

I TATTI

THE HARVARD UNIVERSITY CENTER
FOR ITALIAN RENAISSANCE STUDIES

Volume 3 **2019**

THE PAST AND FUTURE OF A DIGITAL WAVE

The Harvard Center and the burgeoning field of Digital Humanities

STRENGTH IN COLLABORATION

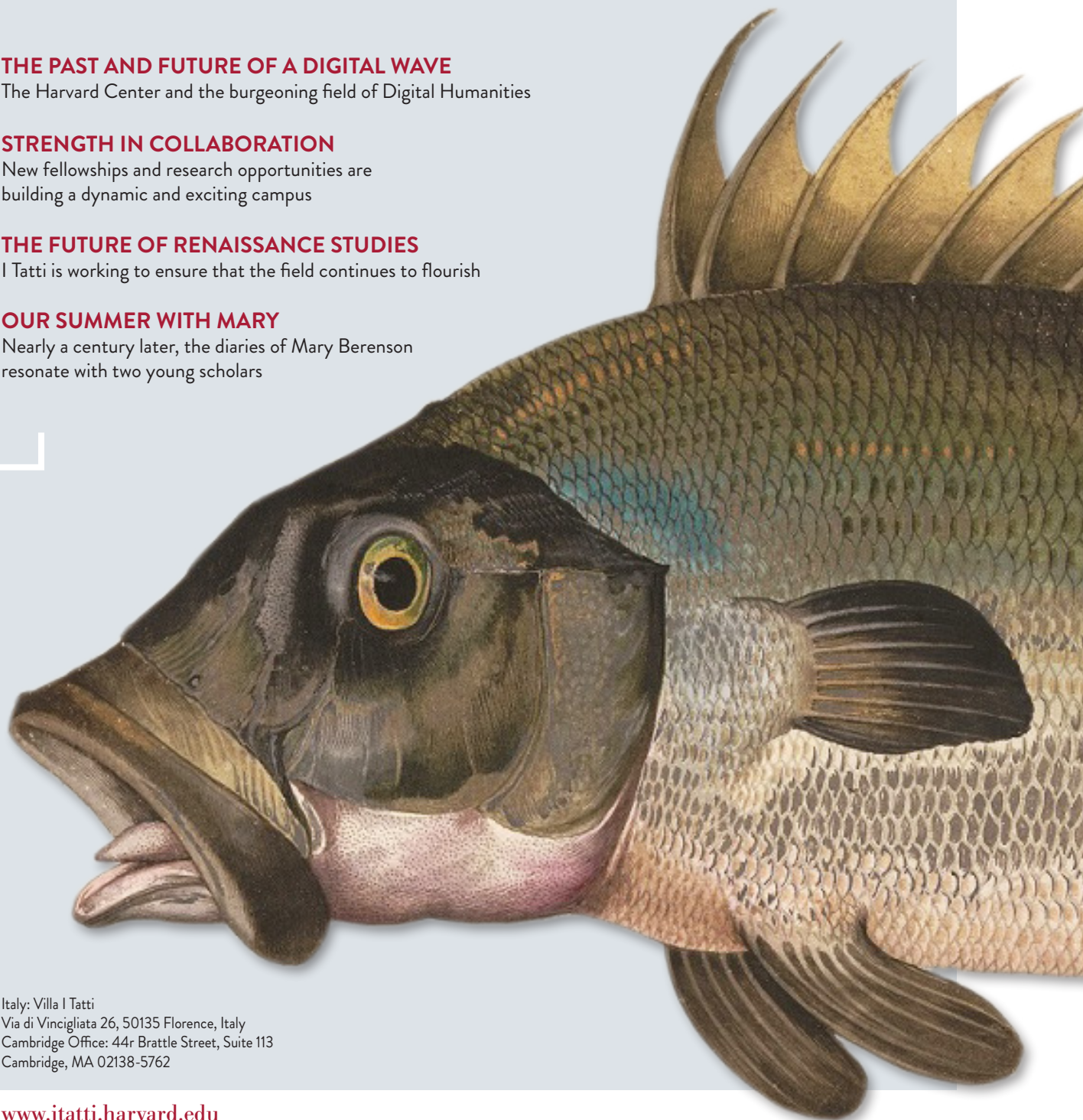
New fellowships and research opportunities are building a dynamic and exciting campus

THE FUTURE OF RENAISSANCE STUDIES

I Tatti is working to ensure that the field continues to flourish

OUR SUMMER WITH MARY

Nearly a century later, the diaries of Mary Berenson resonate with two young scholars



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18/19 VILLA I TATTI APPOINTEES

I Tatti Year Fellows

Alexandra Bamji Death in early modern Venice **Daniele Conti** “Old Stars, New World: The Scientific and Astrological Background of the Renaissance ‘Querelle’ of the Ancients and the Moderns” **Alessio Cotugno** Alessandro Piccolomini’s Institutione and its Contexts (1542-1560): Textual and Intellectual History **Caroline Hillard** Florence and Etruria: The Etruscan Legacy in the Florentine Renaissance **Janna Israel** The Nature of Ores: Vannoccio Biringuccio and Early Modern Metallurgy **Oren Margolis** Aldus Manutius: A Cultural History **Pablo Maurette** Perspective and Perspicuity in the Renaissance (1400-1600) **Kathryn Blair Moore** The other space of the arabesque: Italian Renaissance art at the limits of representation **Cesare Santus** Wandering Lives. Eastern Christian Pilgrims, Travelers and ‘Refugees’ in Early Modern Rome **Alessandro Silvestri** Trans-regional Rule in the Renaissance: the government and the information system of the Crown of Aragon in the Mediterranean (c. 1350 – c. 1516) **Emanuela Vai** Monstrous Materialities: Representations of the Grotesque on Scrolls and Headstocks of Italian Renaissance Stringed Instruments (14th-17th c.) **Michael Waters** Renaissance Architecture and the Architectural Print **Cristiano Zanetti** Engineering the Engineer in Renaissance Milan

