

The Florence of the Medici

COMMERCE, POWER, AND ART
IN RENAISSANCE ITALY

APRIL 30 AND MAY 1, 2010 HERBST THEATRE, SAN FRANCISCO

In collaboration with the Consul General of Italy and the Italian Cultural Institute; with support from Grants for the Arts/SF Hotel Tax Fund; Bank of the West; Stanford and UC Berkeley Italian Studies; UC Berkeley Institute of European Studies and Office of Resources for International and Area Studies (ORIAS); George and Judy Marcus Family Foundation; Stanford Humanities Center and Center for Medieval and Early Modern Studies; Brundage & Kuhlow/Summit Photographic Workshops; Indigo Restaurant; Rubicon Estate Wines; C'Era Una Volta; Patz and Hall Wines; PK Art and Floral Design; Rangoni Firenze Shoes; and individual donors.

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The Florence of the Medici

Commerce, Power, and Art in Renaissance Italy

Out of a small but fiercely competitive city of some 60,000 inhabitants there erupted, between the 14th and 17th centuries, a torrent of artistic and intellectual creativity that transformed western culture. The wealth of the city, and especially of its rulers, the Medici, whose patronage and influence embraced much of Italy and beyond, made possible an outburst of artistic

and intellectual innovations that had consequences throughout Europe. Home to Dante, Toscanelli (the geographer who inspired Columbus), Michelangelo, Machiavelli, and Galileo, Florence in these years was at the cutting edge of changes that eventually were to shape the modern world.

Theodore K. Rabb (History, Princeton University), Moderator

*Introductory slide show courtesy of Allen Kuhlou and Barbara Brundage of Summit Photographic Workshops.
Background music: Italian Renaissance Dances, The King's Noyse, David Douglass, Director;
with Andrew Lawrence-King on Harp (2001)*

Friday, April 30, 2010

8:00 pm – 10:15 pm

Introduction to the Program: PATRICIA LUNDBERG (Humanities West); Hon. FABRIZIO MARCELLI, Consul General of Italy and THEODORE K. RABB, Moderator

“For the glory of God and the honor of the city, and the commemoration of myself:”

Cosimo de' Medici's Patronage of Art DALE KENT

Cosimo de' Medici achieved power in his lifetime and fame beyond it through his outstanding skills in business and politics—civic, Italian, and international. But he captured the imagination of his contemporaries and has remained an almost legendary figure of history largely because he devoted much of his wealth to patronage

of the greatest artists of the early Renaissance. Professor Kent examines the self that Cosimo's commissions expressed; his dedication to family, friends and city, his concern for salvation after death, and his pleasure in the cultivated enjoyment of this life.

Intermission: Refreshments served in the lobby

Public Sculpture in the Florence of the Medici LOREN PARTRIDGE

The extraordinary marble and bronze freestanding figures embellishing the public spaces of Florence constitute some of the greatest glories of Renaissance art. Bold and inventive, thanks to the intense pressure of public scrutiny and artistic rivalry, these monumental works represent some of the most significant aesthetic achievements within Medicean Florence. Works like Donatello's gilt bronze *St. Louis of Toulouse* (1422–25), Verrocchio's bronze

Christ and Doubting Thomas (1467–83), Michelangelo's marble *David* (1501–04), Bandinelli's marble *Hercules and Cacus* (1534), Cellini's bronze *Perseus Beheading Medusa* (1554), Danti's marble *Cosimo I as Augustus* (1572–73), and Giambologna's *Equestrian Monument to Cosimo I* (1594) register and construct the city's shifting political discourse across two centuries.

Saturday, May 1, 2010

10:00 am – 12:00 noon and 1:30 – 4:00 pm

Introduction and Recap of Friday's Program: THEODORE K. RABB, Moderator

Creating the Uffizi: The Medici and Their Museum PAULA FINDLEN

The Uffizi gallery is one of the most enduring legacies of the Medici. This lecture traces the multiple transformations of the Medici collections, from the origins under Cosimo il Vecchio to the creation of the gallery in the sixteenth century and its reinven-

tion as a public museum in the eighteenth century. What was the meaning of this collection for the Medici? How did it become one of the most famous and visited museums in the world?

