT'07). *Arhitekt Giorgio Massari (1687-1766): sakralna arhitektura na Goriskem, v Furlaniji, Istri in Dalmaciji* (Ljubljana: Založba ZRC, ZRC SAZU, 2007).



FORMER FELLOWS' UPDATE



ROBERT HENKE (VIT'96) and **ERIC NICHOLSON** (VIT'95) have co-edited a volume of essays entitled *Transnational Exchange in Early Modern Theater*, published this summer (2008) by Ashgate Press. Henke and Nicholson also have essays in the book, which represents recent work by the "Theater Without Borders" international team of scholars. Henke has also been awarded a full professorship in Drama and Comparative Literature at Washington University, St. Louis, while Nicholson continues to teach theater courses and direct plays for Syracuse University in Florence.



Paul Barolsky.



Gerry Milligan & Cynthia Klestinec.



Vincenzo Borghetti & Holly Hurlburt.

SALVATORE SETTIS (VIT'85) & Walter Cupperi eds. *Il Palazzo Schifanoia a Ferrara* (Modena: F. C. Panini, 2007).

PETER STACEY (VIT'08). *Roman Monarchy and the Renaissance Prince* (Cambridge; New York: Cambridge Univ. Press, 2007).

MARTIN ŠTEFÁNIK (VIT'08). *Obchodná vojna kráľ'a Žigmunda proti Benátkam: stredoveký boj o trhy medzi uhorsko-nemeckým kráľ'om a Republikou svätého Marka* (Bratislava: Slovenská Akad. Vied, Historický Ústav 2004).

CHRISTINA STRUNCK (VIT'08) ed. *Rom: Meisterwerke der Baukunst von der Antike bis heute: Festgabe für Elisabeth Kieven* (Petersberg: M. Imhof, 2007).

LUKE SYSON (VIT'06) et al. *Renaissance Siena: Art for a City* (London: National Gallery; Dist. by Yale Univ. Press, 2007).

BETTE TALVACCHIA (VIT'96,'97,'03,'04). *Raphael* (London; New York: Phaidon, 2007).

RICHARD C. TREXLER (VIT'69,'70). *Reliving Golgotha: The Passion Play of Iztapalapa* (Cambridge, MA: Harvard Univ. Press, 2003).

LOUIS A. WALDMAN (VIT'06). *Parigi/Firenze: novità per il pittore fiorentino Bartolomeo Ghetti* (Fucecchio: Erba d'Arno, 2008).

J. Allan Hobson & **HELMUT WOHL** (VIT'88,'92). *Dagli angeli ai neuroni: l'arte e la nuova scienza dei sogni* (Fidenza: Mattioli 1885, 2007).

JAN M. ZIOLKOWSKI (VIT'93,'98). *Fairy Tales from Before Fairy Tales: The Medieval Latin Past of Wonderful Lies* (Ann Arbor: Univ. of Michigan Press, 2007).

JAN M. ZIOLKOWSKI (VIT'93,'98) & Michael C.J. Putnam eds. *The Virgilian Tradition: The First Fifteen Hundred Years* (New Haven: Yale Univ. Press, 2008).

ANDREW C. BLUME (VIT'02) became Rector of Saint Ignatius of Antioch Episcopal Church in New York City in the fall of 2007. Ordained in 2005, Blume served in parishes in Cambridge, Weston, and Framingham, MA, as well as the Church of the Advent in Boston before returning to his native New York with his wife Jacalyn, their son William, and their golden retriever.



Maddalena Spagnolo, Diane Bodart, Gabriele Pedullà, Annalisa Andreoni & Valeria Cafà.

Fiorella Gioffredi Superbi

Fiorella Gioffredi Superbi, Agnes Mongan Curator of the Fototeca Berenson, Curator of the Berenson Collection and Archive, retired this summer, several months short of her seventy-fifth birthday on November 28, 2008. Her entire life was spent in the service of Villa I Tatti. Her father, Geremia Gioffredi, was Bernard Berenson's estate manager, the man responsible for moving the paintings to safekeeping during the war and for acquiring the land as far as Ponte a Mensola to keep urban development at bay. Fiorella was born in Casa Gioffredi on the property and



With Machtelt Israels.

as a girl knew both Bernard and Mary Berenson. Like no one else, she saw their softer and gentler sides.

Fiorella took a liberal arts degree at the University of Florence, with a final dissertation on the relationships between the East and West in the 11th century, but imbibed the history of painting from her teenage years in the shadow of Berenson and the experts gathered around his library. When she began work under Nicky Mariano the *fototeca* was still in the cabinets under the bookshelves of the Big Library and of the 1950s annex. She followed it into its present location when Myron Gilmore installed it in the former garage, with shelving and fittings designed by the architect Ferdinando Poggi. Over the years Fiorella developed an unparalleled knowledge of the history of the house

and its contents, tracing interwoven strands between the archive and the fototeca and illuminating the history of the collection with great deftness. Her tour of the house at the beginning of every academic year was a marvel of learning, with subtle disquisitions on the history of the attributions of every painting. It took me years of furious note-taking to begin to remember it.

Equally elegant in both English and Italian, Fiorella was at the center of I Tatti's publications for many years, always as editor, but often as the conceiver and organizer of a project as well. Our catalogue lists eight books edited by Fiorella, four of them jointly with her friend of many years, Eve Borsook. But her influence can also be sensed in countless publications by former Fellows and by anyone who has carried out research in the Fototeca.

In dress, in speech, and in human relationships Fiorella exudes grace. She is also a master diplomat. I liked to refer to her as my *ministro degli affari esteri*, so wide was her acquaintanceship



With Marco Spallanzani.

in Florentine society and so surefooted was her sense of whom to approach for the solution to any given problem. I found her always to be the essence of tact, with a fine-tuned sense of what was right and fitting.

Fiorella and her husband Giorgio remain great travelers, and there are still some places in what Bernard Berenson called the *oikoumene* that they have not yet seen. In her spare time she intends to return to an old passion, Chinese calligraphy, and in the fall she will become a grandmother as well.

It has been an enormous privilege for Françoise and me to work with Fiorella, to learn from her, to count on her good counsel and to share her friendship.

~ Joseph Connors
Director



FORMER FELLOWS' UPDATE



VICTOR COELHO (VIT'98,'05), professor of musicology in the College of Fine Arts, Boston University, was appointed Associate Provost of Undergraduate Education last year. While Coelho's studies focus primarily on 16th- and 17th-century Italian music, his research in African-American music and rock history have landed him appearances on Fox Network, CBC (Canada), PBS, and MTV. As a professional lutenist, he has performed extensively throughout North America and Europe, and his recordings appear on the Stradivarius and Toccata Classics labels. With soprano Brenna Wells, he performed selections from the Bottegari Lute Book

for an I Tatti-sponsored evening at the Harvard Club in Boston last January (see page 21).

STEFANO JOSSA (VIT'03) has been appointed Lecturer of Italian at Royal Holloway College, University of London. There he will be continuing work on the Italian Renaissance literary culture and on the Italian national identity expressed through literature, using the collections of the British Library and the Warburg Institute. Most recently he has edited Giancarlo Mazzacurati's *L'albero dell'Eden. Dante tra mito e storia* (Roma: Salerno Editrice, 2007).

News from the Berenson Fototeca,

☪ Archive & Collection ☪

Bernard Berenson collected photographs of works of art throughout his life. His attention to detail, care for the collection, and interest in new material was legendary. The Berenson Fototeca continues his work by continually updating and maintaining this rich collection. Our body of photographic material became even richer this past year with the acquisition of some 3,500 photographs belonging to Mario Di Giampaolo, a well-known art historian who specialized in Northern



Gerry Milligan, Ed Wouk & Leslie Geddes.

Italian painting and drawing of the Cinquecento, and who sadly died in July. In addition, we bought black and white photographs taken by Antonio Quattrone which show the various phases of the recent restoration of two important Florentine fresco cycles: Benozzo Gozzoli's in the Palazzo Medici Riccardi; and those by Taddeo Gaddi in the Baroncelli Chapel in Santa Croce. These latter were acquired thanks to the generous support of Council members Treacy and Darcy Beyer. Beyond these planned purchases, extraordinary gifts include photographic material collected by Doris Carl (VIT'95) during the research for her fundamental monograph on Benedetto da Maiano, and the last consignment of material from the conservator, Andrea Rothe, which we mentioned in these pages last year. His donation now totals some 1,500 items – an invaluable resource for scholars working on paintings that were restored in the last decades of the 20th century.

Progress on the *fototeca* cataloguing project can be found in Michael

Rocke's text on page 5.

The Berenson Archive is another treasure trove where discoveries await the intrepid scholar. Among those who pored over letters and diaries in the last year were Stanley Mazaroff, who unearthed correspondence between Henry Walters and Bernard Berenson which threw light on his research into the Walters Art Gallery in Baltimore, and Francesca Guarducci who has been learning about Giorgio Castelfranco's work on De Chirico and the artistic *ambiente* of the Italian Novecento by reading the Castelfranco material. Ilaria Della Monica continues her tireless work of cataloguing the extraordinary legacy of Laurance and Isabel Roberts. She hopes to have a finding aid available by the end of 2008.

Regular conservation work of the collection included the reframing of four Piranesi etchings, the mounting in Perspex boxes of three small frescoes on tile by René Piot (samples for the fresco cycle planned for the Big Library), the restoration of two stone beasts from Costa Rica (now in the Paul E. Geier Library), and the completion of the restoration of the Madonna and Child attributed by Berenson to Jacopo Bellini which will soon be back on the wall of the French Library (see box). A number of objects in the Berenson Collection which are not normally on display include some extraordinary Persian manuscripts, which have been mentioned in these pages before, and some precious rugs. Digital images of the Persian miniatures have recently been made which are now available to scholars upon request.