I Tatti Term Fellows

Luciane Beduschi The Study of Renaissance Enigmas during the Modern Era: Luigi Cherubini’s Solutions to Padre Martini’s Enigmatic Canons (An unpublished collection) **Mathilde Bonvalot** “When All Roads Led to Macao: Architecture and Urban Planning at the Gates of China (1550-1644)” **Rodrigo Cacho** Renaissance Cultures and Poetry in the New World **Leonardo Ariel Carrió Cataldi** Iberian Science “made in Veneto?”: New Worlds and Renaissance traditions in the Iberian Peninsula **Camilla Cavicchi** Barber-musicians in the Mediterranean, ca. 1400–ca.1500 **Lucia Dacome** Medical Encounters: Health and Slavery in Early Modern Italy **Allan Doyle** Imitating the Inimitable: The Afterlife of Michelangelo Buonarroti in French Romantic Painting **Kelsey Eldridge** Imitations of Empire: Porphyry Sarcophagi in Byzantium and Beyond **Alexandra Enzensberger** Framing Raphael. The display and reception of the Raphael Tapestries in 19th-century Berlin **Adam Foley** The Latin Homer at the Twilight of Hellas **Ludovica Galeazzo** Venice as an Archipelago: Mapping the Islands in the Early Modern Lagoon **Christopher P. Heuer** The Roman Arctic **Leonardo Impett** Gesture in Italian Early Renaissance Art: a Digital Perspective **Katie Jakobiec** Architecture and the Agricultural Manual **Ana Lombardía** ‘Extrañas Canciones y Tañidos’: Violin Music in 17th-century Castilian Manuscripts and its Italian Models **Eric Nemarich** Petty Officials and Political Culture in Bologna and Lucca, c.1325-1400 **William Porter** The State of Nature in Renaissance England: Writing the Origins of Culture, 1492-1620 **Jaya Remond** New Flowerings: Nature and the Business of Picture-Making in Early Modern Europe **Joanna Smalcerz** Smuggling the Renaissance: The Illicit Export of Artworks from Italy, 1861-1909

Visiting Professors

Carmen C. Bambach Drawings by and around Raphael **Philippe Canguilhem** Music and Culture in Florence during the reign of Cosimo I **Paul Davies** Rotunda. Architecture and the ideal in Renaissance Italy **Romy Golan** Magic Realism in 1920s Italy and Quattrocento painting **Alexei Lidov** The rite of Lo Scoppio del Carro in the sacred space of Renaissance Florence **Suzanne Marchand** Herodotus among the Moderns **Martin McLaughlin** Book on Alberti’s Biographical and Auto-biographical Writings **Carlo Severi** History of Ideas between Art History and Social Anthropology during the XIXth and XXth Century **Christopher S. Wood** Donor portraits in 14c Tuscan painting **Rebecca Zorach** The idea of Nature as artist in early modern Europe; short thematic biography of Paolo Uccello

a MESSAGE from the DIRECTOR

Dear Friends,

As we move into academic year 2019/20 the growth I described in last year’s newsletter is showing no signs of slowing down. In fact, over the last few months we have been extremely busy as I Tatti’s scholarly and physical landscapes continue to expand.

The past academic year was one of successful collaborations. In addition to a full calendar of conferences, Exploratory Seminars, Thursday Seminars, workshops, and concerts, we also hosted a conference to mark the 100th anniversary of the birth of art historian, philosopher, and former I Tatti Fellow Robert Klein organized with the Kunsthistorisches Institut in Florence (KHI) and the Centre André Chastel in Paris, and a seminar on the early modern history of Cape Verde in cooperation with the KHI and the Forum Transregionale Studien, Berlin. The latter forms part of our multi-year *Crossroads Africa* project, devised to open avenues for cross-disciplinary collaboration on the early modern Mediterranean between African, European, and American institutions (page 8).

The spirit of collaboration has also led to the launch of important new fellowship opportunities. Exceptionally our institute has joined forces with two leading international institutions—the Warburg Institute and the Museo Nacional del Prado—to launch joint fellowships. The joint I Tatti/Warburg Institute fellowship is aimed at historians and historians of science, while the one with the Prado is aimed at art historians addressing the relationship between Spain and Italy. As Ingrid Greenfield explains (page 14), these partnerships are helping us to strengthen our dynamic campus and open more opportunities to young and mid-career scholars.

Indeed, I Tatti has a vital role to play in making sure that the field stays significant and vibrant, even at a time when many scholars and departments are struggling against a wave of dwindling support for the Humanities, as discussed by former I Tatti Visiting Professor Deborah Parker (page 10). At this crucial time for our area of study and indeed for the world around us, it is more important than ever that we do our utmost to allow the humanities to flourish and



▲ Alina Payne with the I Tatti community at Thanksgiving Lunch, November 2018

to support the excellent scholars who in turn inspire new generations of students. Among the many ways we can contribute is through an active and accessible publication program that serves as a bridge between I Tatti and scholars the world over. Thomas Gruber talks about I Tatti’s successful publications series (page 16), including the *I Tatti Renaissance Library* which continues to thrive and will soon enter a steady cycle of two publications per year after a period of extraordinary energy under the general editorship of James Hankins.

Our physical landscape likewise continues to grow in order to support our community, with work on our Granaio building beginning earlier this summer. When complete, this space will house a cutting-edge laboratory for digital scholars, an area for Information Technology, a new climate-controlled space for rare books, and a café and common area for our community and scholarly visitors to meet and mingle over coffee and a sandwich. This “digital hub” will greatly benefit the ever-increasing number of scholars working on projects that involve Digital Humanities, such as Former Fellow Niall Atkinson, who describes here his own project (part of I Tatti’s *Florentia illustrata* digital platform now in the works) and I Tatti’s “timely and relevant” digital initiatives (page 4).

Please accept my invitation to explore in these pages some of the ways in which I Tatti is working to create a stronger and ever more connected center for Renaissance Studies. And join our now over 1,300 former appointees in staying in touch and in helping us continue to grow and prosper.

Alina Payne
Paul E. Geier Director, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Alexander P. Misheff Professor of History of Art and Architecture, Harvard University

the PAST *and* FUTURE *of a* DIGITAL WAVE

I Tatti and the burgeoning field of Digital Humanities

Niall Atkinson (VIT'18) is Associate Professor of Art History and the College at the University of Chicago and was Rush H Kress Fellow at I Tatti. He is currently working on a digital analysis and reconstruction of the Renaissance soundscape as well as collaborations on mapping the 1427 Florentine catasto and practices of walking in early modern Rome.

Back in 2011, I didn't know that humanities research was on the cusp of a technological infusion in which digital applications were rapidly being developed to provide the computing power for new ways of understanding historical phenomena and material culture. My own serendipitous encounter with digitally driven research came about because I had a problem. In researching the Florentine soundscape in the 14th and 15th centuries, I had amassed, through a number of archival documents and old printed publications, a great deal of information about when and where certain bell towers in the city were supposed to ring. By themselves, however these prescriptions, statutes, descriptions, and memories had no meaning. It was only when I began to map the locations of these data on a map of 16th-century Florence that I began to see a pattern. However, this spatial pattern of towers, compelling as it was, still had no meaning because it had no temporal dimension. I'm not sure why I attended a humanities "tech" day back in 2011, though I'm sure the free umbrellas and wine and cheese pairings had something to do with it. I casually related my problem to a digital humanities specialist, Peter Leonard, newly hired in the humanities division at the University of Chicago, whose reply would change the nature of my research agenda for good, transforming how I thought about Renaissance Florence and the use of technologies to interpret the meaning of the built environment.

