

VILLA I TATTI

THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

Volume 2

2018

Cover image: Bramante, *San Pietro in Montorio*, (detail), from Palladio's *I Quattro Libri dell'Architettura*, Milano, 1980. David Hemsoll's Thursday Seminar *Bramante and the Unity Unfolding of the High Renaissance* took place on January 18, 2018.

From Farm to Table

Making the most of I Tatti's homegrown produce allows us to safeguard our beautiful environment and nourish our community

Transcending Borders

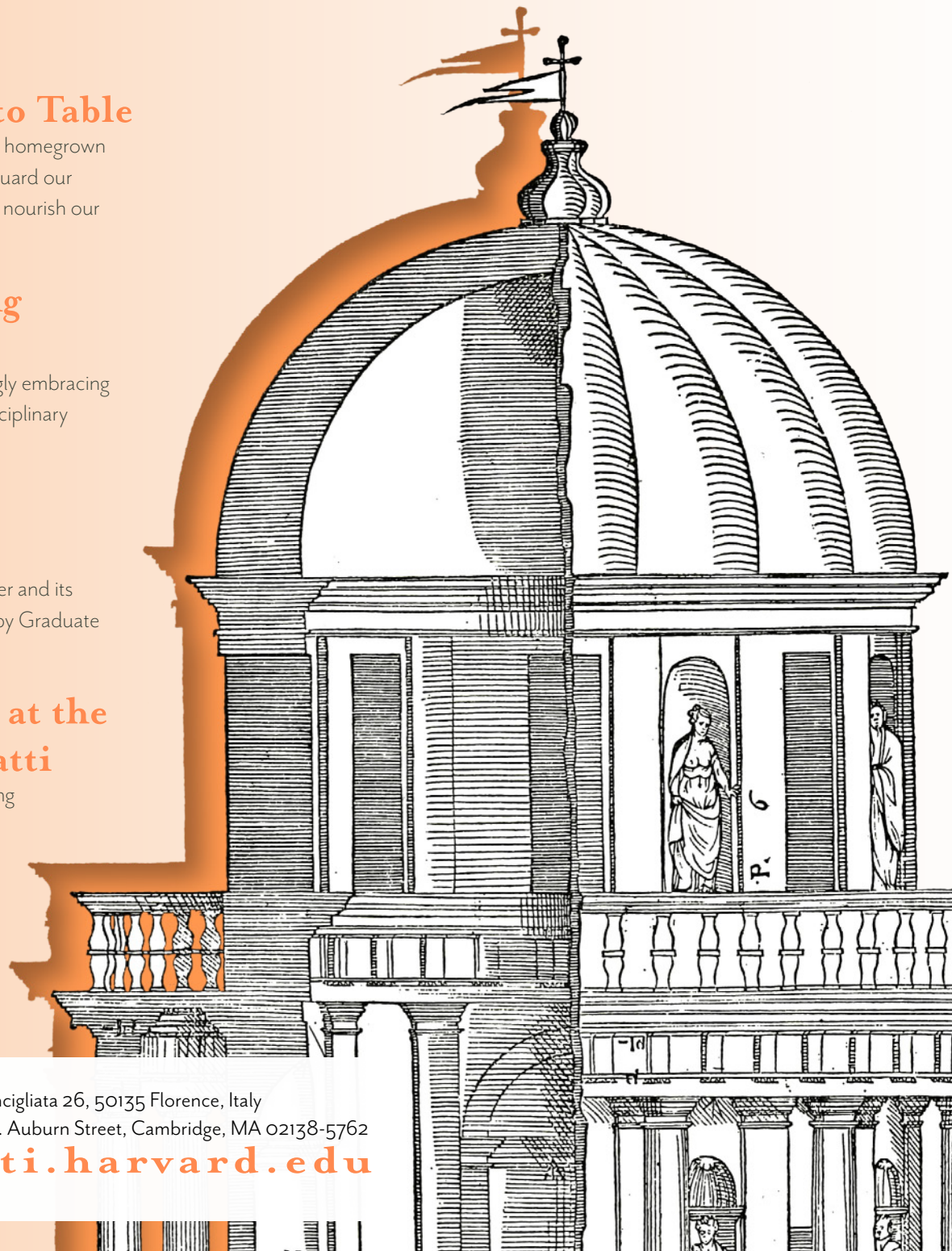
Conferences are increasingly embracing a more global and transdisciplinary approach