~ Fiorella Superbi

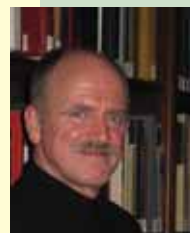
Agnes Mongan Curator of the
Fototeca Berenson, Curator of the
Berenson Collection and Archive

&

~ Giovanni Pagliarulo
Andrew W. Mellon Librarian

The last thorough review of the physical state of the Berenson Collection was undertaken by Mary Lou White (VIT'77) and Barbara H. Beardsley from the Art Conservation Laboratory of Raymond, NH (under the supervision of Harvard's Fogg Museum) in 1975/76, although Leonetto Tintori (VIT'76-'84) and Alfio del Serra had been overseeing the collection ever since. A thorough review of the state of preservation, therefore, seemed very much in order and the long-standing collaboration between I Tatti and the Opificio delle Pietre Dure has proven of mutual benefit. Close scrutiny of the collection revealed that the first painting in need of immediate attention was the Madonna and Child attributed by Berenson to Jacopo Bellini. Under raking light the painting showed several blisters in vertical lines following the grain of the wood which were of relatively recent origin. The painting had been inserted in an antique-style frame which had been nailed and glued over the edges of the panel, thus impeding the natural movement of the wood. The progressive damage created by this situation had been exacerbated by stresses due to sudden changes in temperature and humidity. The conservative intervention we have undertaken includes freeing the panel from the frame, fixing the blisters, and a careful cleaning of the surface, which has not only restored some original areas of painting, but above all has provided a new reading of the image today: we have recovered the transparency of the Virgin's veil and can see the iridescence of the yellow lining and the deep blue of her mantle, as well as the drapery behind the figures, decorated in yellow to simulate gold brocade. In particular, the many different color tonalities of the flesh, above all in the face, and hair remind one of a bronze cast. Specific details, such as the string tied to the goldfinch, are now much more visible, and the colored veining of the marble of the balustrade can now clearly identify it as Botticino marble, typical of the quarries around Brescia.

~ Cecilia Frosinini &
~ Roberto Bellucci
Opificio delle
Pietre Dure



Roberto Bellucci.



NEWS
FROM THE
MORRILL MUSIC
LIBRARY

The year began with a concert for the new appointees, staff, and families, held in the Big Library. Patrizia Bovi (founding member of the Italian early music ensemble *Micrologus*), and Begona Olavide (founder and director of *Mudéjar*, an ensemble specializing in early Spanish music and the Arab-Andalusian oral tradition) joined forces to present a concert of women's songs from the Iberian peninsula. Accompanying themselves on the harp, psaltery and percussion instruments, these two extraordinary musicians enchanted their public with a repertoire ranging from *cantigas d'amigo* by the 13th-century troubadour Martin Codax, to the music of the Spanish Sepharditic Jews preserved in the communities established in Balkan and North African countries after their expulsion from Spain in 1492.

In the same week, students from the Moscow State Conservatory represented Villa I Tatti in a concert series at the Galleria dell'Accademia. Nadezda Sosland, Daria Borkovskaya, Olga Paschenko and Alexandra Nepomnyashchaya performed on a copy of the "Barberini" harpsichord by Andrea Di Maio, and a copy of the 1726 Leipzig Cristofori fortepiano by



Moscow students Nadezda, Olga, Alexandra & Daria at the Galleria dell'Accademia.

Kerstin Schwarz, to an appreciative audience of art lovers. I Tatti has a three-year project with the Conservatory of Moscow which enables young musicians to gain experience performing on historic keyboard instruments in Tuscany. We are grateful to Ella Sevs kaya, Kerstin Schwarz, Tony Chinnery, the Museo degli Strumenti Musicali and the Accademia Bartolomeo Cristofori for their kind collaboration.

Library acquisitions included a facsimile of the so-called *Cancionero de Juana la Loca*: the manuscript Bibliothèque royale de Belgique, IV.90. This tiny Burgundian chansonnier created around 1511 contains French chansons, Flemish songs, and Latin song-motets by leading Netherlandish composers of the time. Miniatures of delightful dramatic scenes, emblemata, fruit, flowers and insects in the style of the Ghent-Bruges school of book illumination are on almost every page. The Superius partbook reproduced in this facsimile still has its early 16th-century leather binding, the work of Lodovicus Bloc, a master book-binder active in Bruges 1484-1529, who bound numerous books for Philip the Good, Duke of Burgundy. The repertoire, unusually small size, and extensive use of decoration in this exquisite manuscript suggests that its owner was connected with the Hapsburg-Burgundian court. The facsimile, accompanied by a musicological commentary by Honey Meconi (VIT'87), was purchased with funds donated by Melvin R. Seiden, Frank D'Accone and William Prizer (VIT'78).



Frank D'Accone.

Continuing our project of acquiring literary works ancillary to music, we acquired two original editions of *libretti* relating to festivities in Italian academies. These unique volumes include texts to be sung and instructions for musical performance. *Flora idillio del Cavaliero Roberto Poggolini* (Bologna, 1621) shows that part of Banchieri's collection



Patrizia Bovi & Begona Olavide.

Vivezze di flora e primavera, cantate recitate e concertate con cinque voci nello spinetto, o chitarrone Opera XLIV (Venetia, 1622) was composed for a festivity staged by the *Accademia dei Floridi* at the Convent of San Michele in Bosco near Bologna in 1621. The libretto of the *Piacevole rappresentazione fatta in Arezzo dalli Signori Accademici Trascurati per le feste di maggio l'anno 1604* (Firenze, 1604) contains a *Canzonetta cantata dal coro de Trascurati*, as well as solo song texts and *Ottave cantate da Bacco*, for which, however, the music has not yet been identified.

In June, Candace Feldt, Head Music Cataloguer at the Loeb Music Library, came from Harvard to help us learn the procedures of cataloguing music books and scores in HOLLIS. Candace came to Harvard in 2001, after 16 years as Music Cataloguer at Tufts University. She holds a Master's degree in Music, and a Master's in Library Science from Indiana University. We are grateful for her kind and continuing assistance.

~ Kathryn Bosi
E. Gordon and Elizabeth Morrill
Music Librarian



Flora Dennis.



Lectures & Programs



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

Institutional affiliation is not given for members of I Tatti's 2007/2008 academic community.

This year's offering of scholarly programs has been one of the most active and varied in I Tatti's history. Just to give some idea of the variety: In early September, I Tatti joined forces with the Paul Mellon Centre for British Art in London to present the first conference on the artistic relations between Florence in the time of the Medici Popes and the England of Kings Henry VII and Henry VIII. A week later, a group of three dozen museum curators and conservators arrived at I Tatti for a symposium on the Sienese 15th-century painter Sassetta, whom Bernard Berenson brought to the world's attention in a series of groundbreaking articles in 1903. In June, I Tatti co-sponsored with the Kunsthistorisches Institut a conference on the Codex Sahagún in the Biblioteca Laurenziana. There were three public concerts this year in addition to the one given during orientation (Patrizia Bovi and Begona Olavide: *Donne ispaniche. Il regno, la memoria, l'esilio. Concerto di musica tradizionale sefardita*). Site visits this year included trips to Sansepolcro and Città di Castello; the Michelangelo exhibition at Casa Buonarroti, guided by Mauro Mussolin (VIT'03) and Silvia Catitti; San Girolamo sulla Costa and San Giorgio sulla Costa, led by Louis Waldman, Robert Gaston, and Diana Hiller (La Trobe University); the Biblioteca Nazionale Centrale to examine Renaissance Chansonnier manuscripts, led by Sean Gallagher; Castello di Vincigliata, led by Francesca Baldry (New York University) and Louis Waldman; the Cupola of Santa Maria del Fiore, led by Peggy Haines; Santa Felicita and Palazzo Capponi alle Rovinate, led by Louis Waldman and Niccolò Capponi (Archivio Capponi); the Francesco Furini exhibition at the Palazzo Vecchio; the exhibition on Guido Reni and his followers at the Uffizi, led by Babette Bohn (Texas Christian University) and Marzia Faietti (Gabinetto Disegni e Stampe, Uffizi); the Fondazione Roberto Longhi; and Parma, led by Louis Waldman, Giancarla Periti (VIT'08), Davide Gasparotto (Soprintendenza di Parma e Piacenza), Carlo Mambriani (Università di Parma), Carolyn Smith (VIT'92), and Alessandra Talignani.



Lodi Nauta.



Dainora Pociūtė.



Diane Bodart.

Once or twice a week during the year, Visiting Professors and Fellows presented their work in progress at in-house workshops:

PETER HOWARD: *Preaching Magnificence in Early Renaissance Florence.*

ROBERT GASTON: *Should Ligorio's Work be Published: And Other Painful Methodological Questions Regarding Renaissance Antiquarianism.*

HOLLY HURLBURT: *To Leave a Rich Realm: Caterina Cornaro in Retirement (1489-1510).*

ALLEN GRIECO: *Fowl Play: Food and Cultural Meaning.*

MARK JURDJEVIC: *Was Machiavelli's Republican Thought Roman?*

VINCENZO BORGHETTI: *Sacred Polyphony and Princely Identity.*

FLORA DENNIS: *Delighting the Ears and Pleasing the Eye: Music, Images and Objects in the Domestic Sphere.*

SEAN GALLAGHER: *Florentine Chansonniers of the Later Fifteenth Century.*

ANNALISA ANDREONI: *Benedetto Varchi lettore di Dante e Petrarca all'Accademia Fiorentina.*

CAROL LANSING: *Noble Romans: Court Culture in 13th-Century Lazio.*

PAUL BAROLSKY: *Ovid's Metamorphoses and the History of Art.*
EDWARD D. ENGLISH: *Magnates and a Civil Society: Siena, 1240-1420.*

LODI NAUTA: *Lorenzo Valla and the Philosophical Significance of Quattrocento Humanism.*

GABRIELE PEDULLÀ: *Classicismo e politica. La disputa tra Bracciolini e Guarino su Scipione e Cesare.*

DIANE BODART: *Riflessi e bagliori nella pittura italiana del Rinascimento.*

GERRY MILLIGAN: *The Praise of Women and Manly Militarism in the Cinquecento.*

CYNTHIA KLESTINEC: *Renaissance Bodies.*

VALERIA CAFÀ: *On the Circulation of Drawings in the 16th Century: Let's Start with the S.IV.7 Sketchbook.*

MADDALENA SPAGNOLO: *Beyond Art Criticism: Literary Mockery and Political Dissent in 16th-Century Florence.*

PETER STACEY: *Renaissance Rage.*

JÉRÉMIE BARTHAS: *Machiavelli, The Prince, chapter 16: La liberalità e il Monte.*

A chronological listing follows of public lectures, concerts, and conferences held at I Tatti during the 2007/2008 academic year.

Conference: "Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence," co-sponsored with the Paul Mellon Centre, London.

Concert in memory of Stefano Corsi performed by HECTOR MORENO and NORBERTO CAPELLI, music by Franz Schubert, Franz Liszt, Astor Piazzolla and Samuel Barber.

Early Music at I Tatti XI: I FAGIOLINI directed by Robert Hollingworth: "Flaming Heart," *madrigali, scherzi* and *balli* by Claudio Monteverdi.

MARGARET HAINES: "Myth and Management in the Construction of Brunelleschi's Cupola."

ANTHONY MOLHO (VIT'69,'72, European University Institute): "Hans Baron's Crisis."