Intermission: Refreshments Served in the Lobby

The Birth of a New Politics THEODORE K. RABB

Even as Florence alternated between the rule of the Medici and a more broadly-based republican structure, two of her citizens were rethinking the very nature of politics and political destiny. Machiavelli and Guicciardini were neighbors; both served the city's government; and both were experienced diplomats. Both, too, were

students of history. Guicciardini's conclusions were deeply pessimistic. Machiavelli, on the other hand, fashioned a way of thinking about political life that offered scope for human action, and his ideas were to influence thought and behavior for generations.

Break for Lunch: Theatre Closes 12:00 noon to 1:00 pm. Program resumes at 1:30 pm.

Performance: The Italian *Ars Nova*: Seeds of the Renaissance

SUSAN RODE MORRIS (soprano), MICHELLE LEVY (vielle) and SHIRA KAMMEN (vielle, medieval harp)

Selections from the rich and florid secular music of the courts of the Italian *trecento* reveal astonishing and gorgeous musical styles. The songs concern love and politics, and the instrumental dances represent a spicy and highly ornamented repertoire.

<i>I vo bene</i>	Gherardello da Firenze (c. 1320–1325—1362 or 1363)
<i>Non avra</i>	Francesco Landini (c.1325–1397)/Faenza Codex
<i>Cominciamento di Gioia</i>	Estampie, Anon. 14th c. Italian
<i>Gloria</i>	Johannes Ciconia (circa 1335–1411)
<i>Giunge'l bel tempo</i>	Jacopo da Bologna (fl. 1340–1360)
<i>Ecco la Primavera</i>	Francesco Landini

Michelangelo and the Medici: A Forced Relationship? MORTEN STEEN HANSEN

At the funeral of Michelangelo (1475–1564) in Florence, orchestrated by the newly founded *Accademia del Disegno* under the patronage of Duke Cosimo I, Michelangelo was praised as the Florentine genius who had perfected Tuscan style. Nurtured in the sculpture garden of Lorenzo de' Medici, Michelangelo had made the school of Florence superior to any other artistic school, and his

art was taken to prove Tuscan cultural hegemony inseparable from the Medici family. The same Michelangelo had, however, carved a Brutus in celebration of the assassination of Alessandro de' Medici, the first duke of Florence. Professor Hansen explores the conflicted relationship between the artist and the Florentine family.

Synthesis and Panel Discussion with the Presenters: Moderated by THEODORE K. RABB

Questions from the Audience. With such a large audience, Herbst is not equipped for questions from the floor. Written questions will be addressed at the closing Panel Discussion on Saturday. Please fill out a card with questions for any of the presenters and leave it on the lobby table.

Please fill out your Audience Program Evaluation form and leave it on the lobby table, or mail it by May 12. Thank you!

About Our Presenters



Clifford (Kip) Cranna (PhD, Musicology, Stanford) is Director of Musical Administration at SF Opera. He has served as vocal adjudicator for numerous groups including the Metropolitan Opera National Council. For many years he was Program Editor and Lecturer for the Carmel Bach Festival. He lectures and writes frequently on music and teaches at the SF Conservatory of Music. He hosts the Opera Guild's "Insight" panels and intermission features for the SF Opera radio broadcasts, and has been a Music Study Leader for Smithsonian Tours. In 2008 he was awarded the SF Opera Medal, the company's highest honor. Kip and Richard Savino lectured on **Francesca Caccini: Virtuosa to the Medici** and performed her music at Mechanics' Institute on April 22.



Paula Findlen is Professor and Chair of History; Co-Director of the Center for Medieval and Early Modern Studies; Co-Director of the History and Philosophy of Science and Technology Program; all at Stanford. Her interest lies in understanding the world of the Italian Renaissance. She is "fascinated by a society that made politics, economics and culture so important to its self-definition, and that obviously succeeded in all these endeavors for some time, as the legacy of such figures as Machiavelli and Leonardo suggests. Renaissance Italy is a historical laboratory for understanding the possibilities and the problems of an innovative society." Among her publications are *Italian Renaissance: Essential Readings* (Blackwell, 2002); and the "Men, Moments and Machines" special on the History Channel: "Galileo and the Sinful Spyglass."