As an architectural historian I knew that architects had been using computational methods to aid in the design process for some time, but I had not imagined how an algorithm could teach me about the meaning of the soundscape. Through Peter's initial groundwork and two digital humanities seminars - at UCLA in 2012 (funded by the Mellon Foundation) and at Middlebury College in 2014 (funded by

the Kress Foundation) - I was able to establish one of the central claims of my eventual book, *The Noisy Renaissance* (Penn State, 2016). By combining the spatial and temporal power of GIS software, I discovered how the soundscape underpinned by bell ringing in Florence was an acoustic dialogue between speaking towers that were collectively organizing communal life, choreographing the movement of inhabitants at work, leisure, politics, and religion. I realized that such technologies, whose computing potential far exceeded this initial experiment in visualization, represented a powerful new tool for understanding Florentine urban history.

"The intellectual, artistic, and literary culture of Late Medieval and early Renaissance Florence provides a uniquely fruitful site for the historical investigation of the development of and vigorous debates about technologies of visualization"

Such technologies of visualization are, I believe, perfectly suited and absolutely necessary to transform research into the Italian Renaissance city, in multiple ways, but not in the ways that one might think. Geo-spatial mapping and network analysis can organize and compare large amounts of data by rendering them in comprehensible visual form. Historical data can be spatialized onto digital maps, embedding information into fixed geographic and temporal coordinates. Literary texts can be linked not only to the sites of their production and consumption, but also to their topographic settings and temporal allusions. Artworks can be virtually removed from museums and reinstalled in the chapels, piazzas, and rooms, making more perspicuous their meaning within specific contexts and social scenes. The movement of bodies, monuments, and institutions can be traced over



time, while communicative networks, the soundscape of bells, narrative itineraries, family ties, topographies of death and commerce, to name just a few, can be overlaid onto each other and made accessible within a single platform. As a result, new questions about old knowledge can be formulated, unexpected or latent knowledge not apparent in other media can emerge within a more dynamic and complex digital archive.

These techniques of linking historical, aesthetic, and literary narratives to a digitized geography may seem entirely new, and certainly the speed and quantitative capacity of the new technology is unprecedented. However, such technologies would appear to also represent a fascinating return to the past. Medieval maps, for example, often project multiple historical, mythological, and legendary narratives onto a spatialized geography of the earth, where unrelated but spatially proximate streams of information and visual images generate multiple tiers of unexpected cross-references. Similarly, embedding textual and visual information onto digital maps re-evokes the lost Renaissance art of chorography, the neo-Ptolomaic practice of integrating classical myths, literary fictions, historical facts, contemporary events, and personal anecdotes into geographic descriptions of cities and regions. The more I thought about it, the more it seemed like certain digital technologies demanded to be integrated into a genealogy of representational methods stretching back at least to Brunelleschi's perspective experiments.

The intellectual, artistic, and literary culture of Late Medieval and early Renaissance Florence provides a uniquely fruitful site for the historical investigation of the development of and vigorous debates about technologies of visualization. These technologies have had profound influences on the subsequent history of the relationship between vision and knowledge. Brunelleschi's invention of (or to be more precise, technologization of) linear perspective transformed the visible world into a manipulable mirror. As a result, literary and artistic "picturing" techniques developed in Florence created new modes of representing individuals as well as geographies, stimulated new ways of relating the visible to the invisible. For example, Machiavelli's Prince was a mirror not of virtue but of a revived concept of virtù, which changed the nature of the visibility of power and authority. Ignazio Danti's innovations in cartography rendered the larger terrestrial world visible on an individual scale. Galileo's telescope transformed the relationship between earthly communities and the celestial cosmos. Flavio Biondo's geographic experiments linked the ancient to the modern world in a manner similar to the way Pirro Ligorio's antiquarianism led to the cartographic reconstruction of Ancient Rome. Ever since, Florence has been caught within multiple and competing modern technologies of description and visualization, including the foreign cultural exploitation of the Grand Tour, nationalist and fascist "historical reconstructions", literary and cinematic representations, the stereotyping logic of mass tourism, and the virtual simulation of the most cutting edge interactive video games.



My point is that some of the methods of quantitative research may have their origins in a time when and place where the disciplinary divisions between cartography, geography, letters, art history, and astronomy were only beginning to emerge in their modern form, and they were the object of so much intellectual, cultural, economic, and virtual mediation. Sensitive to such a history makes the context of Villa I Tatti's new digital initiative so timely and relevant. Some of the most strident criticism of digital humanities research has been how little it has been able to formulate new questions and produce new knowledge through quantitative analysis, despite its grand claims and visual seductiveness. But Renaissance Florentines were habitual quantifiers, whether it was counting money, properties, political offices, bolts of cloth, family members, ancestors, saints, books, altars, or churches, measuring or estimating the quantity of goods, the length of walls, the height of towers, the number of streets, squares, or indulgences. These habits have been well-documented and they were always connected to more qualitative investigations into the nature of economy, religion, history, the use of architecture, the value of painting, and the ways in which both individuals and communities oriented themselves to the world and the cosmos.

Florentines in the past, therefore, would likely have recognized themselves in the ways that digital technologies counted, processed, and made intelligible, all the things they valued and ways in which they apprehended the world around them and that can now be so productively brought to bear on the vast stores of data that constitute the Florentine archive. It was in this spirit that the research Consortium "Florentia Illustrata" was born. This collaboration aims to advance the

long-term collaborative engagement between a series of projects focusing on digital analysis of Renaissance Florence. They include 3D modeling, immersive environments, spatial reconstructions, as well as sociological mapping of Florence in the 15th to 17th centuries. They are currently based in universities in Italy, Canada, the USA, and the UK, and are sustained by grants from institutions, foundations, and national funding agencies.

And just as Florence was a loose association of diverse individuals, communities, institutions, conflicts, negotiations, experiments, failures, coercions, desires, and habits, these projects form a loose coalition of overlapping methods and goals. All of the projects have their own inherent logic and coherence. However, since they are all focused on aspects of the same urban geography and historical period, Florentia Illustrata is designed to bring them into direct confrontation with each other, in order to share both expertise and data that are mutually enhancing, as well as aggregate such data so that they can be recombined by others to generate new kinds of cross-disciplinary insights, new questions about old forms, and new possibilities for historical collaboration at various scales. The benefit of this structure is that it allows for both the sustained individual close analysis of the past that characterizes individual research, while facilitating the collaborative power of a research campus. Such a collaboration represents a rare opportunity to direct the ways in which this Digital Humanities phenomenon can be directed towards a future that is deeply embedded in the practices and ideals of a past that many of my fellow travelers never tire of studying.