LOUISE RICE (New York University): "Cardinal Rapaccioli and the Turnip-Sellers of Rome: A Political Satire on the War of Castro (1641-44)."

CARL STREHLKE (Philadelphia Museum of Art): "Slavery and the Early Renaissance Art World."

CHARLES DEMPSEY (VIT'74, The Johns Hopkins University): "The Berenson Lectures: Renaissance and *Renovatio*: The Importance of Vernacular Culture in Earlier Renaissance Art."

Early Music at I Tatti XII: ACCORDONE, directed by Guido Morini, with Marco Beasley & Pino De Vittorio: "Via Toledo."

Conference: "Colors Between Two Worlds: The Codice Fiorentino of Bernardino da Sahagún," co-sponsored with the Kunsthistorisches Institut.



On the visit to the Capponi Library with Niccolò Capponi, seventh from left.

Lila Acheson Wallace ~ Reader's Digest Special Grants

Former I Tatti Appointees are eligible to apply for two kinds of grants to promote their scholarship.

LILA ACHESON WALLACE - READER'S DIGEST PUBLICATIONS GRANTS provide subsidies for scholarly books on the Italian Renaissance. These can be a monograph by a single author or a pair of authors, or a collection of essays by autori vari. Books that grow directly out of research carried out at I Tatti are especially appropriate.

In addition, SPECIAL PROJECT GRANTS are occasionally available to former Appointees who wish to initiate, promote, or engage in an interdisciplinary project in Italian Renaissance studies such as a conference or workshop.

Recipients are chosen by a committee of senior Renaissance scholars, plus the Director acting as chairman. The applicant's covering letter should include a brief project description, a budget, and a short list of publications since the I Tatti appointment. The application deadline is 1 November each year.

For publications grants, the book must already be accepted by a publisher, who should write a letter describing the planned publication and giving precise figures for the print run and cost. The publisher's letter is quite important; cursory letters only a few lines long that merely affirm acceptance of a manuscript will not be considered. If a former Appointee has finished a manuscript but the relationship with the publisher is still tentative, he or she should wait until there is a firm contract before applying.

Grants can also be made for translating books, though since funds are limited, direct publication subsidies will take priority.

Publications grants can assume two forms. They can be made directly to the publisher in order to ensure a higher quality of publication or a lower list price. The publisher should explain exactly how this would happen in the letter. Grants can also be made to an individual to reimburse expenses for photographs and reproduction rights. It is also possible to split a grant, earmarking some for the publisher and the rest for reimbursement of personal expenses.

Applications for the publication of first books or collected essays may find \$4,000 to \$5,000 a good target figure, but for major, expensive books that are the fruit of long years of research the subsidy can go as high as \$8,000. Since repeated grants will be very rare, Appointees should wait until they are publishing a substantial book to apply.

2007/2008 LILA ACHESON WALLACE - READER'S DIGEST GRANT RECIPIENTS:

STEFANO U. BALDASSARRI (VIT'01) towards the publication of *Giannozzo Manetti: Atti del convegno*. (Casa Editrice Le Lettere)

CLIZIA CARMINATI (VIT'04) towards the publication of *Giovan Battista Marino tra inquisizione e censura*. (Casa Editrice Antenore S.r.l.)

JOHN E. LAW (VIT'95,'07) towards the publication of *Communes and Despots* (Ashgate Publishing)

STUART LINGO (VIT'04) towards the publication of *Federico Barocci. Allure and Devotion in Late Renaissance Painting*. (Yale Univ. Press)

CLARE ROBERTSON (VIT'93,'96) towards the cost of photographs and reproduction rights in connection with her volume *The Invention of Annibale Carracci*. (Bibliotheca Hertziana and Silvana Editoriale)

NICHOLAS TERPSTRA (VIT'95,'09) towards *The Renaissance in the Streets, Schools and Studies: Essays in Honour of Paul F. Grendler*. (The Centre for Reformation and Renaissance Studies)

RONI WEINSTEIN (VIT'01) towards the translation from Hebrew to English and the publication of *Tiferet Bachurim (The Glory of Youth)*. (Brill Editing House)

Hans Baron's "Crisis"

In March, ANTHONY MOLHO (VIT'69, '72, European University Institute) discussed the calamities that befell the distinguished historian of humanism, Hans Baron, during the mid-twentieth century and their impact on his famous book, *The Crisis of the Early Italian Renaissance*. Molho focused on the rise of Nazism and Baron's consequent personal crisis – his sudden homelessness, peregrinations in search of employment, and cultural reinvention as an American. Molho began with a fitting Baronian chronological puzzle: in a letter referring to the 1955 edition of *The Crisis*, Baron stated that the manuscript

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David Quint, Tony Molho & Michael Roche.

was the product of ten years' labor – a puzzling remark, given Baron's early publications on Brunni in the late 1920s. Molho's analysis drew on a number of unpublished letters from German archives that poignantly revealed the extent of Baron's alienation and demoralization following the loss of his German post in 1933. Molho concluded that although the scholarly foundation of *The Crisis* dated back several decades, its essential and positive argument about the birth of secular civic humanism as a response to tyrannical aggression dated only to the mid-1940s. From 1942 forward, Baron began to resolve his own crisis by reinventing his scholarship in an American context, leading to the revelatory conviction that experiencing "crisis" involved heightened perspicacity and vision. Nazi persecution led



The Years of the Cupola



MARGARET HAINES (VIT'76,'88-'08, Opera di Santa Maria del Fiore) delivered a public lecture on "Myth and Management in the Construction of Brunelleschi's Cupola" in February, which focused on the relationship between masterful engineering and its inventor in creating a successful outcome. While still under construction, the dome and its architect gained widespread admiration, including that of Leon Battista Alberti (*De pictura*, 1436). The structure of the dome was massive and, contrary to the traditional Gothic way of building vaults, it was made without recourse to a wooden supporting frame (*céntina*). Haines provided stimulating new insights based on the documentation concerning this extraordinary construction. The Opera di Santa Maria del Fiore during the "Years of the Cupola" (1417–1436) produced over 20,000 official acts, about 5,000 of which are now easily and freely accessible through an online database. Through a close analysis of both this archival evidence and the quality and building materials of the cupola within the political context of the period, Haines has managed to verify – and often to correct – some of the most famous passages of the traditional historiography. A couple of examples suffice. For instance, we have always been told that a number of the workmen were foreigners, mostly coming from Lombardy. According to the documentation, however, Haines pointed out that only a few *openai* were not from the Florentine dominion. Another, even more intriguing case concerns Brunelleschi's biographer, Antonio di Tuccio Manetti, and his way of using administrative documents to stress the proverbial rivalry between his "hero" and the sculptor Lorenzo Ghiberti. According to Manetti, Ghiberti's expenses relating to preparing his competition wood model for the cupola were nearly six times those of Brunelleschi for his successful model. As the documentation reveals, however, this account is incomplete and its interpretation partisan. Manetti had not taken into account a number of Brunelleschi's other payments for his cupola model. Once more, we see the importance of a thorough investigation of the whole documentation, and not merely a selection.

~Valeria Cafà
Hannah Kiel Fellow



Peggy Haines & Thekla Clarke.



Baron to appreciate the political dimension of Florentine humanism and hence to interpret Brunni's civic humanism as a specific reaction to Milanese aggression. Baron developed a post-emigration optimism in the power of fundamentally unforeseen events to transform the darkest of outcomes into moments of enlightened vision. For Molho, it was precisely that post-war optimism that ac-

counted for the style and substance of Baron's final argument in *The Crisis*, particularly its elision of Florentine social, economic, and political inequality at the controversial heart of the debates to which it gave rise.

~ Mark Jurdjevic
Melville J. Kahn Fellow



Colors Between Two Worlds: The Codice Fiorentino of Bernardino de Sahagún

The *Historia general de las cosas de Nueva España* was written in 1576-78, amidst plague and desolation, in the College of Santa Cruz established by the Franciscans in Tlatelolco, Mexico. Fray Bernardino de Sahagún, “the father of anthropology in the New World,” but also a dedicated missionary, after a lifetime spent learning the language and investigating ancient practices and beliefs, formed a scriptorium where trilingual Aztec scribes wrote the 1,200 pages of text in Nahuatl and Spanish, punctuated by 2,000 colored drawings.

The conference was held jointly with the Kunsthistorisches Institut in Florence under the direction of Gerhard Wolf, working with Clara Bargellini and Diana Magaloni of the Universidad Nacional Autónoma de México, and Alessandra Russo of Columbia University. It drew scholars from Mexico, Argentina, Germany, the United States and Italy. Non-invasive scientific analysis of the pigments carried out in the course of the past year by Professor Piero Baglioni of the Department of Physical Chemistry of the Università di Firenze and by Diana



Lunch in the garden during the Codice conference with Clara Bargellini, third from left.

Magaloni allowed discrimination between indigenous and imported colors. Culture-coded color became a theme of the conference, both in the new world and the old. Two papers drew parallels with the pigment trade in the Venice of Titian and Tintoretto. Feather painting, the subject of a long chapter in the codex, allowed native artists to bridge the gaps between nature and artifice, profane and sacred. Codicological analysis offered insights into the genesis of the book, its scribes and its illustrators. Several papers studied parallel uses of colors in the Andes, both in textiles and in the three surviving illustrated manuscripts from vice-regal Peru.

Avoiding the impoundment orders

of Philip II, the codex made its way to Madrid, where it was bound, and then found a safe haven in Rome, in the library of Cardinal Ferdinando de' Medici, collector of exotic plants, precious stones and feather paintings such as the codex describes. Lia Markey showed how Ferdinando took the codex with him to Florence after he became Grand Duke, and allowed it to be consulted for the ceiling frescoes of the *armeria* of the Uffizi in 1588. Otherwise it was kept secret. Even today it is very seldom shown. Hence the excitement of the visit to the Laurentian Library on the final morning of the conference, when the three massive volumes of the codex could be examined close up by scholars from the land where it was made.

~ Joseph Connors
Director

Renaissance Siena

the exhibition, *Renaissance Siena: Art for a City*, for which he was responsible at the National Gallery. The magnificent exhibition offered an opportunity to see a number of Siennese paintings, sculptures, drawings, manuscripts, and ceramics from the later 15th and early 16th centuries, works by artists who are much less well known, especially outside Italy, than those of the Trecento, including Francesco di Giorgio and Domenico Beccafumi, alongside many of their contemporaries. Council members Treacy and Darcy Beyer and Sylvia Scheuer were among the 60 or so guests, who also included former Council member Tim Llewellyn and his wife Elizabeth Hammond Llewellyn. The lecture was held in the magnificent setting of Somerset House, thanks to an introduction by Deborah Swallow, Director of the Courtauld Institute of Art.