Becoming a Cicerone

Tours of the Harvard Center and its art collection are now led by Graduate Fellows

A New Space at the Heart of I Tatti

The Walter J. Kaiser Reading Room is a much-needed resource for our community



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www.itatti.harvard.edu

17/18 Villa I Tatti Appointees

I Tatti Year Fellows

Francisco Apellániz Malacca to Antwerp: Michiel Foscari's global network (1482-1506) **Niall Atkinson** Getting Lost in the Italian Renaissance: Traveling and the Geographies of Disorientation **Bradford Bouley** The Barberini Butchers: Meat, Murder, and Warfare in Early Modern Italy **Christopher Lakey** Persistent Materialities: The use of gold leaf in painting, c. 1300 - 1600 **Jessica Maier** Contested Places: Cartography, Conflict, and the Visual Arts in Early Modern Europe **Alessia Meneghin** Routes of Social and Geographical Mobility in the Quattrocento: the Adaptation and Dynamism of Florentine merciai **Giuliano Mori** False, yet True. Non-Exclusive Truth from the Fifteenth to the Seventeenth Century **Cecilia Nocilli** The "Fondo Andrea Francalanci" and fifteenth century dance music: Renaissance and postmodern theory and performance practice **Elizabeth Petcu** Nature and Imitation in Early Modern Architecture **Diana Presciutti** The Saint as Social Worker: Visual Hagiography and Social Problems in Renaissance Italy **Jesse Rodin** Giving Form to Fifteenth-Century Music **Camille Rouxpetel** Costruzioni, usi ed eredità dell'Oriente: i francescani, mediatori tra le Chiese d'Oriente e d'Occidente (Italia e Terrasanta, secoli XIV-XV) **Riccardo Strobino** "Sine quibus non": Arabic Philosophy of Science and the Impact of Medieval and Renaissance Latin Translations **Emily Wilbourne** Opera's Others: Musical Representations of Racialized Difference in Baroque Italy **Gabriella Zuccolin** The Reception of Vernacular Midwifery Handbooks in Renaissance Italy

I Tatti Term Fellows

Elena Alberio I Disegni di Michelangelo per il Cristo Risorto: Problemi di committenza e sviluppi iconografici **Katie Anania** American Drawing, Renaissance Historiography, and the Remains of Humanism in the 1960s **Darka Bilić** Lodging and Commerce in Early Modern Mediterranean in the Light of Cultural Exchange **Ludmila Budrina** Renaissance's "pietra dura" as a Source of Inspiration for the Development of Russian Stonecutting Art **Nicola Carboni** Semantic Conversations: a multidisciplinary approach for an integrated heritage **Mayu Fujikawa** The European Visualization of Two Japanese Embassies, 1582-1620 **Sarah Hamill** The Photographic Detail and Sculptural Seeing **Andrew Leach** Mannerism in Modern Architecture, 1920-1950 **Stephanie Leone** Building Baroque Rome under Pope Innocent X Pamphilj **Joseph Luzzi** Dante's "Divine Comedy": A Biography **Alana Mailes** English Musicians in the Italian Peninsula **Jeremy Melius** Ruskin's Renaissance **David Nee** Shakespeare and the Aesthetics of Simple Form **Paul Nelles** The Information Order: Writing, Mobility and Distance in the Making of the Society of Jesus (1540-1573) **José Maria Pérez Fernández** Hernando Colón's New World of Books. Towards a New Cartography of Knowledge **Hudson Vincent** The English Baroque: Style in 17th-Century Art and Verse **Thomas Wisniewski** The Rhythm of Prose