▲ Niall Atkinson at I Tatti

the GRANAIO PROJECT

To find out more about I Tatti's work to transform the building currently known as 'Il Granaio (The Granary)' into a dynamic center for the Digital Humanities, please visit itatti.harvard.edu/granaioproject

Scholarship and digital resources are increasingly entwined, and I Tatti must develop to meet the requirements of our scholars, reach out to the worldwide academic community, and remain at the forefront of Italian Renaissance studies.

We ask you to support this project generously and help I Tatti take important steps toward a more digital future. With your support, the Granaio building will become a multi-purpose and state-of-the-art hub at the heart of our center.

For online donations, please visit
www.itatti.harvard.edu/support-us

Click on the gray box to be redirected to I Tatti's online giving page, then choose 'Other' in the 'Select a Fund' drop-down menu and specify 'GRANAIO PROJECT' in the 'Other Fund' box.

Kindly remember to earmark your gift for the
GRANAIO PROJECT



Cape Verde and the Atlantic: An International Conference

Cape Verde and the Atlantic: Crossroads of People, Goods and Capital Investments (1460–1610), an international conference spearheaded by I Tatti Research Associate Carlo Taviani, took place on 28-29 January 2019, in Cidade Velha, Cape Verde.

Situated on a protected inlet on the Island of Santiago in the archipelago of Cape Verde, about 350 miles off the northwestern coast of Africa, the village of Cidade Velha was once known as Ribeira Grande, the first permanent European settlement in the tropics. Founded by the Portuguese in 1462 and governed first by the Genoese navigator António da Noli, Ribeira Grande quickly became a hub for maritime routes connecting Africa, Europe, and the Americas. The town became a UNESCO World Heritage Site in 2009. The conference brought together scholars from institutions in Italy, Trinidad and Tobago, the US, and Canada with historians, archeologists, and archivists based in Cape Verde for site visits and presentations focused on the islands' primacy in the earliest centuries of transatlantic

trade. In their introductory remarks, both President Jorge Carlos Fonseca and Minister of Culture Abraão Vicente stressed the importance of such public conferences in not only facilitating scholarly exchange, but also disseminating to a wider Caboverdean public the significance of Cape Verde as a crossroads of people, goods, and capital investments in the Atlantic in the early modern period. Organized in cooperation with I Tatti and the Berlin-based Forum Transregionale Studien, the conference also relied on local support from the Municipality of Ribeira Grande de Santiago, the UNESCO Chair of History and Heritage of the University of Cape Verde, and the Associazione di amicizia Italia-Capo Verde Kriol-Ità.



Participants at the Forte Real de São Felipe, constructed between 1587-93 to defend the port of Ribeira Grande from pirate attacks (including one attack by Sir Francis Drake in 1585). ▲



▲ Carlo Taviani presents Dr. Jorge Carlos Fonseca, President of the Republic of Cape Verde, with the volume "The Borgo San Sepolcro Altarpiece"

In 2017, I Tatti began to develop an initiative intended to stimulate and support increased scholarship on cultural exchange with and within the African continent during the early globalization of trade relations, c. 1250-1700. With this ongoing project, we consider geographic regions of Africa not as detached and isolated from one another or from the wider world, but as contact zones with the connective power to participate in and in some cases to control the transformative networks of exchange that have come to characterize the early modern period.

By supporting international programming such as the conference in Cape Verde highlighted above, I Tatti aims to create and promote opportunities for institutional and collegial cross-disciplinary collaboration, particularly between scholars working in African regions and those in European and American institutions. In May 2019, I Tatti held a two-day conference titled Crossroads Africa which brought together art historians and curators, archaeologists,

and historians of political institutions, economics, and the slave trade, interested in crossing historiographical and geographical frontiers to explore how Africans played active roles in shaping global histories and creating transnational spaces that continue to inform the circulation of people, goods, and ideas today.

We look forward to organizing more events in the future, and will be publishing volumes of essays that emerge from these meetings of minds. We are also working on a new joint fellowship, one that partners I Tatti with the Kunsthistorisches Institut in Florenz and the Deutsches Historisches Institut in Rom to invite post-doctoral scholars from the African continent working on early modern material to conduct historical research in Italy supported by three institutes with dynamic academic communities.

THINKING ABOUT *the* FUTURE of RENAISSANCE STUDIES

Former Visiting Professor Deborah Parker is Professor of Italian at the University of Virginia. Here she discusses some of the problems currently facing scholars of Renaissance Studies, and what I Tatti is doing to ensure that the field continues to flourish.

Over the last eight years seven Renaissance scholars—four art historians and three historians—have retired or left the University of Virginia. There has been no attempt to replace the art historians. Our History Department currently has one Assistant Professor of the Northern Renaissance. This failure to replace Italian Renaissance specialists at my institution means that it is no longer possible to obtain the broad training that specialists need. Across the US the situation at my institution is being replicated. Renaissance historians at UCLA, SUNY Albany, Berkeley, Indiana University, Johns Hopkins, and the University of North Carolina, who have retired within the last ten years, have not been replaced.

There is no shortage of data attesting to the general crisis in the humanities. One of the most dismaying recent notices appeared in an article published in the *Seattle Times* (20 January 2019). Reporting a surge of STEM majors at the University of Washington and the concomitant plunge of humanities majors, the article opens with the announcement that the institution no longer has anyone on staff teaching American history before 1900. This stunning revelation coincides with similar recent stories on the collapse of humanities disciplines--the very core fields which make up Renaissance studies. A November 2018 piece in the *Chronicle of Higher Ed* on “Why Students are Ditching the History Major” details a 30% drop in history majors from 2008 to 2017. History is by no means the only casualty. English majors have declined by 50% since the late 1990s. A January 2019 article in the *Chronicle of Higher Ed* details the latest data compiled by the Modern Language Association: 651 foreign language programs from 2013-16 were shuttered. While there is no data available for Art History, inquiries I made to art historians at NYU, Columbia, CUNY, Rutgers, Princeton and Northeastern confirm the same downward trend—non-replacements and reduction of faculty across the country.

The causes of the demise of the humanities are familiar. Universities face diminishing resources and demands for a more professionally oriented curriculum. Parents

urge their children to major in “practical” subjects, ones which they believe will lead to high paying jobs (even if data on earnings of liberal arts majors do not support this supposition). Administrators exhibit little interest in supporting traditional fields, which do not have the cache of newer topics—the Global South, Environmental Humanities or STEM disciplines. And, at a more fundamental level, ever more institutions favor the hiring of contingent faculty over tenure-track faculty. An October 2018 analysis of federal data by the AAUP shows that 73% of all faculty positions are non-tenure track.