Morten Steen Hansen is Assistant Professor of Art History, Stanford (PhD Johns Hopkins). He teaches courses within a broad range of the visual culture of Europe from the 15th–17th century. He has held post-doctoral fellowships from Villa I Tatti, Harvard Center for Italian Renaissance Studies, Florence, and Carlsberg Foundation; and pre-doctoral grants from Fulbright Foundation, Kress Foundation, Fondazione Lemmermann, and Danish Academy in Rome. His forthcoming book examines the imitation of Michelangelo in Italian Mannerism and issues of artistic latecoming in light of that artist's increasingly controversial status during his lifetime.

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About Our Presenters, *continued*



Andrea Husby studied at the University of San Francisco where she received a BA and MA in English Literature. While living in Paris and The Hague, she studied Fine Arts. Dr. Husby received a MA in Art History from Hunter College in New York, and a PhD in Art History from The Graduate Center of City University of New York. Since returning to California, she has taught Art History at Pacific Union College and Santa Rosa Junior College and has served as guest curator at Napa Valley Museum, where she was a Trustee from 2003–2008. She lectured on Artemisia Gentileschi at Commonwealth Club on April 28, 2010.



Multi-instrumentalist and vocalist **Shira Kammen** received her music degree from UC Berkeley and studied *vielle* with Margriet Tindemans. Shira has performed with Alcatraz, Project Ars Nova, Medieval Strings, Sequentia, Hesperion XX, Boston Camerata, Balkan group Kitka, and the Oregon, California and SF Shakespeare Festivals; with John Fleagle, Fortune's Wheel, Ephemeris, Panacea, Patrick Ball, Anne Azema, Susan Rode Morris, Margriet Tindemans, and in theatrical and dance productions. She founded Class V Music, an ensemble performing on river rafting trips. She has performed and taught in the US, Canada, Mexico, Europe, Israel, Morocco, and Japan, and on the Colorado, Rogue and Klamath Rivers. She has played on soundtracks, including 'O', a modern high school-setting of Othello. Her original music can be heard in a film about fans of JRR Tolkien. The strangest place Shira played is the Jerusalem Zoo elephant pit.



Dale V. Kent, Professor Emerita of History, UC Riverside, has been a Visiting Professor at the Harvard University Center for Italian Renaissance Studies and held fellowships from Guggenheim Foundation, Princeton Institute for Advanced Study, US National Humanities Center, Center for Advanced Study in Visual Arts at the National Gallery of Art, and Getty Center. Her research, concerned with patronage in all its senses - personal, political, and artistic - with a particular focus on the 15th century Medici family, combines history and art history. Publications include *Rise of the Medici: Faction in Florence 1426–1434* (1978); *Cosimo de' Medici and the Florentine Renaissance: The Patron's Oeuvre* (2000); *Friendship, Love and Trust in Renaissance Florence* (2009). She was chief consultant for PBS's *Medici*, and is working on *Fathers and Friends: Patronage and Patriarchy in Early Medicean Florence*.



Michelle Levy studied classical viola with Consuelo Sherba and David Rubenstein, and Old Timey fiddle/banjo with Jeff Titon at Brown University. After receiving the McKasson scholarship to Valley of the Moon Scottish Fiddling School, she fell in love with the spontaneity of folk music. She toured nationwide with improvisational world music ensemble Cantiga. She continues to study *vielle* with Shira Kammen, while performing with an eclectic variety of ensembles and vocalists, including Celtic singer Abby Green and Maia Archote. She teaches at Music Sources Center for Historically Informed Performances and at Bay Area Academy of Music and Art & Soul Music Studios.



World-renowned harpsichordist and UC Berkeley Professor of Music **Davitt Moroney** lectured on composer Alessandro Striggio's *Great Mass* at the UC Faculty Club on April 29. In 2005 he rediscovered a masterpiece of the Renaissance lost since 1724: Striggio's *Great Mass in 40 and 60 Parts* (1565–66). He conducted it at London's Royal Albert Hall in 2007 and at Berkeley Early Music Festival in 2008. In 2009 he was visiting director of a research seminar in Paris at the Sorbonne's *École pratique des hautes études*. He has made over sixty CDs and has been awarded the French "Grand Prix du Disque," the German "Preis der Deutschen Schallplattenkritik," and three British "Gramophone Awards." In 1987 he was named *Chevalier dans l'Ordre du mérite culturel* by Prince Rainier of Monaco and, in 2000, *Officier des arts et des lettres* by the French government.