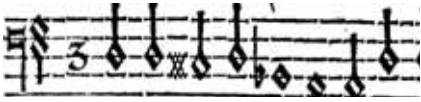
LUKE SYSON (VIT'06), curator of 15th-century Italian painting at the National Gallery in London, gave a spirited lecture at the end of October for I Tatti's UK friends and former Fellows.

Syson spoke enthusiastically about



Janet Cox-Rearick, Lou Waldman & Daniela Lamberini.

Early Music at I Tatti



Two contrasting concerts continued the 'Early Music at I Tatti' series this year. In October 2007, the renowned English group I FAGIOLINI (so-named to mock the 'wholefood' reputation of early music in the 1980s) gave the eleventh concert in the series. Entitled 'Flaming Heart,' the program



I Fagiolini returned to I Tatti.

brought together madrigals by Claudio Monteverdi (1547-1643) from his Fourth, Sixth and Eighth Books (1603, 1614 and 1638), together with pieces from *L'Orfeo* (1607) and both books of *Scherzi musicali* (1607 and 1632). This selection emphasized the expressive powers of music, which with 'sweet accents can calm every troubled heart, / and now with noble anger, now with love, can inflame the coldest minds,' as La Musica in the Prologue from *L'Orfeo* sang early on in the concert. Directed by Robert Hollingworth, I Fagiolini conducted us through this range of emotional extremities, from the vivacious *Zefiro torna*, with its brief final lament, through to the bleak (but sublime) agony of *Hor che'l ciel e la terra*, with its flashes of impotent rage. This concert was so emotionally intense, it inspired the Fellows to rush off to watch

I Fagiolini's innovative dramatization of Monteverdi's Fourth Book, *The Full Monteverdi*.

For the twelfth concert, 'Via Toledo,' we were whisked to the south of Italy by the lively ensemble Accordone. Consisting of *tarantelle*, love songs, laments and dances, the repertoire they performed had been transmitted orally through generations and reverberated with Greek, Arabic and Spanish influences. The infectious enthusiasm and theatrical performance of the two singers, Marco Beasley (co-founder of the ensemble) and Pino De Vittorio, enlivened the Myron and Sheila Gilmore Limonaia. From the mesmerising repetitious intensity of the *tarantelle*, to the eerie, ethereal atmosphere created by harmonics played on the theorbo, or the surprising, expressive range of the virtuoso tambourine solo, the instrumentalists, led by Guido Morini (Accordone's other co-founder), played with exuberance. Singers and instrumentalists united to perform the rousing, unaccompanied *Canto dei Sanfedisti*, the song of the royalist soldiers fighting against the French republican occupation of Naples in 1799. The enthusiastic clamour of the audience brought forth a series of spirited encores.

~ Flora Dennis
Deborah Loeb Brice Fellow



Accordone relaxing in Nicky's Room before their lively performance set the audience's toes tapping.

FORMER FELLOWS' UPDATE

GIOVANNA BENADUSI (VIT'05), Associate Professor of History at the University of South Florida, received a fellowship from the American Council of Learned Societies (ACLS) for the 2007-08 academic year to complete her book *Visions of the Social Order: Women's Last Wills, Notaries, and the State in Baroque Tuscany*, the project she started during her fellowship year.

PAUL GRENDLER (VIT'71,'72), professor emeritus of history at the University of Toronto, was presented with a *festschrift* in his honor at last year's RSA conference in Chicago. *The Renaissance in the Streets, Schools, and Studies: Essays in Honour of Paul F. Grendler*, edited by Konrad Eisenbichler and Nicholas Terpstra (Toronto: Centre for Reformation and Renaissance Studies, 2008) brings together essays on the intellectual, cultural and social history of the period. Former Fellows among the contributors are RONALD G. WITT (VIT'69,'05), JOHN O'MALLEY (VIT'67,'68) and NICHOLAS TERPSTRA (VIT'95,'09), the last of whom will be a Visiting Professor at I Tatti this fall. The volume was published with the aid of one of I Tatti's Lila Wallace - Reader's Digest Grants.



Nicholas Terpstra, John O'Malley, Konrad Eisenbichler, Paul Grendler, Tom Deutscher, James Farge, Ron Witt & Paul Murphy.

The Berenson Lectures in the Italian Renaissance

CHARLES DEMPSEY (VIT'74)

Professor Emeritus of the History of Art, the Johns Hopkins University

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

1. French Courty Culture and the Art of Simone Martini (May 22)
2. Classical and Vernacular Cultures in the Paintings of Botticelli (May 27)
3. Vernacular Religious Drama and the Florentine Sibyls (May 29)

CHARLES DEMPSEY is Professor Emeritus of the history of art at the Johns Hopkins University. A Princeton Ph.D. of 1963, he taught at Bryn Mawr College from 1965 to 1980, and then from 1980 to 2008, at the Johns Hopkins University. He was an I Tatti Fellow in 1973-74, and frequently served as Director of the former Hopkins center in Florence, the Villa Spelman.

Professor Dempsey took up themes first explored with such brilliance by Aby Warburg and Erwin Panofsky, in particular the perennial question of the classical vs. the vernacular element in Florentine and Sienese art of the Renaissance. He began with an analysis of Simone Martini's *Maestà* in the Palazzo Pubblico in Siena, showing how the Virgin was transformed by the courtly culture that Simone encountered in Angevin Naples and later in Avignon. He went on to explore the theme of the ideal beloved in courtly poetry and painting, including Petrarch's Laura.

In the second lecture Professor Dempsey turned to an author he has been reading closely for most of his career, Poliziano, the scholar and poet best equipped to provide inspiration for Botticelli's *Birth of Venus* and *Primavera*. He showed how a deep knowledge of classical sources in Botticelli vies with inspiration from Florentine springtime festivals, where "classical myths are dressed in vernacular pulchritude." There was fascinating material on Florentine dress and fashion and on satires of the cosmetic mask needed to create the beautiful Florentine lady. We are seeing in Botticelli's Simonetta Vespucci less the dead girl than the perfected mask of Florentine ideal beauty.

The third lecture dwelt on the figure of the sibyl from the late Middle



Charles Dempsey & Elizabeth Cropper.

Agnes through the Quattrocento, exploring literary sources and visual representations. Key moments were the cycle of twelve sibyls in the palace of Cardinal Giordano Orsini in Rome

from the 1430s, and a series of prints by Baldini, engraved in 1471-75 with verses after poems by Feo Belcari. At the end Professor Dempsey returned to the larger meaning of Lorenzo's *renovatio* of Florentine culture, one in which Latin and vernacular sources were both present and where classical myth was brought to life by being represented in the dress of popular festivals and *sacre rappresentazioni*.

Often full to overflowing, the lectures showed a profound grasp both of classical learning and vernacular poetry, but at the same time a close reading of great artists such as Botticelli, all of which evoked an enthusiastic response from the demanding Florentine public.

In the spring of 2009 Julian Gardner will give the Berenson Lectures on Giotto, and in 2010 Caroline Elam will give them on the image of Florence.

~ Joseph Connors
Director



FORMER FELLOWS' UPDATE



DANIEL M. BORNSTEIN (VIT'90) was appointed Stella K. Darrow Professor of Catholic Studies at Washington University in St. Louis last fall. Bornstein, a historian of religion in late-medieval and Renaissance Italy, has authored or edited three books with a fourth in process, in addition to numerous articles, book chapters, conference papers, and invited lectures. He has translated numerous medieval texts and is currently editing a volume on Medieval Christianity for a seven-volume project called *A People's History of Christianity*, to be published in 2008.

CHRISTOPHER S. CELENZA (VIT'00), professor in the Department of German and Romance Languages at Johns Hopkins University, won a Guggenheim Fellowship in 2008. A historian and Latinist who studies European intellectual history, Celenza will use his fellowship to examine humanism, language, and philosophy from Petrarch (1304-74) to Angelo Poliziano (1454-94). He hopes to illuminate a period he refers to as "Italy's long 15th century" that is usually missing from the history of Western philosophy. He is also working on three volumes for the I Tatti Renaissance Library series.

Slavery and the Early Renaissance Art World

On May 15, 2008, CARL STREHLKE, from the Philadelphia Museum of Art, gave the final presentation of this spring's I Tatti lecture series. His talk, "Slavery and the Early Renaissance Art World," examined the presence of slaves in 13th- and 14th-century workshops in Spain and Italy. During the course of this lecture, it became clear that the phenomenon was certainly more widespread than one imagines – the Venetian painter Jacobello del Fiore had slaves, and Strehlke reminded us that, at one time,



Carl Strehlke.



Rachel Jacoff & Stephan Wolohojian.

there were some 80 slaves working at the Villa d'Este in Tivoli. But Strehlke's eloquent talk also made it clear that the very nature of an artist's workshop, where a master's hand and formal ideas are "slavishly" copied and emulated, stands against our general notions of artistic freedom and innovation.

After a general introduction, the lecture focused on Barcelona and, in particular on the case of Lluís Borrassà, a well-documented artist who, in 1392, purchased a 17-year-old slave named Lluc from a carpenter. In later documents, Lluc was assessed as an important financial asset, and he became an

important part of Borrassà's shop, so much so that Borrassà was quick to track him down each time he escaped. At one point, after a Franciscan friar tried to help Lluc flee, Borrassà turned to keeping him locked up at night. Strehlke argued that Lluc must have played a key role in the artist's workshop, helping to complete the large retable at Vic, in northern Catalonia, and that he is even mentioned in documents as an artist in his own right.

Illustrating the complexity of the relationship, Strehlke described how Borrassà had liberated Lluc's daughter but how, after his death, his own daughter tried to keep her father's workshop alive through the services of his former slave. Lluc seems to have worked from pre-established models and cartoons and possessed a model book, or "mostres d'art," which allowed him faithfully to produce paintings in his master's style. The value of such model books can be seen by the amount of which it was assessed when Lluc used it to settle a debt nine years after his master's death.

Strehlke's subtle analysis of his subject raised deeper questions of workshop practice in Renaissance Italy, inviting his audience to consider early-Renaissance artists more as what he termed "chief-coordinators," who established a master scheme and style, but then managed a range of assistants, free or not, who executed their schemes which were often codified in model books and cartoons.

~ Stephan Wolohojian

Craig Hugh Smyth Visiting Fellow



Hector Moreno & Norberto Capelli.

Concert for Stefano Corsi

In September 2007, I Tatti and the Casa Buonarroti jointly organized a concert in memory of Stefano Corsi, classical scholar and librarian, who died suddenly on 21 April 2007 from pleural cancer (see last year's newsletter). A member of the library staff since 1997, Stefano's knowledge of antiquity and the Renaissance was invaluable to the Biblioteca Berenson. He also had close scholarly connections with the Casa Buonarroti where he held a Fellowship in 1993-97 and collaborated on many of their exhibitions.