The alarm has sounded for a long time: we are now at a moment of collapse. The consequences for Renaissance Studies are grave. Dwindling interest in replenishing faculty in humanities departments affects the entire pipeline that leads to advance study. If there are no Renaissance specialists in a history department, there will be no courses for undergraduates who might become interested graduate students. If graduate students do not find their way into tenure track positions, research will stagnate and memberships in learned societies will decline. There will be ever fewer qualified applicants to apply for I Tatti fellowships. The status of recent I Tatti Fellows bears out the consequences of the breakdown of the supply line. A significant number does not have a permanent institutional affiliation. Rather than returning to their home institution refreshed after a year off, independent scholars must look for other funding opportunities.



We need to move swiftly and effectively to ensure that the basic infrastructure necessary for the study of the Renaissance remains in place.

To do this we need to begin at the most immediate level. It is clear that we need to convince our colleagues both inside and outside our departments of the importance of the study of the Renaissance. Having lost two colleagues in Italian recently, I asked the Chair of History at my university if we might pursue a joint-hire between Italian and History. While she was not opposed to the idea, she warily informed me that there would be no advocates for such a position in a history department with only one early modern specialist.

Those of us who are still ensconced in institutions must become advocates for Renaissance Studies. This entails enlisting colleagues to champion a replacement before retirement and lobbying deans. Learned societies could draft a forceful statement on the importance of Renaissance Studies that could be made available to anyone seeking to champion a hire. Such a document would be especially helpful to prospective retirees. The time is now: we are on the brink of the last hiring cycle to preserve Renaissance Studies and at the point of not even being able to renew this discipline because there is no residual structure to build upon.

We must identify allies outside our fields and work with them to enlarge the number of advocates, define replacement positions inventively, and offer courses that entice today's students. Diversifying Renaissance studies through multicultural approaches will enhance its appeal to non-Renaissance specialists. Attracting more minorities to the study of the field and the professoriate will bring new voices to its study. Publicizing efforts is crucial: organizing sessions at learned society meetings to share outreach strategies will galvanize others. Devising projects and exhibitions with

broad public appeal will attract non-academic supporters. Collective action is crucial.

I Tatti has been engaged in many of these activities. In recent years I Tatti has effected outreach to East Asia and Eastern Europe. I have been the beneficiary of such outreach. When I visited Japan for the first time three years ago, Kenichi Najime, a Japanese scholar whom I met at I Tatti when I was the director's guest, organized meetings with Japanese Renaissance specialists in Tokyo, Kanazawa and Kyoto. Last November I met one of these scholars in Florence—where we spoke about Burckhardt's influence on Japanese Renaissance studies in Italian. Last fall I Tatti sponsored a conference on The Mongols and Global History. Alina Payne is overseeing the transformation of the Granaio into a center for digital humanities. These activities introduce new voices and approaches to the Renaissance and expand the world it encompasses—all vital to the preservation of the discipline.

Changing the narrative about the perceived impracticality of the humanities is crucial. Culture today is relentlessly focused on the contemporary. We must creatively refocus the attention of students and teach them the importance of valuing the past. We may have to popularize the Renaissance, tell our students, as Walter Isaacson enjoined his readers at the end of his biography of Leonardo, that the artist's genius was based on skills we can develop within ourselves. We might then deploy other more traditional arguments—that Leonardo's life is a testament to the power of intense focus and transformative thinking in an era of unbounded exploration, technical innovation, discovery, and magnificent artistic achievements. The spirit of inquiry which pervades the Renaissance offers a powerful antidote for those navigating a distracted digital world. To instill these ideas, we need to ensure the future of Renaissance Studies. Renaissance is a rebirth but what we need now is continuity.



▲ I Tatti provides a vibrant and inspiring landscape for scholars of Renaissance Studies
◀ Deborah Parker in the Walter Kaiser Reading Room at I Tatti



EXPANDING *our* TERRITORY

Villa Linda opened its doors to the first guests in 2019

This important addition to our physical and cultural landscape adds a new dimension to our campus and programs and allows us to expand our scholarly offerings while providing much-needed additional housing.

In 2017, I Tatti acquired a neighbouring property known as *Villa Linda*. Following eighteen months of intensive construction work, the completely renovated Villa Linda officially opened in March 2019. Since then, this elegant building has already been used and enjoyed by large numbers of short-term guests.

I Tatti's community has grown steadily over the years, and since 2015 we have welcomed over fifty scholars per year, including full-year Fellows, Term Fellows, Visiting Professors, and Harvard interns. The Harvard Center also hosts a significant number of academic events each year, with many visiting scholars—from senior academics to young students—coming to I Tatti to attend conferences and workshops. These events mean that our center is a constant hub of activity, and Villa Linda allows us to host these scholars on campus, in the midst of our community.

Villa Linda also features an airy seminar room which will be used to host various scholarly events and musical recitals, such as that organized by Visiting Professor Philippe Canguilhem in June 2019.



- ▲ A recital for the community was held in Villa Linda's seminar room in June 2019
- ◀ The exterior of the recently renovated Villa Linda

Fellowship News

New fellowships and research opportunities are building a dynamic and exciting campus

New Fellowship opportunities include a joint Fellowship with the Warburg Institute for scholars with projects that address History and the History of Science, and another Joint Fellowship with the Museo del Prado for scholars working on the relationship between Spain and Italy.

There is rarely an empty seat at I Tatti lunches these days, as Term Fellows, Visiting Professors, and Graduate Fellows, as well as visiting scholars and former Fellows, join our crop of full-year Fellows in a chorus of voices as dishes are passed across the table. I Tatti welcomed forty-seven appointees during the last academic year and continues to expand its term fellowship opportunities with several new offerings.

Beginning in 2019-20, I Tatti and the Warburg Institute School of Advanced Study at the University of London are offering a joint fellowship for scholars with advanced research projects that address the history of science and knowledge related to early modern Italy, including transnational connections between Italy and other cultures. Our first I Tatti-Warburg Fellow, Lavinia Maddaluno, will begin her fellowship in January 2020 with a project that connects medical knowledge, public health concerns, and agricultural productivity in the late Renaissance Duchy of Milan.

Backed by the Delmas Foundation, I Tatti has partnered with Boğaziçi University in Istanbul for a joint fellowship that supports early-career scholars working on Byzantium's cross-cultural contacts in the late medieval and early modern Mediterranean world. After spending the fall term in Istanbul at Boğaziçi's Byzantine Studies Research Center, Adam Foley joined us in Florence for the 2018-19 spring term, to continue writing what will be the first monograph on Homer's reception in the Italian Renaissance and its late Byzantine backstory.