Visiting Professors

Lina Bolzoni The Pleasures of Reading in the Middle Ages and Renaissance **Nicola Courtright** A book on the residences created for Marie de Médicis **Julie Cumming** Musical sources for the origin of the Italian madrigal **Helen Hills** Silver and salvation: the transformationality of silver ca. 1500-ca. 1750 **Nicola Suthor** Meta/Physics of Drawing: Trains of Thought and the Artist's Line **Elizabeth Cohen** Women of Rome: Working Lives in an Early Modern City **Thomas Cohen** Books on microhistory and on village rebellion in 1556-7 **David Hemsoll** Emulating the Antique: Renaissance Buildings from Brunelleschi to Michelangelo **Maria Loh** Liquid Sky: Representations of the Pre-Gravitational Sky **Alexander Nagel** The Amerasian extension in the European imaginary, 1492-1700 **Justin Steinberg** A study of legal and literary representation in Boccaccio's *Decameron* **Sanjay Subrahmanyam** Early modern interactions between empires, archival and visual aspects

A Message from the Director

Dear Friends,

This last academic year has been one of growth and activity. Indeed, over this last year we have hosted three international conferences (page 10), a full series of Thursday Seminars, two Exploratory Seminars, several workshops, our third seminar for Harvard students, two concerts, and our Mongan Prize Laureate Lecture by Miguel Falomir, Director of the Museo del Prado. With the expansion of our scholarly programs and Fellowship offerings—including fellowships aimed at mid-career scholars—intellectual life at our center is thriving and our community is steadily increasing.

This growth isn't limited to the intellectual life of the Harvard Center: I Tatti is also expanding physically. In 2017, we worked feverishly to finalize the Walter J. Kaiser Reading Room (page 14), now open to the public. This summer, we are proceeding with work in Villa Linda, an adjacent building that will be used to provide much-needed space for workshops and smaller events, in addition to accommodating guest scholars and visiting professors. Managing an estate of I Tatti's age and size is no easy task and often requires that we meet unexpected challenges head-on. We are very grateful to our generous supporters—Council members, *Amici dei Tatti*, and others—who understand that the most important jobs aren't always glamorous and who choose to offer us their ongoing support.

Finally, and never has this been more evident than during these summer months, I Tatti's growth is also organic thanks to the hard work and talents of the farm and garden staff. Their efforts, combined with those of our cooks, are allowing us to produce and consume more and more



Alina Payne at her induction to the American Academy of Arts and Sciences in September 2017

of our own produce. For many years now, we have produced olive oil and three types of wine. More recently, we have been developing areas of the garden to grow more herbs, fruit, and vegetables which are then expertly prepared in I Tatti's kitchen and served to the community of Fellows and staff. Making the most of the rich soil, Mediterranean climate, and abundance of seasonal produce means that I Tatti's food is nourishing bodies and minds, as explained by Hanna Psychas, a Harvard intern during summer 2017 (page 5).

I Tatti is an exciting and dynamic destination for Italian Renaissance Studies. I hope that you enjoy learning more about our current initiatives and reading about the experiences of our appointees over the following pages.

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



l: The 2017 / 2018 I Tatti community at the beginning of the academic year r: Participants in the conference 'Ariosto and the Arabs'





From Farm to Table

Culinary culture and moving toward a greener way of living at the Harvard Center in Florence



Hanna Psychas with Head Farmer Andrea Laini

This past year, Hanna Psychas was I Tatti's "Mediterranean Cookery and Produce" intern, one of five Harvard students who spent two months as members of the community at the Harvard Center in Florence.

In the summer of 2017, I had the incredible opportunity to spend two months working at Villa I Tatti as part of the internship program for Harvard undergraduates. While the other four interns worked with the renowned collections and scholars at I Tatti, I explored the lesser known side of this academic community: food. As the "Mediterranean Cookery and Produce" intern, I spent my days in the kitchen observing and learning how to make the incredible meals that the chefs produce every day for the whole I Tatti community. I also learned about the garden and farm that keep the kitchen stocked with fresh produce, olive oil, and wine. I witnessed first-hand the joy and love that surrounds the food here, not just in making it, but in its enjoyment and the way it brings together everyone at I Tatti: the scholars, the institute staff, and the many house and grounds staff members.