Pina Ragonieri, Director of the Casa Buonarroti, and Joseph Connors, Director of I Tatti, spoke about Stefano's scholarly activities and the role he played at the two institutions to a large gathering of family, friends and colleagues in the Myron and Sheila Gilmore Limonaria, before introducing the musicians, the internationally acclaimed pianists Hector Moreno and Norberto Capelli, both of whom were friends of Stefano. Born in Argentina, Moreno and Capelli had careers as soloists before uniting their common interests in music for two pianos and for four hands. They are universally appreciated for their perfect synchronization and impeccable technique, which allows them to explore a wide and varied repertoire. On this occasion they performed a brilliant program of piano music for four hands by Schubert, Liszt, Piazzolla and Barber.

We are profoundly grateful to the Duo Moreno-Capelli for their performance; to Antonio Fazzini for his invaluable collaboration in the production of the concert; and to those of Stefano's friends and colleagues who contributed to the memorial concert program, which is available on our website.

~ Kathryn Bosi

Morrill Music Librarian

Cardinal Rapaccioli and the Turnip-Sellers of Rome



In March, LOUISE RICE, Associate Professor of Art History at New York University, gave a paper which focused on a satirical pen and ink drawing by the Florentine artist Baccio del Bianco (1604–1657), now at the Pierpont Morgan Library in New York. The drawing represents Cardinal Rapaccioli (1595–1657) riding on a donkey and being chased out of Castro by the turnip sellers of Rome. Rice discussed it within the framework of the battle of Pitigliano, 1643, in which Baccio himself was involved as an expert in fortifications. She also compared it to other drawings by Baccio, in particular, one now in Haarlem and another in Oxford. The first of these represents a group of lawyers in a room decorated with paintings that mock the bad taste for paintings typical of the lawyers. The second *foglio* (recently discussed in the exhibition on Francesco Furini, Florence 2008) shows a platoon of beggars who meet each other in a street. They are Baccio



Joseph Connors & Pina Ragionieri.



RAB HATFIELD (VIT'65, '66,'71) was the motive behind the third volume in the Villa Rossa Series this year. *Italian Art, Society, and Politics: A Festschrift in Honor of Rab Hatfield Presented by his Students in Occasion of his Seventieth Birthday*, edited by Barbara Deimling, Jonathan K. Nelson, and Gary M. Radke (Florence: Syracuse University in Florence, 2007) was presented to him on 13 December 2007 at the Galleria dell'Accademia, Florence. The collection of essays on Italian art and architecture from the early Renaissance to the 19th century includes contributions by for-



Rab Hatfield caught by surprise, with Jonathan Nelson on the right.

mer Fellows MOLLY BOURNE (VIT'04), BARBARA DEIMLING (VIT'09), JONATHAN K. NELSON (VIT'02), and MARGERY A. GANZ (VIT'85).

CARLO GINZBURG (VIT'67), professor of European cultural history at the Scuola Normale Superiore di Pisa since 2006, received a 2008 Humboldt Research Award. The awards, granted by the Alexander von Humboldt Foundation to foreign scholars with internationally recognized academic qualifications, are intended as a lifelong tribute to the past academic accomplishments of award winners.

and his servant coming back from the war and meeting, among others, the painter Francesco Furini and a man of the church. The three drawings show Baccio's interest in comical style and demonstrate that there was a market in the mid-17th century for similar satirical compositions. Although the ultimate destination of such drawings is not clear, Rice convincingly analysed the iconography of the New York *foglio* in its historical and cultural context. In particular, she drew attention to Rapaccioli's career and to his work on behalf of the Barberini during the war of Castro between the Farnese and the Barberini families. In discussing the historical sources, Rice brought to light an amusing point. According to some sources, Cardinal Rapaccioli had been captured by Florentine troops during the war. In fact, Rice discovered that he was safely located in his palace next to Castro and he did not participate in the conflict at all. Finally, Rice took a close look at this satirical drawing and explained many details through their historical or iconographic references. In particular, the turnips that are thrown at the fleeing Cardinal can be read as an allusion to the coat of arms of Rapaccioli's

family, which was decorated with these vegetables. One could almost conclude that he was asking to be made fun of his name, coupled with the turnips so prominently displayed on his coat of arms, almost begs for a satirical depiction of the cardinal under a rain of root vegetables.



~ Maddalena Spagnolo
Hannah Kiel Fellow



The Sassetta group enjoying lunch in the garden.

Newsbriefs

Each year we are delighted to welcome a number of visitors from Harvard. Among the Harvard faculty and staff who were on holiday in Italy and stopped by to see I Tatti were Tamara Rogers, Vice President



Tamara & Tony Rogers
with Alexa Mason.

for Alumni Affairs and Development and her husband Tony, Alan Simons from the Capital Projects team, Jane Knuttunen from the Fine Arts Library, Professor and Mrs. John Picker, Professor Homi Bhabha, and Dr. Jacqueline Bhabha. More formal visits included Candace Feldt, from the Loeb Music Library (see page 11), Jennifer Snodgrass from Harvard Univ. Press, and Jorge Dominguez, Vice Provost for International Affairs. In June, Adams University Professor Christoph Wolff



Barbara & Christoph Wolff.

and his wife Barbara were guests in the villa for a few days. They were soon followed by University President Emeritus

Derek C. Bok and his wife Dr. Sissela Bok. This was President Bok's first visit to I Tatti since he inaugurated the Paul E. Geier Library in 1985. Professors Diana Sorensen, James E. Hankins, and Lino Pertile all came in June for a Planning Committee meeting, along with Jane Tylus (New York University) and Beatrice Paolozzi Strozzi (Director of the Bargello). We were also glad to welcome several Harvard alumni including Brandon Bradkin, President of the Harvard Club of the United Kingdom.



Orlando & Willy Mostyn-Owen.

plaque "Nicky Mariano / Napoli 13 XII 1887 / Firenze 3 VI 1968 / In Memoriam 3VI 2008" in the chapel. A number of old friends – including Willy Mostyn-Owen and his son Orlando, Alvar Gonzáles-Palacios, Françoise and Marco Chiarini, Alta Macadam and Francesco Colacicchi, Helmut and Alice Wohl, Fortunato Pratesi, Liliana Ciullini, Sabrina Anrep, and Vaslav Markevic – returned for the occasion and joined the Fellows and Visiting Professors for a buffet lunch on the terrace afterwards.

In April, I Tatti hosted a reception for some 120 former Fellows and friends in attendance at the annual meeting of the Renaissance Society of America in Chicago. The reception was held at the Charnley-Persky House, headquarters of the Society of Architectural Historians, which was designed by Frank Lloyd Wright and Louis Sullivan in 1891/92.

The next generation of Renaissance scholars includes Medea, born 22 November 2007 to Lorenzo Fabbri (VIT'98) and Maia Gahtan (VIT'98) and Gabriel, born on 6 November 2007 to Janie Cole (VIT'06) and Lorenzo Grassi.



Paul Barolsky, Michael Rocke, Ruth Barolsky,
Alice & Helmut Wohl.

COMING SOON: *I Tatti Studies* on JSTOR

Twenty-seven years after its inception, *I Tatti Studies: Essays in the Renaissance* is making its debut on the World Wide Web. JSTOR, a nonprofit foundation based in New York, has recently agreed to make the journal available to its huge online subscriber base. The first ten volumes will appear on JSTOR in about a year's time, and each subsequent issue will become available online a year after its publication in print form. Readers with access to a JSTOR account will be able to read, download, or print articles at the touch of a button. Plans are also being developed to make *I Tatti Studies* accessible to members of the I Tatti community without access to a JSTOR subscription, via the I Tatti website: www.itatti.it

Two special masses were celebrated in the little chapel on the property. Bernard Berenson's death on 6 October 1959 was remembered on Friday 5 October, and a mass to commemorate the 40th anniversary of Nicky Mariano's death was held on 3 June 2008. Nicky Mariano was Bernard Berenson's companion for 40 years and one of the people who had most to do with the smooth transition from private house to research institute when Harvard took over. Don Carlo Bazzi, the parish priest from the local church of San Martino a Mensola, was the celebrant in both cases. After the mass, Joseph Connors and Fiorella Superbi unveiled a simple

COUNCIL NOTES

The Villa I Tatti Council was delighted to sponsor a number of events in the United States this year. In January, more than 60 people attended an I Tatti evening at the Harvard Club of Boston. Victor Coelho (VIT'98,'05, Boston University) and soprano Brenna Wells performed selections from the *Bottegari Lute Book* (a Florentine source of the mid-1570s) and provided a commentary on the history of this manuscript. The evening introduced the Harvard Center to a new constituency, and conversations over the dinner that followed the concert revolved around Renaissance studies at I Tatti, Italian music of the 16th century, and the role of our Fellows in their teaching institutes around the world.



*Judy D'Ombain, Ronnie Laskin,
Peter Howard & Robert Gaston.*

Over 100 people convened in April at the French Consulate in New York City to hear Keith Christiansen's lecture: *Et in Arcadia Ego: Poussin's Vision of Nature*. To the Honorable François Delattre, Consul General of France, goes our gratitude for co-sponsoring this fascinating lecture, which was followed by a reception. Keith Christiansen, Jayne Wrightsman Curator of European Paintings at the Metropolitan Museum of Art, underscored Poussin's knowledge of light and shadows and the painter's focus on things reflected in the water, elements that paved the way to the Impressionists. Poussin's passion for flora and landscapes is infused with a love of perspective, classical poise, and architectural-like precision, all of which were used to great effect by the lecturer

to mesmerize the audience.

We are grateful, too, to Gifford Combs who hosted a dinner for I Tatti in New York in January at the Knickerbocker Club, which provided an opportunity for JOSEPH CONNORS to spend time with Council members and other friends, both old and new.

The Villa I Tatti Council meeting, attended by thirteen members, took place in April at the Links Club in New York City, thanks to the generous sponsorship of Council member emeritus, Ron Daniel. Chairman DEBORAH LOEB BRICE was delighted to welcome TREACY and DARCY BEYER and SYLVIA SCHEUER to their first meeting. Joseph Connors thanked the Council for their continual support and reported on the 2007/08 academic year, the scholarly programs, and the adverse effect of the weakening dollar on I Tatti's budget. As it becomes increasingly costly for scholars to conduct research abroad, Professor Connors expressed concern that the field of Renaissance studies may suffer. The main commitment in the future, he said, is I Tatti's obligation to safeguard transatlantic scholarship during these difficult economic times. Michael Roche, Nicky Mariano Librarian, brought the Council up to date on events in the Biblioteca Berenson, including the renovation of the Library Annex in honor of Craig Hugh and Barbara L. Smyth. Council members MELVIN R. SEIDEN, SUSAN MAINWARING ROBERTS, and WILLIAM E. HOOD, JR., are co-chairing the campaign to raise the necessary funds and have been working very hard all year.