Institutional partnerships like these not only diversify our

community but also increase the support that I Tatti can offer to early and mid-career scholars. The Museo Nacional del Prado is our newest collaborator. Working with the Director of the Museo del Prado who is also the recipient of the 2018 Mongan Prize, Miguel Falomir Faus, we have developed a joint fellowship which will begin in 2020-21, designed for scholars in the field of art history with projects that explore the relationship between Spain and Italy during the Renaissance. Fellows will spend the fall term in Madrid and the spring term in Florence.

These new fellowships at I Tatti complement the set of term fellowships offered in recent years, including the Berenson Fellowship, the Wallace Fellowship, the David and Julie Tobey Fellowship, the Kress Digital Humanities Fellowship, and the Craig Hugh Smyth Fellowship. Unexpected connections emerge during conversations at lunch and tea, around the seminar table and in the library stacks. Focusing on Italian port cities, where trade brought people from around the Mediterranean and beyond into close contact with one another, 2018-19 Berenson Fellow Lucia Dacome considered cross-cultural encounters from a medical perspective. In Livorno, for example, where many Muslim prisoners from the Ottoman world were held, practices of health and bodily care developed in the context of captivity. In response to the evolving needs of the galley slaves, sailors, and merchants who populated the docks, enslaved peoples themselves supplied medical advice, administered remedies, and worked as domestic caregivers, cooks, and barbers. Musicologist Camilla Cavicchi's project examined the cultural contributions of barbers in the early modern Mediterranean. As a Berenson Fellow last spring, she traced the history of barber-musicians such as Pietrobono Burzelli,

known as dal Chitarrino, whose skillful lute-playing drew comparisons to Orpheus in courts from Milan to Naples. With Camilla's and Lucia's interests filed away in the back of my mind, while reading early European sources on West Africa, I noted that imported metal barbers' basins were repeatedly mentioned as a much-desired trade good in the region.

Alexandra Enzensberger, a 2018-19 Wallace Fellow, studies the history of display and reception of the Raphael tapestries (once in the State Museums of Berlin but lost in the Second World War), and how the cult of Raphael was used during the March Revolution in Germany to project an image of national unification. Joanna Smalcerz, also a Wallace Fellow last year, works on the history of collecting and the Italian art market, and like Alexandra, she was at I Tatti last spring to explore the reception of Italian Renaissance art in the nineteenth century. Her project investigated the illicit art exported out of Italy after the unification of the country in 1861 until the introduction of the new law protecting Italy's cultural patrimony in 1909. In early June, a new group of Harvard undergraduates arrived to begin their stint

as I Tatti interns. They contributed to several established projects: the transcription of Mary Berenson's diaries; preparation of a catalog of I Tatti's collection of pre-Columbian, Islamic, and Asian art; working with rare vintage photographs of Islamic architecture shot by Sir K.A.C. Creswell; and assisting the I Tatti chefs in meal preparation and preparing written content on the history of I Tatti's kitchen and its olive oil and wine production. We also introduced a new internship in collaboration with the U.S. Consulate in Florence. 2019 marks the bicentennial of U.S. diplomatic presence in Florence; intern James Hill worked with the Consulate to participate in that office's coordination of related content, working in particular on an oral history project collecting memories of World War II through interviews, as well as researching the crucial role played by I Tatti following the devastating 1966 flood in Florence.

The Academics

Ingrid Greenfield joined I Tatti as Post-Doctoral Fellow / Assistant to the Director (Academic Programs) in 2017.

Her research interests include the visual and material cultures of early modern Italy and Africa, and the history of collecting and display of African arts.



▲ Fellows and guests during Visiting Professor Alexei Lidov's Thursday Seminar on December 6, 2018. Thursday Seminars are open to the public and held throughout the year.

OLD VINES, NEW FRUITS

Step by step, I Tatti's book series are taking on a new shape

*I Tatti is truly interdisciplinary in its conception and outreach – and so are our four publication series.
Now time has come to give two of them a new look and to relaunch our 'house' series.*

Every so often at I Tatti we happily disobey the motto “if it ain't broke, don't fix it.” In this, we don't even make an exception for our four publication series, which have conquered leading positions in their respective fields and which have seen extremely successful years (as has our own journal, the *I Tatti Studies in the Italian Renaissance*, founded in 1985, edited by Jane Tylus and published with University of Chicago Press).

Our publications reflect I Tatti's truly interdisciplinary mission: the *I Tatti Renaissance Library* provides reliable Latin texts as well as accurate and readable English translations of – as Anthony Grafton once put it: “The most ambitious and innovative writings of the Italian Renaissance, in prose and verse, in fields that range from comedy to metaphysics and beyond.” With its 88 volumes published with HUP since 2001, ITRL has acquired an international reputation as a “Loeb Library for the Renaissance” under the general editorship of James Hankins.

The *I Tatti Studies in Italian Renaissance History*, in turn, published by Harvard University Press since 2009, is one of the few series outside Italy to produce monographic studies on the history of the Italian Renaissance from the thirteenth to seventeenth centuries. So far, 21 volumes have been published (mostly two to three a year). In January 2020, Nicholas Terpstra will take over from Kate Lowe as the series' General Editor.

Every second or third year, I Tatti hosts the **Bernard Berenson Lectures** on the Italian Renaissance, where we invite very senior scholars of the art, politics, religion, science, philosophy, or literature of the Italian Renaissance to give a series of typically three lectures drawing on their lifetimes of research. Among recent lecturers were Julian Gardner, Lina Bolzoni, Paolo Galluzzi, and Victor Stoichita

(2017). Four of these lectures have been published in a small and handy format with Harvard University Press since 2007.

In close cooperation with HUP, we have now decided to give the History series as well as the Berenson Lectures a fresh look. In doing so, we are pursuing three goals:

We want to create an attractive and **coherent design for each series**. All volumes should sufficiently look alike to be recognizable as part of that series. At the same time, we want to avoid monotony on the cover. Therefore, we have focused part of our redesign energy on the spine. In the future, if you have more than one of our volumes in your library – as we hope you do –, you will immediately see that they belong together.

But we also hope you will immediately understand them to have come from I Tatti. A classic and **distinctive I Tatti brand** for all our publication series is another goal that we are pursuing with the redesign. We are aiming to include a few distinctive features – such as a dominant role for a classic white – in order to establish a recognizable I Tatti brand across our series.