Susan Rode Morris is a founding member of Ensemble Alcatraz and has sung with Philharmonia Baroque Orchestra, American Bach Soloists, Sequentia Koln, Sex Chordae Consort of Viols, Foolia!, Magnificat!, Women's Philharmonic and others. She has performed at Kennedy Center, Metropolitan Art Museum in New York, The Cloisters, Bellas Artes in Mexico City, and in Boston, Seattle, Phoenix, New Orleans, Portland, Pittsburgh, London, Regensberg, Vancouver; and at Stanford, UC Berkeley and Davis, Oberlin, and Washington State. She has collaborated with Shira Kammen, Phebe Craig, Judith Nelson, Alasdair Fraser, Paul Hillier, John Dornenburg, and others. She founded Donsumor, which has released CDs of the songs of Henry Purcell and Robert Burns. For years she has studied voice with Lilian Loran.



Loren Partridge, Professor of the Graduate School in History of Art at UC Berkeley, has taught Italian Renaissance painting, sculpture, and architecture. He has been awarded fellowships from American Academy in Rome, Kress Foundation, Princeton Institute for Advanced Studies, Fulbright program, Guggenheim Foundation, and Getty Foundation. His recent publications include *Michelangelo: The Sistine Chapel Ceiling, Rome* (1996); *The Art of Renaissance Rome, 1400–1600* (1996); *Michelangelo, Last Judgment: A Glorious Restoration* (1997); and *Art of Renaissance Florence 1400–1600* (2009). In progress is a monograph on the late sixteenth century Villa Farnese at Caprarola north of Rome.



Theodore Rabb, Emeritus Professor of History, Princeton, is a specialist in Renaissance and Early Modern European History. He has edited the *Journal of Interdisciplinary History* since 1970. Publications include *Renaissance Lives* (1993, 2000); *Jacobean Gentleman* (1998); *The Struggle for Stability in Early Modern Europe* (1975); *The Last Days of the Renaissance* (2006); *Enterprise and Empire* (1967). He has written for many publications, including *Past & Present*, *Times Literary Supplement*, and *New York Times*. He has directed Princeton's Community College Programs since 1984 and has chaired the National Council for History Education and the New Jersey Council for the Humanities. He is currently engaged in a long-term study on the response of artists to warfare, from ancient Assyria to Guernica.



Richard Savino (Doctorate, SUNY) lectures at SF Conservatory of Music, directs ensemble El Mundo, and is Professor of Music at CSU. His instructors included Andres Segovia, Oscar Ghiglia, Albert Fuller and Jerry Willard. Recordings include guitar music of Johann Kaspar Mertz; sonatas by Paganini and Giuliani; *18th century guitar music from Mexico by Santiago de Murcia*; *Venice Before Vivaldi*; music by *Barabara Strozzi*, *Biagio Marini* and *Giovanni Buonamente*; the Boccherini Guitar Symphonia and Op. 30 Concerto for Guitar by Mauro Giuliani; *Essential Giuliani Vol. 1*; *Music Fit for a King*; and *Baroque Guitar Sonatas of Ludovico Roncallii* (2006–07). He received a *Diapason d'Or* from *Compact (Paris)* and a *10 du Répertoire (Paris)*. He is a principal performer New York Collegium; Portland Baroque Orchestra; SF Symphony; and with the Operas of Houston, Santa Fe, San Diego, Colorado, Dallas, and Glimmerglass Opera. He has been Visiting Artistic Director of Aston Magna Academy and Music Festival at Rutgers.