As a research center, library, fellowship program, garden, farm, and personal home, Villa I Tatti combines a unique and demanding combination of programs under one roof. The gardens, farm, and kitchen serve to provide food for the house staff, administration,

director, and guests to the Villa, both during the daily functions of I Tatti and for special events. Such a combination is no longer a common role for a single kitchen and demands creativity and flexibility from the staff. The I Tatti kitchen and farm are in a favorable position to experiment as well: with institutional backing and financial management, there is support for exploration and security to pursue long-term rewards, such as investment in new wine varieties or experimenting with olive grove maintenance techniques. All of this makes the food production at I Tatti truly distinctive - a farm and kitchen with the support, resources, and spirit of a research institute.

Food production is arguably the oldest living tradition at I Tatti, the name itself can be traced back to at least the Middle Ages. Presumably, as long as there have been mouths to feed at I Tatti, there has been food grown and cooked to feed them. I Tatti had long been a working farm by the time Bernard and Mary Berenson moved to this rural property near Settignano. As the Berensons' private home, it was run much like other large self-sufficient estates at the time, with farmers working the



land in exchange for a share of the yield. Smaller areas of olive groves and grapevines, a few livestock, and household vegetables and crops were the basis of the sustenance farming that provided for the family and their staff. Traditional methods were used to grow native varieties, providing wine, olive oil, and produce to the kitchen.

Reducing I Tatti's carbon footprint

Since Harvard reopened I Tatti as a center for scholarship, the grounds have grown to comprise of 24 hectares of farmland and 3.5 hectares of garden. Year round, four farmers and four gardeners work to maintain the Villa grounds and bring in a harvest. Though crops and livestock are no longer a part of the farm, the small olive groves and vineyards of Berenson's time have been expanded. The flower gardens furnish the Villa with beautiful bouquets, and the vegetable patch and fruit trees provide a multitude of herbs and fresh produce. Now, under the initiative of Director Alina Payne, I Tatti is reducing its carbon footprint and revitalizing this long-standing tradition of sustainable sustenance.

Neat rows of olive trees and grapevines line the hillside around the main Villa, surrounded by meandering paths and curving roads. Across the road from the Villa, the main farmhouse looms large, tractors and farm equipment providing an apt foil to the books and rare artwork behind the Villa's walls. It is a truly Tuscan view of cultivated land in harmony with the natural beauty. This is Andrea Laini's territory; while the scholars and librarians collaborate on ground-breaking scholarship inside the Center, he and his team are breaking ground outside. As head farmer since 2001, Andrea has been at the helm of Fattoria I Tatti's expansion. Under his leadership, I Tatti's wine and olive oil have become certified Tuscan products and are even available for sale locally.

Fattoria I Tatti began its wine production in 2004, the same year it was granted the protected designation of origin. Yearly, around 8,000 liters of red wine are produced, from three varieties of grape: Sangiovese, Merlot, and Petit Verdot. From these grapes, Andrea's team produces a classic Chianti, a red blend composed of at least 70 percent Sangiovese, which the I Tatti Fattoria supplements with Petit Verdot and Merlot. Currently, three types of wine are produced by the Fattoria: The table wine, for everyday use in the Villa, the Chianti Colli Fiorentini, a certified Tuscan Chianti, and the Etiquette Noire, the special reserve wine. Soon, this will be supplemented by I Tatti's first white wine, from the recently planted Chardonnay vines.

Successful harvest requires year-round maintenance of the groves, and the constant battle against pests. These difficulties make yearly yields variable, but recently the I Tatti Fattoria has produced around 2,800 liters of olive oil each year. Sometimes, production falls far from that. In 2014, for example, pests destroyed much of the harvest, a year the farmers mournfully call *un disastro*.

Moving toward the production of organic produce

The groves are now in a transition period, as the farm moves from traditional cultivation practices towards more natural, biological methods. By approximately 2020, Fattoria I Tatti will be entirely a "bio" farm. An impressive accomplishment, it is, however, making a laborious process even more difficult. Pests will continue to jeopardize the harvest, and it will take more work to keep them at bay using only natural, eco-friendly solutions.

Within the Villa's walls, head gardener Margrit Freivogel and her team

keep the Villa's grounds beautiful and bountiful. Maintaining the manicured geometry and plentiful flora of landscape architect Cecil Pinsent's original design is no easy task. In addition to the stunning grounds, the gardening team provides the kitchen with delicious produce. Fruit trees dot the property, and, on the hillside closest to the villa, vegetables and herbs abound. Here, the scent of persimmons, plums, herbs, and tomatoes combine into a bouquet of smells that changes with the seasons.