*Graziella Macchetta & Amanda Smith
from the Cambridge Office.*

At the Council meeting, Deborah Brice regretfully accepted the resignation of four long-serving members: ANNE BASS and FRITZ LINK, both of whom joined in 1990; SUSAN BRADDOCK, a member since 1997; and GUILLAUME MALLE, son of the late JEAN-FRANÇOIS MALLE, a founding member of the Council. For the friendship, generosity, and positive impact these members have had on I Tatti through the years we are continually grateful. We anticipate welcoming them at future I Tatti events and, when their travels bring them back to Italy, we hope they will return to I Tatti, where the reddest of carpets will welcome them.

~ Graziella Macchetta
Development Associate



*Edward English & Jane Tylus with
Lino Pertile behind.*

THE 2008 VILLA I TATTI COUNCIL



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Publications

A COMPLETE
LIST OF ALL I TATTI
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ON OUR WEB SITE AT
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I TATTI STUDIES: ESSAYS IN THE RENAISSANCE

Florence: Leo S. Olschki

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

I TATTI RENAISSANCE LIBRARY (recent):

ITRL 27. *Leonardo Bruni, History of the Florentine People, vol. 3, books IX-XII, Memoirs*, ed. & trans. James Hankins with D.J.W. Bradley.

ITRL 28. *Pietro Bembo: History of Venice, vol. 1, books I-IV*, ed. & trans. Robert W. Ulery, Jr.

ITRL 29. *Pius II, Commentaries, vol. 2, books III-IV*, ed. Margaret Meserve & Marcello Simonetta.

ITRL 30. *Bartolomeo Platina, Lives of the Popes, vol. 1, Antiquity*, ed. & trans. Anthony F D’Elia.

ITRL 31. *Bartolomeo Scala, Essays and Dialogues*, trans. Renée Neu Watkins, intro. Alison Brown.

ITRL 32. *Pietro Bembo: History of Venice, vol. 2, books V-VIII*, ed. & trans. Robert W. Ulery, Jr.

ITRL 33. *Nicholas of Cusa, Writings on Church and Reform*, trans. Thomas M. Izbicki.

(forthcoming):

Marsilio Ficino, Commentaries on Plato, Volume 1: Phaedrus and Ion, ed. & trans. Michael J. B. Allen.

Cristoforo Landino, Poems, ed. & trans. Mary P. Chatfield.

Teofilo Folengo, Baldo, vol. 2, books XIII-XXV, trans. Ann E. Mullaney.

Pietro Bembo, History of Venice, vol. 3, books IX-XII, ed. & trans. Robert W. Ulery, Jr. *Humanist Educational Treatises*, transl. Craig W. Kallendorf (Paperback).

Francesco Petrarca, Invectives, trans. David Marsh.

Lorenzo Valla, On the Donation of Constantine, trans. G. W. Bowersock (Paperback).



Ippolita Di Majo.

I TATTI STUDIES, ESSAYS IN THE RENAISSANCE (recent):

Volume 11 – Table of Contents

Flaminia Bardati, “Napoli in Francia? L’arco di Alfonso e i portali monumentali del primo Rinascimento francese.”
Gene Brucker, “ITatti and its Neighbors, 1427-1530.”

Suzanne B. Butters, “The Uses and Abuses of Gifts in the World of Ferdinando de’ Medici (1549-1609).”

Machtelt Israëls, “Absence and Resemblance. Early Images of Bernardino da Siena and the Issue of Portraiture.”

Amanda Lillie, “Fiesole: *locus amoenus* or Penitential Landscape?”

Nerida Newbigin, “Greasing the Wheels of Heaven: Recycling, Innovation and the Question of ‘Brunelleschi’s’ Stage Machinery.”

Guido Rebecchini, “After the Medici: The New Rome of Pope Paul III Farnese.”



Sean Gallagher at the Biblioteca Nazionale.

(forthcoming):

Volume 12 will include inter alia:

Judith Bryce: “Dada degli Adimari’s Letters from Sant’Antonino: Identity, Maternity and Spirituality.”

Roberto Cobianchi: “Fashioning the Imagery of a Franciscan Observant Preacher.”

Carolyn James & F.W. Kent: “Margherita Cantelmi and Agostino Strozzi.”

Jerzy Miziolek: “Orpheus and Eurydice: Three Spalliera Panels by Jacopo del Sellaio.”

Lorenzo Pericolo: “A Comparative Reading of Titian’s *Woman at Her Toilet* and Caravaggio’s *Conversion of Mary Magdalene*.”

Orders for any volume in the *I Tatti* series may be placed directly with the publisher or with *Casalini Libri*, 3 via Benedetto da Maiano, 50014 Fiesole FI, Italy. Tèl: +39 055 50181; Fax: +39 055 501 8201. Information and general correspondence: info@casalini.it. Orders by e-mail: orders@casalini.it. Web site: www.casalini.it



**THE VILLA I TATTI SERIES
(forthcoming):**

Sassetta: The Borgo San Sepolcro Altarpiece, edited by Machtelt Israëls (Leiden: Primavera Press, 2009, for distribution by Harvard University Press).

The Art of Memory: Between Archive and Invention from the Middle Ages to the Late Renaissance: Literature, Visual Arts, and Music, Florence, Villa I Tatti, 11 May 2006, ed. Anna Maria Busse Berger & Massimiliano Rossi. Florence: Leo S. Olschki.

Arnolfo's Moment: Acts of an International Conference, Florence, Villa I Tatti, 26-27 May 2005, ed. David Friedman, Julian Gardner, Margaret Haines, Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.

Italy & Hungary: Humanism & Art in the Early Renaissance, Acts of an international conference, held in Florence, Villa I Tatti: The Harvard University Center for Italian Renaissance Studies on 6, 7, 8 June 2007, ed. Peter Fábaky, Louis A. Waldman, Fiorella Gioffredi Superbi. Florence: Leo S. Olschki.

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

(forthcoming):

2. Dale Kent, *Friendship, Trust and Fidelity in Renaissance Florence, The Berenson Lectures in the Italian Renaissance, Villa I Tatti, March 2007*.

3. Charles Dempsey, *Renaissance and Renovatio: The Importance of Vernacular Culture in Earlier Renaissance Art, The Berenson Lectures in the Italian Renaissance, Villa I Tatti, May 2008*.

**JOINT VENTURES
(recent):**

Lorenzo de' Medici: Lettere XII (febbraio-luglio 1488), a cura di Marco Pellegrini, Direttore Generale, F.W. Kent, edizione pubblicata sotto gli auspici dell'Istituto Nazionale di Studi sul Rinascimento in collaborazione con Villa I Tatti: The Harvard University Center for Italian Renaissance Studies, The Renaissance Society of America, The Warburg Institute (University of London), Florence: Giunti Barbera, 2007.

Leon Battista Alberti: Architetture e Committenti: Atti del convegno internazionale di studi, Firenze - Villa I Tatti, Rimini - Palazzo Buonadrata, Mantova - Teatro Bibiena, 12-16 ottobre 2004, a cura di A. Calzona, J. Connors, F. P. Fiore, C. Vasoli, Florence: Leo S. Olschki, i.c.s. («Ingenium», 12).

(forthcoming):

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

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



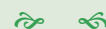
Angela Lees from the administration,
Gennaro Giustino minibus driver and
Jack of all trades,
& Renaissance Reader
Marisa Bass.

ANNOUNCEMENTS:

I Tatti Studies in Italian Renaissance History:

We are pleased to announce the inauguration of a new publication series of monographs and interpretive studies that concern the history of the Italian Renaissance from the 13th to the 17th centuries. The series will publish one or two volumes per year of the very highest quality scholarship that fit into this chronologically broad definition of the field. All books in the series will be published in English by Harvard University Press.

Inquiries should be addressed to
Edward Muir, Editor,
I Tatti Studies in Italian Renaissance History
at
e-muir@northwestern.edu



I Tatti Studies: Essays in the Renaissance:

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

Inquiries should be addressed to
Nelda Ferace
Editorial Administrator
I Tatti Studies: Essays in the Renaissance
at
nferace@itatti.it

IN MEMORIAM

I Tatti records with sorrow the following deaths:

KONRAD OBERHUBER (VIT'66), director emeritus of the Graphische Sammlung Albertina, Vienna, died on 12 September 2007 of brain cancer. Born in Linz, Austria, in 1935, he received his Ph.D. from the University of Vienna in 1959. He worked at the Albertina and at the National Gallery of Art, Washington, D.C. before going to Harvard as curator of drawings and professor of fine arts from 1975 to 1987. From there he returned to the Albertina as its director until his retirement in 2000. Oberhuber was an I Tatti Fellow in 1965/1966 when he worked on the ninth and final volume of the corpus of Raphael drawings begun by Oscar Fischel in 1913 (*Raphaels Zeichnungen*, volume IX, [Berlin: Gebr. Mann., 1972]). Indeed, he was best known as an authority on the drawings of Raphael, and published extensively on the artist, but his expertise extended beyond the Italian Renaissance. Trained as a curator in one of Europe's greatest public collections, Oberhuber brought to his teaching and museum positions extraordinary knowledge of the Italian Renaissance, French 17th-century art (*Poussin, The Early Years in Rome: The Origins of French Classicism* [New York: Hudson Hills Press; Fort Worth: Kimbell Art Museum, 1988]), German 19th-century drawings, and contemporary European and American art.

GEORGE HERSEY (VIT'72), professor of the history of art at Yale University, died on 23 October 2007 at the age of 80. He was an authority on Italian Renaissance architecture and sculpture, as well as 19th-century architecture and art in Europe and America. He wrote with verve on Ruskin, Palladio and the Vatican complex, but especially was a great connoisseur of Naples. He authored seven books, including *Pythagorean Palaces: Architecture and Magic in the Italian Renaissance* (Ithaca: Cornell Univ. Press, 1976), *The Lost Meaning of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi* (Cambridge, MA: MIT Press, 1988) and *The Evolution of Allure: Sexual Selection from the Medici Venus to the Incredible Hulk* (Cambridge, MA: MIT Press, 1996) and numerous articles. For his book *Possible*

Palladian Villas (Plus a Few Instructively Impossible Ones) (Cambridge, MA: MIT Press, 1992), co-written with Richard Freedman, Hersey developed computer programs to research the geometry underlying Palladian architecture. Hersey spent most of his adult life at Yale where he earned three degrees: an M.F.A. from the School of Drama in 1954, and an M.A. and Ph.D. in history of art in 1961 and 1964. After a brief stint teaching at Bucknell University he returned to Yale as an instructor in 1963 and became a full professor in 1974. He served twice as director of graduate studies. He was an I Tatti Fellow in 1972 working on "The Fortuna 'Critica' of Leonardo's Last Supper." In 1975, he became editor of Yale Publications in the History of Art. A frequently invited lecturer in Italy, his honors included a Fulbright Scholarship and Morse Fellowship.