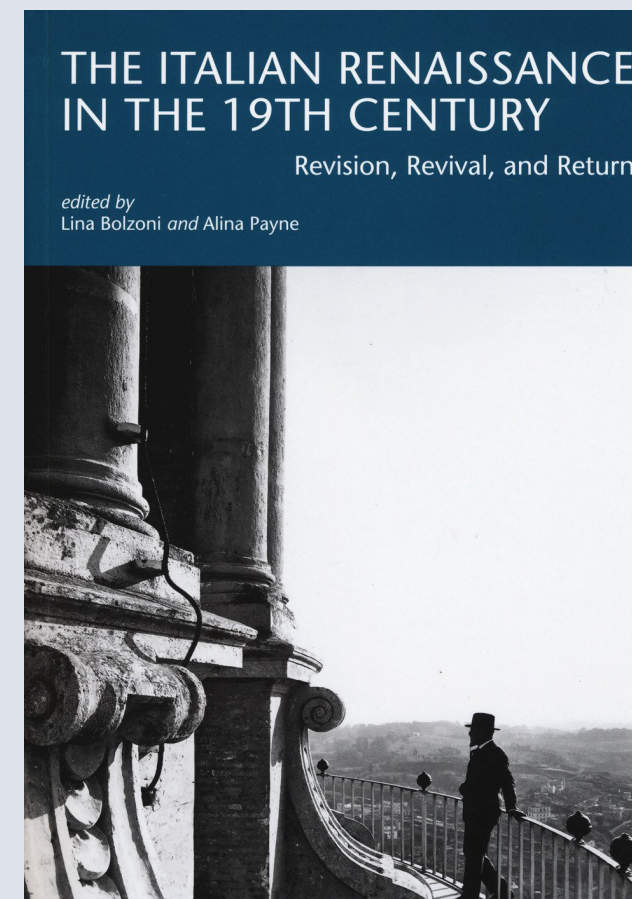
Finally, we are striving for a **handy format** – a format that not only invites potential readers to buy our books but also enables them to read our books wherever they find themselves so inclined in our fast-moving world.

When we got to our own 'house' series, we went even one step further and opted for a 'strategic repositioning' (to borrow that popular business term) and for a fully fledged **relaunch**. Over the years, volumes in the *I Tatti Series* had been realized with varying publishers and, consequently, varying designs, formats, paper and photo quality. The series had come to comprise a large variety of genres, among

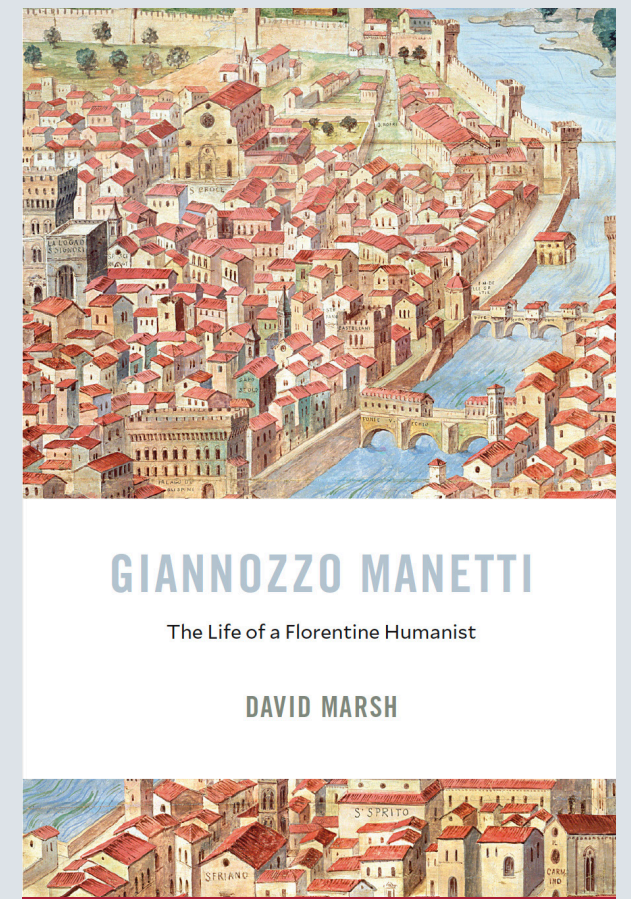
them conference proceedings, *Berensoniana*, catalogues of I Tatti's collections, *Festschriften* and *Gedenkschriften* – and the remarkable collaborative volume on the Florentine church of San Lorenzo, edited by Robert W. Gaston and Louis A. Waldman. While not planning to give up on these genres altogether (in fact, we hope to inform you about some of our non-European collections soon), we decided to publish such volumes 'hors-série'. This has given us freedom to refocus our house series. Under the name of *I Tatti Research Series*, it is now exclusively dedicated to on-going research at I Tatti as embodied in our exploratory seminars and international conferences.

Thanks to the collaboration with Milan's *Officina Library*, one of Italy's leading publishers in the field of art-books, we were proud to celebrate the release of the first volume in the series in June 2018. *The Italian Renaissance in the Nineteenth Century: Revision, Revival and Return* examines the Italian Renaissance revival as a Pan-European critique, as a commentary on, and a reshaping of, a nineteenth-century present that is perceived as deeply problematic. Through a series of essays by a group of international scholars, volume editors Lina Bolzoni and Alina Payne recover the multidimensionality of the reaction to, transformation of, and commentary on the connections between the Italian Renaissance and nineteenth-century modernity. The essays look from within (by Italians) and from without (by foreigners, expatriates, travellers, and scholars), comparing different visions and interpretations.

Thomas Gruber joined I Tatti as Post-Doctoral Fellow / Assistant to the Director (Publications and Conferences) in 2017. His research interests include Renaissance anthropology, the history of unbelief, the methodology of the reception of ideas, and the life and intellectual networks of Ernst H. Kantorowicz.



- ▲ The first volume of our new I Tatti Research Series
- This upcoming volume displays the new design of our History Series



our Summer with Mary

Nearly a century later, the diaries of Mary Berenson resonate with two young scholars

Chiara Albanese and Sarah Coady spent summer 2018 at I Tatti. Through their project to transcribe the diaries of Mary Berenson, they learned more about a complex, passionate woman and an often overlooked scholar and historical figure.

For us, scholars of psychology and comparative religion, feeling perhaps more divorced from this mysterious world of Renaissance art academia than past interns have felt, a summer spent at I Tatti was sure to offer a chance for intellectual exploration and self-reflection. But while exploring this exciting institution - its resources and the impressive people who make use of them - the most surprising benefit of our summer at I Tatti, at least for us, was getting to know Mary Berenson.

United over an interest in reviving women's history in our own academic work back in Cambridge, we were thrilled to find ourselves lucky enough to carry out similar work at I Tatti and to do so in a collaborative fashion, expanding ever so slightly the network of female academics. Carving out a collaborative space for ourselves in the Granaio, we spent

our days pouring over Mary's words that jumped between recounts of who was visiting her home that evening and intense moments of honesty about her life in the 1920s. In these more illuminating personal passages, in which her script becomes messier, more frantic, we learn about the complexities of her relationship with BB, her hopes and critiques of her daughters, and her self-deprecatory image of herself. Through complaints about her unread acquaintances, political critiques, and sentiments on art and music, her raw intelligence shines through.