Margrit is always experimenting with new varieties of chilies and vegetables, bringing together exotic and traditional varieties in this small patch of Tuscany. The staple tomatoes, lettuces, and many kinds of herbs provide daily freshness to meals in the Villa. Potted lemon trees are tucked all around the I Tatti gardens in the summer like leafy hidden treasures. In the winter, they huddle together in the limonaia, brought in from the cold. In the kitchen, making preserves and pickles ensures that I Tatti's flavors can be homegrown year-round.

The cornerstone of I Tatti's community

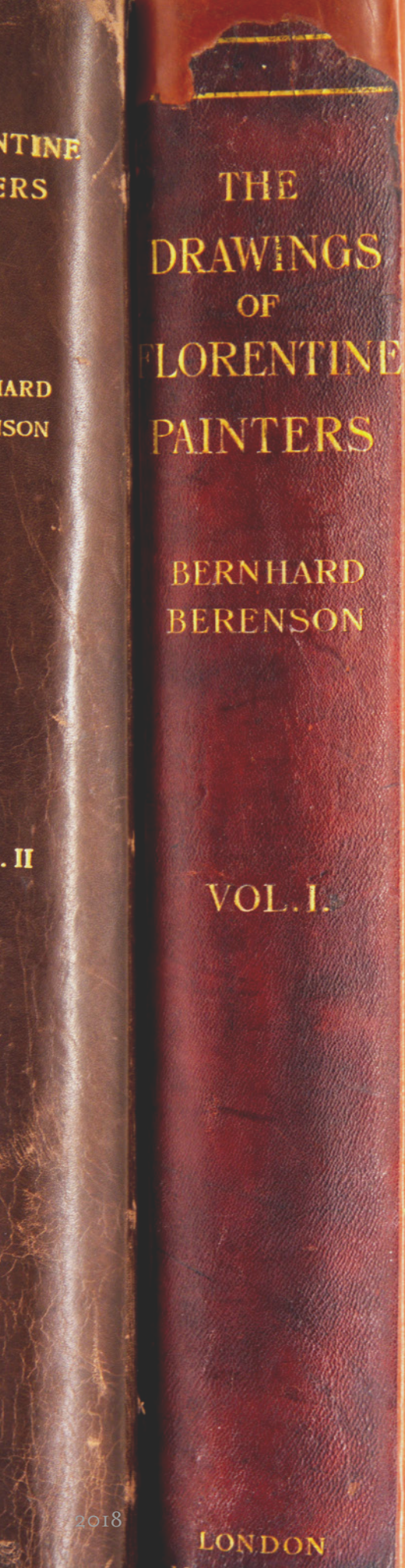
For all the Tattiani, the whole I Tatti family, the day is dictated by food. Fellows and staff alike can attest to the "I Tatti metabolism" that they develop, a symbiosis of food and scholarship that sets the I Tatti rhythm. The morning is marked by the religiously kept *schiaccata* coffee break, the allure of fresh bread and caffeine drawing the scholars and staff together to catch up and take a welcome break. The main event is, in true Italian style, lunch time: a multi-course meal accompanied by I Tatti's own wine. This daily hour is the cornerstone of I Tatti's community: a chance to put away books, screens, and solitary work in favor of discussion and comradery. Finally, afternoon tea time is the last meeting of the day, a marking of the dwindling work day and the slowing of the culinary metronome.

The strength of the community is built on this tandem nourishment of both the body and the mind, and it is in these moments of culinary communion that the *Tattiani* are truly formed. In the dining room, on the patio, or out in the garden, over a glass of wine or a cup of tea, stories are shared, successes are celebrated, and friendships, both academic and personal, are forged. Mealtimes at I Tatti are a moment of pause in a busy workday, a chance to take in the bounty and the beauty of the breathtaking Villa, and to appreciate the privilege it is to work here.

The fabulous flavors of I Tatti mark the changing seasons, celebrate the holidays, and capture the international spirit of the Center. Soon, hopefully, our global family can have their own taste of I Tatti wherever they may be, as we look towards exporting our olive oil and wine. Until then, you will have to come find us in Settignano for a sample of this culinary-academic community.