The Florence of the Medici: Commerce, Power, and Art in Renaissance Italy

- 1150 The Medici move to Florence from country home in the Mugello valley.
- 1341 Francesco Petrarca crowned Poet Laureate; beginning of the Renaissance.
- 1397 Giovanni de' Medici moves to papal bank in Florence, becomes involved in public life and patronage of the arts, laying groundwork for rise to power of his son Cosimo de' Medici.
- 1401 Ghiberti is commissioned to sculpt bronze Northern Doors of the Baptistery, among the most valued treasures of the Renaissance.
- 1420 The Papacy, having been located in Avignon since 1305, returns to Rome.
- 1423 Francesco Fosari becomes Doge of Venice and attempts to usurp political power. The Great Council, Venice's oligarchic ruling body, torments him until his resignation.
- 1429 Cosimo de' Medici becomes head of bank in Florence after his father dies, using economic power to consolidate political power. Within five years he runs the city.
- 1433 Cosimo de' Medici, arrested by rival faction, escapes to Venice.
- 1447 Pope Nicholas V takes steps toward turning Rome into a Renaissance city, encouraging the arts.
- 1450 Milan returns to monarchy when Francesco Sforza takes control of city. His most prominent successor is Ludovico Sforza.
- 1453 Constantinople, center of the Byzantine Empire, falls to Ottoman Turks, provoking exodus of Greek people and works of art and literature into Italian city-states.
- 1454 Johann Gutenberg prints the Gutenberg Bible and ushers in the age of printed books.
- 1462 Cosimo de' Medici founds Platonic Academy in Florence.
- 1464 Cosimo de' Medici acquires posthumous title *pater patriae*—father of the fatherland; son Piero rules until his death in 1469; Lorenzo rules until 1491, raising Florence to its greatest heights.
- c. 1470 Sandro Botticelli is established as leading painter of Florence, working for the Medici.
- 1471 Sixtus IV becomes pope, disgracing the Church through corruption and nepotism.
- c. 1475 Tommaso Portinari, Medici agent in Bruges, commissions altarpiece from Hugo van der Goes for his family church in Florence.
- 1476 Galeazzo Maria Sforza, Duke of Milan and strong ally of the Medici, is assassinated.
- 1478 A plot by the Pazzi family and, likely, Federico da Montefeltro, Duke of Urbino, with papal connivance, results in Lorenzo's injury and Giuliano de' Medici's murder in Florence's cathedral.
- c. 1480 Botticelli paints the *Birth of Venus* and *Spring* for villa of a cousin of Lorenzo the Magnificent.
- 1486 Pico publishes Collection of 900 Treatises, is declared a heretic, saved by Lorenzo's intervention.
- 1491 Savonarola, prior of San Marco, is stern critic of pope in Rome and the Medici in Florence.
- 1494 Piero de' Medici and his brothers flee Florence after a mob ransacks the Medici palace.
- 1492 Rodrigo Borgia becomes Pope Alexander VI; widely known as corrupt, scheming for family's benefit. Papacy reaches its greatest moral decline of the Renaissance during his pontificate.
- 1494 Girolamo Savonarola, preaching a return to simple faith, leads popular uprising against the Medici, who flee Florence. Savonarola's rule is short-lived, and he is burned as a heretic in 1495.
- 1494 King of Naples Ludovico Sforza invites French to invade Italy. Though invasion fails, French return in 1499, turning on Ludovico, taking Milan, opening foreign competition for Italian land.
- 1503 Ascension of Pope Julius II begins Roman Golden Age, during which Rome and Papacy both prosper. Julius II reverses trend of moral degradation in Papacy, undertakes Rome's rebuilding.
- 1513 Pope Leo X, son of Lorenzo de' Medici, continues Golden Age, proving himself a gifted administrator and intelligent patron of the arts. Rome prospers.
- 1513 Niccolò Machiavelli publishes *The Prince*, arguing it is better for a ruler to be feared than loved.
- 1517 Martin Luther posts 95 Theses on door of a church in Wittenburg, Germany, igniting Reformation Movement and split in Roman Catholic Church.
- 1519 Leonardo da Vinci dies in France, established as painter, sculptor, engineer, and scientist.
- 1523 Pope Clement VII comes to power following Pope Leo X, soon proves incompetent politician whose poor decisions lead to sack of Rome.
- 1527 Sack of Rome and downfall of Renaissance Italy, subjugated to Imperial-Spanish rule by 1530.
- c. 1575 Soft-paste porcelain, imitating Chinese porcelain, is successfully created for Medici in Florence.
- 1737 Florence loses independence when the last Medici duke of Tuscany dies.