Mary's diaries offer a rich account of the comings and goings of guests at the Villa, which offers Mary's experiences up as an avenue for reconstructing the life of Bernard, or the travels of Creswell, or the art collections on site.



While these goals put her words to productive academic use, they overlook her as a subject. Mary had not only been overlooked as an intellectual, with much of her academic work unaccredited, but also as an important historical figure.

Through this work the passages infused with emotion - pain, exaltation, wonder, boredom - are elevated to match and surpass the importance in her records of visitors and mentions of artworks. Manually transcribing these two diaries as a team allowed us to meticulously analyze her word choice, phrasing, and sentiments. It permitted us to get inside her head psychologically, to see situations from her perspective, and to think critically about who Mary Berenson was, as a woman in the 1920s: an expat, an intellectual, an adulteress, and of course, utterly human. It was especially easy for us to relate with feeling torn at having to choose "between being a person and being a mother" - a struggle we anticipate feeling all too soon.

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The issues she experienced as a female academic in 1923 are ones that we still feel, almost a century later. However, maybe the most unique similarity that we share with Mary is what I Tatti offered us as young female intellectuals: the opportunity to delve into our academic interests with fervor, surrounded by resources and limitless support. As we sit in the granaio, side-by-side for nearly the last time this summer, we feel just as Mary did when she first arrived in Florence so many years ago: "At last, I felt, I really was at the centre of things, not sitting on a bench in Boston listening to a lecture, but partaking in imagination at least, of the real feast."

Chiara Albanese graduated from Harvard College with a degree in Psychology and Studies of Women, Gender, and Sexuality in 2019.

Sarah Coady graduated in the Comparative Study of Religion from Harvard College in summer 2019.





a YEAR at I TATTI

Michael J. Waters is an assistant professor in the Department of Art History and Archaeology at Columbia University. He was Hanna Kiel Fellow at I Tatti during academic year 2018/19.

Sitting in my study, looking upon hills towards Maiano, there is no better place to reflect on the extraordinary year it has been as a Fellow at Villa I Tatti. As a historian of Italian Renaissance architecture, I have spent much time in Florence over the past decade, and even visited the Villa a few times, but nothing prepared me for the experience of working in such a glorious pastoral setting and being part of this vibrant academic community—a scholarly locus amoenus beyond compare.

I arrived in September ready to embark on my second book project, which examines the production, use, and transformation of architectural prints over the long sixteenth century. From the very beginning, I Tatti proved to be an ideal location to delve back into this wide-ranging subject. Its expansive library enabled me to read extensively across an array of scholarship on Renaissance architecture, prints and drawings, and book history. As my research is very much object based, I also spent many days examining works at the Gabinetto dei Disegni e delle Stampe at the Uffizi, as well as the Biblioteca Nazionale, Biblioteca Medicea Laurenziana, and Biblioteca Marucelliana. Along with research trips to Ferrara, Bologna, Rome, Milan, and Turin, as well as London, Edinburgh, Berlin, and Vienna, over the course of the year I have amassed a vast trove of material that will occupy me for some time to come. The Villa also provided precious time and space to think and write up new ideas, many of which have been spurred through conversations with other Fellows and Visiting Professors.

It is indeed the quotidian life of the Villa that I have cherished most. Even at a large university, it is rare to have the opportunity to speak to experts in various fields of Renaissance studies, and even rarer to have lengthy, regular discourses with such scholars. I have benefited immensely from these types of extended conversations over coffee,



tea, and lunch, as well as *pulmino* rides up and down from the city center. Some have even already acted as a springboard for future interdisciplinary collaborations. An informal art history reading group also proved a valuable venue to discuss works in progress. My time here has been further enriched by a series of lectures, workshops, and conferences. From participating in an exploratory seminar on Renaissance architectural collaboration to engaging for the first time with the Mongol world, the academic programming has been wide-ranging and intellectually stimulating.

The year has additionally been full of informal site visits to monuments and museums throughout the city. Seeing well-known Florentine works through fresh eyes and discovering obscure treasures has been without a doubt a highlight. The same is true for trips with other Fellows to Pisa, Prato, Perugia, Bologna, Rimini, Urbino and elsewhere. Some particularly memorable adventures include a visit organized by Fellow Cristiano Zanetti to Scarperia to see the clock mechanism built by Brunelleschi for the Palazzo dei Vicari; a road trip with Visiting Professor Paul Davies and Fellow Kathryn Moore to study Tuscan pilgrimage churches; and a journey with Fellow Oren Margolis to Le Marche to see, among other things, the work of Francesco di Giorgio and Piero della Francesca. And, of course, there has been much eating, drinking, socializing in Florence and Settignano, all of which has made for a close knit, lively community. As the end of the year approaches, I am savoring each of these moments all the more, as well as obviously the delicious food and extraordinary gardens. But I also know that even after the mountain of books in my study has been returned and the blooming wisteria seems like a distant memory, the deep connections made over the course of this year, along with the trove of new research, will continue bearing fruit.

SUPPORT US

Gifts from generous supporters allow us to sustain Renaissance scholarship at I Tatti.

Please support our important work by making a donation today.

Villa I Tatti opened as a center for advanced research in the humanities in 1961, two years after it was bequeathed to Harvard by the art historian Bernard Berenson. Berenson's vision was that the home he had shared with his wife Mary would be transformed into a center for advanced research where gifted scholars could interact, exchange ideas, find inspiration, and be physically close to the many historically significant sites of Florence and Italy.

The Center's location in the rolling hills of Florence provides a stimulating and intellectually vibrant setting where our growing community of scholars can benefit from our resources, carry out their research, and interact with their peers and the wider academic community.

Like all of Harvard's academic units, I Tatti is a financially independent institution and only exists thanks to the generous and vital support of enlightened individuals whose belief in the future of the humanities leads them to foster Renaissance scholarship at the Harvard Center in Florence.

I Tatti continues to rely heavily on generous contributions from individuals, foundations, and corporations, and we are very grateful to all those who understand the importance of the humanities and choose to foster Renaissance scholarship at our unique institution.



WAYS OF GIVING

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▲ *Cappella Neapolitana perform during I Tatti's 2019 Spring Concert
"Festa Napoletana: maschere, follie, e travestimenti nel teatro comico napoletano."*

► *Cover image: Jacopo Ligozzi, Fish: Grouper? (Epinephelus sp.), c.1577-
1587. Pen, ink and watercolour. Firenze, Gabinetto dei Disegni e delle
Stampe degli Uffizi*

For more information about I Tatti's events and to sign up for our mailing list, visit: itatti.harvard.edu