Head Gardener Margrit Freivogel tends the herbs and spring greens for I Tatti consumption



Digital Humanities at I Tatti

Digital Humanities (DH) opens scholarship to new and exciting possibilities, enables new research questions to be posed, and offers unprecedented opportunities for scholarly collaboration. Through the transformation of one of its existing buildings into a collaborative research space, and the development of a digital scholarly infrastructure that can host an array of DH projects, I Tatti will provide the necessary framework to foster and cultivate advanced scholarly research and humanistic learning in the fields of early modern art and architecture, history, literature, philosophy, history of science, and music.

The Drawings of the Florentine Painters by Bernard Berenson *a digital edition*

In February 2017, I Tatti launched an online catalogue that transforms Bernard Berenson's *The Drawings of the Florentine Painters* into a digital edition. A group of art historians and IT specialists incorporated data found in all three editions of Berenson's foundational text: as it was first published in 1903, revised in 1938, then revised and translated into Italian in 1961. Though many catalogues exist for individual collections and artists, Berenson's study is the only resource that includes over four thousand drawings from across Europe and the United States by nearly seventy Florentine painters, from Taddeo Gaddi through Bronzino. Over a century after they first appeared, Berenson's entries are still valued today by drawing specialists

for their attributions and commentary. The three editions of Berenson's monumental catalogue, and the very criteria used by Berenson to define his field of study, also provide a unique window on the development of art history. The linked catalogue makes Berenson's invaluable catalogue information available in a machine-readable format, allowing researchers to mine the source content in ways that were hitherto difficult or impossible. The database also allows specialists to carry out more detailed analyses, e.g. to see how Berenson changed the attributions of individual drawings, or how he expanded or restricted the corpus of artists.

The Drawings of the Florentine Painters digital research tool permits searches for any of the drawings listed in the three editions. Filters allow browsing and searching by artist and title (as provided by Berenson, in English or Italian), location and technique. Each entry includes key information from all three editions of Berenson's text, as well as the current location, an image of the catalogue page and plates included in 1903, and images from museum collections around the world. This project is only one of I Tatti's recent Digital Humanities projects, as the Center establishes a Digital Humanities Research Laboratory to support the growing needs of scholars in the Humanities who are using computational methods to pursue innovative forms of inquiry.

This project was made possible thanks to a generous grant from the Samuel H. Kress Foundation.

The Florentine Drawings project is one of several Digital Humanities initiatives at I Tatti

florentinedrawings.itatti.harvard.edu

Transcending the Borders of Genres, Disciplines, Cultures, and Media

Conferences at I Tatti are increasingly embracing a more global and transdisciplinary approach. Our most recent international conferences tore down the borders of established conference media.

A transdisciplinary approach to conferences

One could not have hoped for a better symbol of our new ambition at I Tatti than May 2017’s international conference on *Music in the Mediterranean Diaspora*. On the one hand, this was a full-fledged international conference organized by former I Tatti Fellow and Harvard musicologist, Prof. Kate van Orden. Concentrating on “music as a migratory forerunner” and grounded in history, anthropology, demography, literature, and music, its contributions explored how border-crossing histories shift our critical appraisal of cultural production. On the other hand, I Tatti was particularly privileged to have world-renowned conductor, performer and UNESCO Artist for Peace, Jordi Savall, give a concert right after the conference. With a program dedicated to music written by seventeenth-century cultural go-between Dimitrie Cantemir, and its connections to the Sephardic and Armenian traditions, Jordi and his co-performers constituted the ideal finale to our *Music in the Mediterranean Diaspora* conference.

Our Ariosto conference in the fall of 2017 offered a similar scholarly/



performative double bill. From October 18 to 19, international experts on European and Middle Eastern literature, history, and visual culture studied *Ariosto and the Arabs: Contexts of the Orlando Furioso*. Thanks to its profoundly interdisciplinary approach, the conference facilitated the appreciation of the Muslim world as the essential “other”, without which one of Italy’s most cherished literary works cannot be fully understood. The conference was followed by a performance of scenes from *Orlando* by celebrated Palermitan ensemble Figli d’Arte Cuticchio. This form of *opera dei pupi* (puppet-theatre) constitutes one of the celebrated traditions in Sicily, handed down in only a few families and protected as Immaterial World Heritage by UNESCO.