SPECIAL OFFER

Humanities West has produced a special edition educational Resource/Reader for *The Florence of the Medici*. It is free to attendees in PDF format via email at info@humanitieswest.org.

A Resources List is at www.humanitieswest.org.





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HUMANITIES WEST 2010-11 SEASON

'exploring history to celebrate the mind and the arts'

HERBST THEATRE, SAN FRANCISCO



VENICE

Queen of the Adriatic

OCTOBER 22 AND 23, 2010



TOLEDO

Multicultural Challenges of Medieval Spain

FEBRUARY 4 AND 5, 2011



MINOAN CRETE

Dawn of European Civilization

APRIL 29 AND 30, 2011

Season and Individual Tickets now on sale. Use the Order Form at right, phone 415.392.4400 or visit www.cityboxoffice.com. Donors receive priority until July 31.

Program descriptions available in the Theatre lobby and at humanitieswest.org.

GROUP PURCHASE and student/teacher discounts: info@humanitieswest.org

Are you on the HW News E-list? Are you on the HW mailing list?

HW NEWS now arrives via EMAIL: Humanities West has gone Green! *HW E-News* includes updates, supplementary program resources and links, special offers and invitations. Series brochures are mailed to your home. Sign up in the lobby or at www.humanitieswest.org.

HUMANITIES WEST 2010-2011

Priority Season & Individual Ticket Orders

All programs take place at Herbst Theatre, 401 Van Ness Avenue, San Francisco

Venice

Toledo

Minoan Crete

Fridays 8:00 pm-10:15 pm and Saturdays 10:00 am-12 noon and 1:30-4:00 pm.

DONORS RECEIVE PRIORITY SEATING UNTIL JULY 31, 2010

2010-2011 SEASON SERIES ORDERS

Full Series Fridays & Saturdays	\$220 x	tickets = \$
Balcony	\$140 x	tickets = \$
Friday Series	\$115 x	tickets = \$
Balcony	\$ 75 x	tickets = \$
Saturday Series	\$175 x	tickets = \$
Balcony	\$105 x	tickets = \$
Handling Fee Friday/Saturday	\$8 per Season combo	
Handling Fee One-day	\$5 per Season ticket	

INDIVIDUAL PROGRAM TICKETS

		Venice	Toledo	Minoan Crete
Friday & Saturday Combo	\$100			
Combo Balcony	\$55			
Friday Only	\$45			
Friday Balcony	\$30			
Friday Student/Teacher Balcony	\$20			
Saturday Only	\$65			
Saturday Balcony	\$40			
Saturday Student/Teacher Balcony	\$20			
Handling Fee Individual Ticket combo	\$5.00			
One day	\$2.50			

DONOR ENROLLMENT/RENEWAL

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PHONE 415/392-4400 **ONLINE:** cityboxoffice.com

Tickets are non-refundable. All seating is reserved.



STANFORD HUMANITIES CENTER

Upcoming Events

HARRY CAMP MEMORIAL LECTURE SERIES

Tzvetan Todorov

Philosopher and Intellectual Historian
Centre National de la Recherche Scientifique
Paris

“The Totalitarian Experience”

LECTURES

May 3, 2010, 5pm

“Reflections on the Fall of the Wall”

May 5, 2010, 5pm

“The Exemplary Life of Germaine Tillion”

SEMINARS

May 4, 2010, 5pm

“Avant-garde Ideologies 1909-1939”

May 6, 2010, 5pm

“The Dictator as Artist”

All events take place at the
Stanford Humanities Center, Stanford University.

FOR MORE INFORMATION

Tel. 650.723.3052
<http://shc.stanford.edu>

STANFORD
HUMANITIES
CENTER

424 Santa Teresa Street
Stanford University
Stanford, CA 94305

HUMANITIES WEST THANKS

INDIGO

For hosting the Humanities West Friends Luncheon on Saturdays during our programs.

Join Humanities West at **Indigo** for the Friends Luncheons for the 2010–11 Season.