ANDREW LADIS (VIT'86,'98), Franklin Professor of Art History at the University of Georgia, died on 2 December 2007 after a long battle with cancer. Born in 1949, he moved as a child to the U.S. from Greece. He received his B.A. (History, 1970), M.A. (1974) and Ph.D. (1978) from the University of Virginia. His Ph.D. dissertation was later expanded into his first book, *Taddeo Gaddi: Critical Reappraisal and Catalogue Raisonné* (Columbia: Univ. of Missouri Press, 1982). After teaching at Austin Peay State University, SUNY Potsdam, Wright State University, and Vanderbilt University, Ladis came to I Tatti as a Fellow in 1985/86 with a topic on Giovanni di Paolo. After his

fellowship he took up a teaching position at the University of Georgia, where he remained, apart from one year as the Hohenberg Chair of Excellence in Art History at University of Memphis in 1995/96. He returned to I Tatti as Visiting Professor for the second semester of the 1997/98 academic year to work on Giotto's "O": *Narrative, Figuration, and Pictorial Ingenuity in the Arena Chapel* (published posthumously by Penn State Univ. Press in 2008). Ladis was a specialist in early Italian Renaissance painting. His numerous books, lectures, reviews and articles include *The Brancacci Chapel, Florence* (New York, NY: George Braziller, 1993), which won the University of Georgia's Creative Research Medal, and *Studies in Italian Art* (London: Pindar Press, 2001). *Victims and Villains in Vasari's "Lives"* (Chapel Hill: Univ. of North Carolina Press, 2008) was also published posthumously. Ladis was general editor, or co-editor, of six volumes and series and the recipient of several international awards and appointments; he was a presidential appointee to the Council of the National Endowment for the Humanities.

H. WILEY HITCHCOCK (VIT'76,'91) Distinguished Professor Emeritus of Music, Brooklyn College, CUNY, died of prostate cancer on 5 December 2007. Born in Detroit in 1923, he earned his A.B. (1944) from Dartmouth College and his M.M. (1944) and Ph.D. (1948) from the University of Michigan, Ann Arbor, where he began his teaching career. He then moved first to Hunter College, CUNY and in 1971 to



Rosa Molinaro & Alessandro Focosi
(above),
& Giancarla Periti (right).



Brooklyn College where he founded the Institute for Studies in American Music, which he directed through 1993. He served as president of the Music Library Association, the Charles Ives Society and the American Musicological Society. He was also on the editorial board of *The Musical Quarterly*, *American Music*, and *New World Records*. In addition to being a specialist in American music, he also edited and wrote on French and Italian Baroque music (Marc-Antoine Charpentier, Giulio Caccini, et al.). He was co-editor and chief content editor of the *New Grove Dictionary of American Music* (New York, NY: Grove's Dictionaries of Music, 1986). His final work, *Four Saints in Three Acts, Virgil Thompson and Gertrude Stein*, which he co-edited with Charles Fussell, was published posthumously by A-R Editions for the American Musicological Society in 2008. He and his wife, Janet Cox-Rearick (VIT'62,'63,'76,'91), spent most summers in Florence and were regular members of the I Tatti community. He was an I Tatti Visiting Scholar in 1975/1976 and a Visiting Professor in 1991.

ANTHONY CAPUTI (VIT'65), Professor Emeritus of Comparative Literature at Cornell University, died after a long illness on 6 February 2008. Born in 1924, he entered military service in 1942 and served in the 793rd Battalion of the Military Police. Using the G.I. Bill, he completed his B.A. in English at the University of Buffalo in 1949, followed by his M.A. in 1951. He received his Ph.D. from Cornell University in 1956 where he taught English, then Comparative Literature from 1956–1991, serving some time as chair for both departments. He served many years on the Cornell English department committee distributing the prestigious George Jean Nathan Prize for Dramatic Criticism. During his academic life he received a Fulbright fellowship at Merton College, Oxford University in 1954–55 as well as a senior Fulbright fellowship, a Guggenheim fellowship and an NEH fellowship. Caputi was an I Tatti Fellow in 1964/65 working on a project that later turned into his second book *Buffo: The Genius of Vulgar Comedy* (Detroit: Wayne State Univ. Press, 1978). His other books include *Pirandello and the Crisis of Modern Consciousness* (Urbana: Univ. of Illinois

Press, 1988) and *John Marston, Satirist* (Ithaca: Cornell Univ. Press, 1961, 2nd ed. New York: Octagon Books, 1976).

ELISABETH WARD MAHNKE SWAIN (VIT'79), Renaissance scholar, Harvard administrator, and television producer, died 7 February 2008 of cancer at the age of 66. After a childhood spent in the U.S. and China, she received her B.A. from Radcliffe College in 1963, and her M.A. and Ph.D. from Harvard College in 1966 and 1975 respectively. Her doctoral dissertation was on "The Political Career of a Condottiere-Prince: Ludovico Gonzaga, 1444–1466." She remained at Harvard in a variety of posts, as teacher and mentor to students and faculty alike. She served in admissions, as an administrator of Harvard's core curriculum, as a senior tutor at Leverett House and she co-founded the Harvard Yard Child Care Center. After retiring from Harvard in 2000, she began another career managing her husband's appearances at garden shows.

She was associate producer of the PBS show, "People, Places & Plants," which her husband, Roger Swain, co-hosted for four years. As an I Tatti Fellow in 1978/79, she was working on the family correspondence of the Gonzaga of Mantua.

GIULIA LASCIALFARE died on 7 August 2008. Born in 1922, she came to I Tatti with her husband Giovanni Cantini in 1965 when he took possession of the Corbignano farm. After I Tatti hired the farmers in the early 1970s and stopped the share-cropping system previously in place, Giovanni Cantini became the night watchman. Giulia became a member of the house staff in 1975 and retired in 1988. She is survived by two daughters.

As we go to press: **MICHAEL MALLET, AOBÉ** (VIT'75), emeritus professor of history, Warwick University, died 2 September 2008.



FORMER FELLOWS' UPDATE



SARA GALLETTI (VIT'06) is taking up a new position as assistant professor in the Department of Art, Art History and Visual Studies at Duke University.

CHRISTIANE KLAPISCH-ZUBER (VIT'86, '02), emerita professor of history at the École des Hautes Études en Sciences Sociales, Paris, was given an honorary doctorate in history and civilization from the University of Pisa in January 2008.

DAVID QUINT (VIT'79,'87), Sterling Professor of English and Comparative Literature, Yale University, was among the 227 scholars, scientists, artists, civic, corporate and philanthropic leaders elected to the American Academy of Arts and Sciences Class of 2008. Quint spent three months this past spring as a guest in the Casa Morrill on Costa San Giorgio.

JOHN NAJEMY (VIT'70,'71,'75,'99) was presented with *Florence and Beyond: Culture, Society, and Politics in Renaissance Italy. Essays in Honour of*

John M. Najemy (Toronto: Centre for Reformation and Renaissance Studies, 2008) at the New College Conference in Saratoga, Florida on 7 March 2008. **DAVID S. PETERSON** (VIT'85), co-editor with **DANIEL E. BORNSTEIN** (VIT'90), presented the volume and gave the laudatory address on behalf of the 25 students and friends who had contributed essays. Among these were a number of former I Tatti Fellows: **GENE A. BRUCKER** (VIT'65,'80,'84,'87), **ANTHONY MOLHO** (VIT'69,'72), **MARGARET HAINES** (VIT'76,'88-'09), **ROBERT D. BLACK** (VIT'93), **ALISON BROWN** (VIT'86,'91,'98), **JULIUS KIRSHNER** (VIT'79,'96), **EDWARD MUIR** (VIT'73), **SUSANNAH F. BAXENDALE** (VIT'89), **DALE KENT** (VIT'78,'83,'07), **MARGERY GANZ** (VIT'85), **MELISSA M. BULLARD** (VIT'81), **MIKAEL HÖRNQVIST** (VIT'98), and **HUMFREY C. BUTTERS** (VIT'72,'80). The Harvard Center at Villa I Tatti assisted in the publication of this *festschrift* through a Lila Wallace – Reader's Digest Special Publications Grant.

Staff Notes

We are pleased to announce that **GIORGIO PALLINI**, who had helped in the kitchen last year, joined the permanent staff as one of the cooks last October. Aureliana Angini, Roberto Bruni and Giorgio prepare some 70 lunches each day at several sittings for the scholars, staff, and visitors, in addition to the dinners and the fabulous cookies that appear miraculously at tea. Despite expanding waistlines, we are delighted Giorgio has joined the team.

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~



Giorgio Pallini.

With the unexpected death of **STEFANO CORSI** last year, the library staff was one member short. **SCOTT PALMER**, who has been working part-time in the library since October 2005, has been hired to replace him. Scott's position has been taken over by **GIAN MARIO CAO** (VIT'03) who came last October as part-time library assistant working mainly at the Reference desk where he has been greatly appreciated by all the library readers. His knowledge of the library as an assiduous *studioso*, his insight as a Renaissance scholar in his own right, and his enthusiasm, have proved invaluable.

Beginning in July, **CHRIS TANGEMAN** joined the library as a volunteer for six months. Chris received his B.A. in History from Ohio State University in 2000 and his M.L.S. from Kent State University in 2008 and is in Florence with his wife Sarah who is working on an M.A. in art



Monica Steletti and Samuele.

history at Syracuse University.

With great regret we report the retirement of **FIORELLA GIOFFREDI SUPERBI**, Agnes Mongan Curator of the Fototeca Berenson, Curator of the Berenson Collection & Archive (see page 9). After a lifetime spent at I Tatti, Fiorella has decided it is time to devote herself to her many other interests. She has helped countless scholars in the Berenson Fototeca, edited numerous books in the I Tatti series, and diligently cared for the Berenson Archive and Collection. We will all be at a loss without her wise counsel, charm, style, and broad knowledge, but we wish her good luck in the next chapter of her life.