Exploratory Seminars

Not only was the Ariosto conference also organized by former I Tatti Fellows, in this case Mario Casari, Monica Preti, and Michael Wyatt, it also marked the consistent implementation of our new events logic: from the beginning of the current academic year onwards, all our conferences have built on themes and involved speakers identified in preceding Exploratory Seminars.

Their informal, workshop-style setting allows renowned senior scholars and junior academics alike to explore promising new fields



of investigation and helps us to identify the potential, scope, and key speakers for fully-fledged conferences in upcoming seasons. 2018 has already seen two of these seminars.

In January, I Tatti hosted the seminar on *Scholarly Vitae and Disciplinary Conversations* organized by Alina Payne and Lorraine Daston (Director, Max Planck Institute for the History of Science, Berlin). Fourteen invited participants from anthropology, cultural history, literary studies, the history of art, and the history of science gathered to discuss the intertwined topics of intellectual autobiography and individual academic trajectory. The two days of personal reflection and intense conversation made it a memorable event for all who attended.

The second seminar took place on March 12 and 13, *Educating the Architect in the Renaissance Workshop*. Organized by former I Tatti Fellows Cammy Brothers (Northeastern University) and Cara Rachele (ETH Zurich), the workshop was able to deploy the abundance of the Uffizi’s Cabinet of Drawings for an in-situ discussion of the architect’s workshop as a place of training.

As this Newsletter goes into print, we still have fresh memories of our last conference at I Tatti on April 19 and 20, 2018. Following up on the 2017 Exploratory Seminar on *Sacrifice and Conversion*, it investigated how images and discourses on sacrificial practices and rituals performed in the Americas impacted Europe during post-Reformation debates. Organized by Professor Maria Berbara (Universidade do Estado do Rio de Janeiro, Brazil), this conference formed part of our international initiatives, bringing together scholars from the US and Europe, but also from Brazil, Colombia, Ecuador, and Mexico.

Our busy conference calendar for 2017/8 will end with a conference organized by Prof. Cemal Kafadar (Harvard University) on the Night and its cultural practices.

Thomas Gruber
Post-Doctoral Fellow / Assistant to the Director for Publications and Conferences

Images opposite page 1-r: Participants in the conference “Ariosto and the Arabs” in October 2017; Maestro Jordi Savall (standing) performs in the Myron and Sheila Gilmore Limonaia in May 2017



Fellowships

By now I Tatti has welcomed over one thousand appointees working in the fields of Italian Renaissance art, history, literature, philosophy, history of science, and music. The center now receives more Fellowship applications than ever before. In addition to the full-year *I Tatti Fellowship*, I Tatti also offers a number of term appointments including several aimed at mid-career scholars.

I TATTI FELLOWSHIP

Year-long fellowships for post-doctoral research in any aspect of the Italian Renaissance broadly understood historically to include the period from the 14th to the 17th century, and geographically to include transnational dialogues between Italy and other cultures (e.g. Latin American, Mediterranean, African, Asian, etc.).

BERENSON FELLOWSHIP

Four or six-month fellowships for post-doctoral and mid-career scholars who explore “Italy in the World”. Projects should address the transnational dialogues between Italy and other cultures (e.g. Latin American, Mediterranean, African, Asian, etc.) during the Renaissance, broadly understood historically to include the period from the 14th to the 17th century.

WALLACE FELLOWSHIP

Four or six-month fellowships for post-doctoral and mid-career scholars who explore the historiography and impact of the Italian Renaissance in the Modern Era (19th-21st centuries). Projects could address a range of topics from historiography to the reaction to, transformation of, and commentary on the Italian Renaissance and its ties to modernity.

FELLOWSHIP IN THE DIGITAL HUMANITIES

Four or six-month fellowships for post-doctoral and mid-career scholars working on projects that cut across traditional disciplinary boundaries and actively employ digital technology. Applicants can be scholars in the humanities or social sciences, librarians, archivists, and data science professionals. Projects should apply digital technologies such as mapping, textual analysis, visualization, or the semantic web to topics on any aspect of the Italian Renaissance.