Advance reservations required: open to Humanities West donors and their guests: 415.391.9700

687 McAllister Street
(between Gough and Franklin, San Francisco
a short walk from Herbst Theatre)

Indigo is open to the public Tuesday through Saturday for dinner, starting at 5:00 pm

For more information, please call 415-673-9353. www.indigorestaurant.com

HUMANITIES WEST THANKS

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Il Chioistro , workshops in Italy, presents:

The Autumn Arts Festival

at the Dievole Chianti Classico Winery
in Tuscany, Italy

October 25-November 3, 2010

Tuscany in autumn is a sensual feast. Come celebrate the harvest at this 10-day program. Choose one of 4 workshops but enjoy all the common activities too like *Italian Opera Appreciation* every evening before dinner, a harvest pig roast, day trips to Florence and Siena, dinner in the Dievole wine cellars, a tour of the winery. Every day is a new adventure...

The workshops:

Digital Photography with Barbara Brundege and Allen Kuhlrow

Watercolor and Acrylic Painting with Lynn Stender

Tuscan Cuisine with Chef Michael Vignapiano

Fine Art Collage with Sherry O'Neill



For full details or to register:

www.ilchioistro.com
(look for *Autumn Arts*)

call us at: 800-990-3506



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Continue the Discussion with Humanities West: The Florence of the Medici

Events at the Commonwealth Club of San Francisco.

595 Market St. 415.597.6700.

RSVP: <http://tickets.commonwealthclub.org>

- ☐ **May 6, Medici Salon**, Reception 5:30 pm, Salon 6:00 pm.
Commonwealth Club Fees: \$8 Club members, \$15 public.
- ☐ **June 16, Humanities West Book Discussion of *An Italian Renaissance Sextet***, by Lauro Martines. 5:30 pm. Facilitated by Lynn Harris. FREE. In collaboration with Italian Cultural Institute.



Humanities West offers shirts, mugs, magnets and bags at Café Press. Purchases help support Humanities West programs, and show off your support! **Visit our shop today!**
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Cover image: Sandro Boticelli, *Madonna of the Magnificat* c.1481; Tempera on Panel, diameter 118 cm, Uffizi Galleria, Florence. The painting is said to portray the family of Piero de' Medici, lord of Florence from 1464. His wife Lucrezia Tornabuoni as Mary, Lorenzo de' Medici as the young man with the ink-pot, flanked by his brother Giuliano de' Medici who is holding a book. Behind the two boys is Maria, while the two elder sisters are holding the crown in the background: Bianca on the left and Nannina on the right. The newborn would be the daughter of Lorenzo, Lucrezia de' Medici. (Wikipedia)

Thank You to All the HW Board Members and Staff

Humanities West Executive Directors and Staff

- | | |
|--|--|
| 1983 Theresa Nelson (Founding Administrative/Executive Director) | 1993 Heather Sterner (Associate Director) |
| 1983 Elaine Thornburgh (Artistic Director, Founding President/Executive Director) | 1994 Nancy Buffum (Executive Director) |
| 1983 Eleanor Selfridge-Field (Co-Founder) | 1998 Pat Bassett (Associate Director) |
| 1985 Mimi Malayan (Executive Assistant) | 2001 Silvia Mazzone-Clementi (Executive Director) |
| 1987 Margeaux Singleton (Administrative Assistant) | 2005 Judy Workman (Interim Executive Director) |
| 1990 Amy Hoepfner (Administrative Assistant) | 2007 Patricia Lundberg (Executive Director) |
| 1991 Louisa La Farge (Associate Dir.) | 2008 Monika Collins (Assistant to the Executive Director) |

Humanities West Board Members 1983-2009

- | | | | |
|-----------------------|--------------------------|-----------------------|----------------------|
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ADVERTISE IN THE THEATRE PROGRAM

Publicize your business or special event, or welcome a guest speaker to the HW program. Phone 415.391-9700 or email info@humanitieswest.org.



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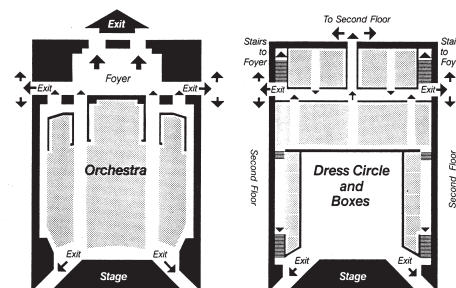
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A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



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