Also opening a new chapter are **MONICA STELETTI**, who worked in the Fototeca for 14 months, and **SIGNE OLANDER** who worked for two years in the administration and is now moving to Edinburgh. Monica has been working on the project to catalogue the photographs of "homeless" Italian drawings or paintings described



Claudio Bresci, Paolo Cresci, Paolo Gasparri, Jérémie Barthas, Andrea Bendoni, Gianluca Rossi, Signe Olander, Andrea Laini, Margrit Freivogel & Leonardo Rossi.

by Michael Rocke on page 5. In addition to helping Alessandro Superbi manage I Tatti's finances, Signe Olander helped Allen Grieco with the administrative side of I Tatti's farm, and still found time to organize the occasional ping-pong tournament. In her place, we welcome **SIMONETTA PINTO** who comes to us with a background in finance and customer service.

A number of the library staff balance scholarship with their day jobs. We congratulate **ANGELA DRESSEN**, Reference Librarian and Assistant Cataloguer, on the recent publication of *Pavimenti decorati del Quattrocento in Italia* (Venezia: Marsilio; Centro Internazionale di Studi di Architettura Andrea Palladio, 2008), which won the 2007 James Ackerman Award in the history of architecture.



Angela Dressen.

☞ *The I Tatti newsletter is published once a year. Alexa M. Mason, editor, writer, design, and layout; WordTech Corporation, printing and distribution. Photographs are by Susan Bates, Joseph Connors, Nelda Ferace, Gianni Trambusti, Gianni Martilli, Signe Olander or me. My apologies to anyone whose photo I have used and whom I have not acknowledged.* ☞ *Former Fellows are indicated in the text with the initials "VIT" after their name followed by the year(s) of their appointment as Fellow, Visiting Scholar or Professor, or Research Associate.*

VILLA I TATTI COMMUNITY 2008-2009

Fellows

CARMEN BAMBACH (2nd sem), Craig Hugh Smyth Visiting Fellow, The Metropolitan Museum of Art, Art History. "Drawings around Michelangelo: Object-based Research in the Great Collections of the Master's Drawings in Florence."

DORA BOBORY (2nd sem), Andrew W. Mellon Research Fellow (Central European University), History. "The Horoscopes of Gerolamo Cardano as Biographies."

BENJAMIN BRAND, Francesco De Dombrowski Fellow, University of North Texas, Musicology. "Cathedral Liturgies in the Golden Age of the Tuscan Communes."

MARIO CASARI, Andrew W. Mellon Fellow, Università di Roma 'La Sapienza,' Literature. "The Oriental Studies of G.B. Raimondi in Late Renaissance Italy."

KATHLEEN CHRISTIAN, Robert Lehman Fellow, University of Pittsburgh, Art History. "Geniuses of the Place: Nymphs in Italian Renaissance Art."

ROBERTO COBIANCHI, Ahmanson Fellow, The British School at Rome, Art History. "Ceremonies for Canonisation in Renaissance Rome."

WILLIAM R. DAY, History, Jean-François Malle Fellow, University of Cambridge, History. "Florentine and other Italian Personnel in Foreign Mints, 1200-1500."

BIANCA DE DIVITIIS, Lila Wallace - Reader's Digest Fellow, Università IUAV, Venezia, Art History. "Tra Napoli e Firenze: Giovanni Pontano e la cultura artistica nel secondo Quattrocento."

BARBARA DEIMLING (1st sem), Craig Hugh Smyth Visiting Fellow, Syracuse University, Florence, Art History. "The Conversion of Mary Magdalene in a Fourteenth-Century Fresco Cycle in South Tyrol."

DÁVID FALVAY (2nd sem), Andrew W. Mellon Research Fellow, Eötvös Loránd University, Budapest, History. "Il culto toscano di sante ungheresi (14-15 ss.): testi, immagini, comunità."

LAURA GIANNETTI, Lila Wallace - Reader's Digest Fellow, University of Miami, Ohio, Literature. "Food Culture and the Literary Imagination in Renaissance Italy."

CATHERINE KOVESI (1st sem), Craig Hugh Smyth Visiting Fellow, University

of Melbourne, History. "Luxury's Defining Moment in Renaissance Italy."

ANNE LEADER, Rush H. Kress Fellow (The City College of New York, CUNY), Art History. "Burial Practices in Renaissance Florence."

PAOLA MARINI (2nd sem), Craig Hugh Smyth Visiting Fellow, Museo di Castelvecchio, Verona, Art History. "Paolo Veronese, Andrea Palladio e i "creati" veronesi di Michele Sanmicheli."

ROBERTA MUCCIARELLI, Francesco De Dombrowski Fellow, Università di Siena, History. "Fama. Indagini intorno a un'idea (XIV-XV secolo)."

PATRICK NOLD, Deborah Loeb Brice Fellow, State University of New York at Albany, History. "Heresy and Orthodoxy in Early Trecento Florence."

KLAUS PIETSCHMANN, Deborah Loeb Brice Fellow, Universität Bern, Musicology. "Liturgical Polyphony in Florence between Reform Theology and Local Politics."

DENIS RIBOULLAULT, Florence J. Gould Fellow, Courtauld Institute of Art, London, Art History. "Sacred Landscape and Ideology in Early Modern Italy."

CAMILLA RUSSELL, Hanna Kiel Fellow, Newcastle University, History. "Imagining the Indies: Conceptualising the Jesuit Missionary Enterprise in the Italian Renaissance."

ARIELLE SAIBER, Melville J. Kahn Fellow, Bowdoin College, Literature. "Well-Versed Mathematics in Early Modern Italy (1450-1650)."

ZSOLT TÖRÖK (1st sem), Andrew W. Mellon Research Fellow, Eötvös Loránd University, Budapest, History. "Italian Military Architecture, Renaissance Cosmography and Cartographic Representation."

Readers in Renaissance Studies

MAX FREEMAN (1st sem), Harvard University, Literature.

ANNA HUBER (2nd sem), Harvard University, Art History.

YULIA RYZHIK (1st sem), Harvard University, Literature.

ANNA ELIZABETH TRAVERSE (2nd sem), Harvard University, Literature.

Visiting Professors

JAYNIE ANDERSON (1st sem), Lila Wallace - Reader's Digest Visiting Professor, University of Melbourne, Art History.

"A Biography of Giovanni Morelli (1816-1891)."

P. RENEE BAERNSTEIN (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Miami University, Ohio, History. "Gender and Marriage in Late Renaissance and Baroque Rome: The Colonna Family, 1527-1600."

WIETSE DE BOER (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, Miami University, Ohio, History. "Castiglione and the Crisis of the Renaissance."

FREDRIKA JACOBS (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Virginia Commonwealth University, History. "Marian Devotionalism and Image Efficacy in 16th-Century Italy."

BRAM KEMPERS (2nd sem), Lila Wallace - Reader's Digest Visiting Professor, University of Amsterdam.

ROBERT KIELY (2nd sem), Harvard Visiting Professor, Harvard University, Literature. "Blessed and Beautiful: Reading the Saints with Help from Italian Masters."

JOHN PAOLETTI (1st sem), Lila Wallace - Reader's Digest Visiting Professor, Wesleyan University, Art History. "Strategies of Medici Patronage during the Fifteenth Century."

ERLING SKAUG (2nd sem), Robert Lehman Visiting Professor, University of Oslo, Art History. "Punch Marks in Tuscan Panel Paintings c.1300-1450."

NICHOLAS TERPSTRA (1st sem), Robert Lehman Visiting Professor, University of Toronto, History. "Life and Death in a Cinquecento Conservatory for Abandoned Girls."

Senior Research Associates

Are the same as for 2007-2008 (see page 2).



Flora Dennis
&
Peter Stacey.

(Continued from front page)

enlisted an inspired team to explicate this magic artist and his humanist milieu: Elisabetta Fadda, Alessandra Talignani, and Carlo Mambriani from Parma; Daniel Gasparotto from Piacenza; and Carolyn Smyth (VIT'92) from Rome.

My own attempts to reach out to institutions in Eastern Europe continued with a visit to Cracow and Warsaw in November. The visit to Budapest in May was my third, and the welcome from Hungarian colleagues was warmer than ever. It was lovely to be able to attend the opening of the newly refurbished museum at Dumbarton Oaks in April, and see Jan Ziolkowski (VIT'93,'98) taking on the role of director with such gusto. The annual meeting of the I Tatti Council in New York in April gave me the opportunity to welcome three new members, Sylvia Scheuer, Treacy and Darcy Beyer, and to see many old friends assembled in the French Consulate on Fifth Avenue for an inspiring lecture on Poussin by Keith Christiansen.

Both of the symposia this year were joint enterprises. In September we joined forces with Yale's Paul Mellon Centre for British Art in London, under the guidance of Brian Allen, to study Florentine sculptors in the service of

the Tudor kings, Henry VII and Henry VIII. The program was organized by Cinzia Sicca with Louis Waldman, enlisting sculptural experts Francesco Caglioti and Benedetta Matucci for site visits. In June I Tatti joined with Gerhard Wolf of the Kunsthistorisches Institut to hold a symposium on the "Codice Fiorentino," one of the prized possessions of the Biblioteca Medicea Laurenziana. This encyclopedia of Aztec life and religion was compiled in Mexico in 1576-78 under "the first anthropologist," Fray Bernardino da Sahagún. Planning for the conference was guided by Clara Bargellini, Diana Magaloni and Alessandra Russo, and it brought scholars from Mexico and Argentina as well as Italy, the United States, Germany and Spain. It was moving to examine the three massive volumes of the Codice in the very room of the Laurenziana where, last year, we were shown precious manuscripts made for Matthias Corvinus.

Earlier in June it was touching to meet some of the generation who knew the founders at the dedication of a plaque in the chapel in honor of Nicky Mariano (1887-1968), whose intelligence and charm are warmly remembered by all who knew her.



Joseph Connors & Brian Allen.

Fiorella Superbi will retire this summer. For the full life of the Harvard Center she has been the living embodiment of I Tatti's best traditions. I have had the good fortune of having had her at my side for six years. Her elegant presence and sense of humor have always been wonderful, and I have had occasion to appreciate her wise counsel again and again. She will be much missed.

Personal memories flood in as the darkness grows around my bench: a September conference on the Lake of Lugano that allowed me to revisit the village where Borromini was born; pensive walks around the former Jewish ghettos of Budapest and Cracow; the pea-soup fog on the canals of Venice in February. Soon our sixth year at I Tatti will have passed, but before our seventh begins we will visit Lithuania, where the ninety-four-year odyssey of Bernard Berenson began in 1865.

~ Joseph Connors, Director



I TATTI NEWSLETTER

Harvard University

124 Mt. Auburn Street

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