DAVID AND JULIE TOBEY FELLOWSHIP

Four or six-month post-doctoral fellowship to support research on drawings, prints, and illustrated manuscripts from the Italian Renaissance, and especially the role that these works played in the creative process, the history of taste and collecting, and questions of connoisseurship.

Visit our website to learn more about research opportunities at I Tatti

itatti.harvard.edu/fellowships

CRAIG HUGH SMYTH FELLOWSHIP

Four or six-month fellowships for curators and conservators. Projects can address any aspect of Italian Renaissance art or architecture, including landscape architecture.

I TATTI - BOĞAZIÇI UNIVERSITY (ISTANBUL) JOINT FELLOWSHIP

Villa I Tatti and the Byzantine Studies Research Center of Boğaziçi University offer a joint, one-year post-doctoral residential fellowship. Scholars will spend the fall term at one center and the spring term at the other. The fellowship will focus on the interaction between Italy and the Byzantine Empire (ca. 1300 to ca. 1700).

A New Space at the Heart of I Tatti



THE WALTER J. KAISER READING ROOM

We are pleased to announce that the [Walter J. Kaiser Reading Room](#) is now complete. The room is already being used by a multitude of Fellows, visiting scholars, and students who benefit from this comfortable, inviting space, and its modern facilities.

This Reading Room was established in memory of Walter Kaiser, Director of I Tatti from 1988 until 2002. Our heartfelt thanks go to the many generous individuals who, by contributing to this initiative, chose to remember Walter Kaiser and support our wider scholarly community.

Building on Solid Foundations

Behind the scenes at I Tatti we are hard at work improving and expanding our campus. We are committed to improving our physical spaces in order to better serve I Tatti's community of scholars.

The completion of the Walter J. Kaiser Reading Room (page 14) offers a new collective space for academic study within the Biblioteca Berenson. Following construction work carried out in 2017, the room now features sixteen modern workstations, facilitating a shared scholarly experience. Intensive work went into renovating the Walter J. Kaiser Reading Room, including the employment of talented local artisans who accurately and painstakingly recreated the look of a century-old floor.

To accommodate our growing community, we are expanding I Tatti's territory and recently acquired a neighboring villa which will be used for scholarly work and housing. *Villa Linda* is a vital new addition to our landscape and will provide visitor accommodation as well as a space for collaborative workshops and more intimate scholarly events.

Not all building projects are predetermined, and we sometimes must face obstacles head-on. Emergency construction was carried out this year to repair the flooring and foundations of our reception area. Water infiltration and a lack of ventilation had caused significant damage to this highly frequented space. Following a significant overhaul, the reception area is fully functional once again.



Clockwise from top left: Buildings and Grounds Manager Jason Creagh (l) introduces Chairman of the I Tatti Council Susan Roberts to some of the work underway at Villa Linda; architect Sharon Miura (r) oversees work at Villa Linda; the finished Walter J. Kaiser Reading Room; the newly refurbished reception area after essential work to repair the floor was carried out in summer 2017; the reception area as underfloor ventilation is installed; workman lay the new floors of the Walter J. Kaiser Reading Room

Becoming a Cicerone at I Tatti

Since 2017, tours of I Tatti have been led by Graduate Fellows. Although I Tatti is an active research institution, Harvard students, Harvard alumni, and scholars of the Renaissance may visit the Villa, its collections, and the garden by appointment, while a number of tours for the general public are also offered throughout the academic year. Leading tours of I Tatti provides Graduate Fellows with valuable teaching experience.



Hudson Vincent was a Graduate Fellow at I Tatti during fall 2017. He is a PhD candidate in the Comparative Literature Department at Harvard University, where he is working on a dissertation tentatively titled “The English Baroque: Style in Renaissance Prose and Verse.” His research interests cover early modern literature, aesthetics, philosophy, and science; the Renaissance; the Baroque; and classical literature.



Villa I Tatti abounds in wonders. The rolling hills of vines and groves. The cypress alley, persimmon trees, buxus hedges, and azalea terrace. The granaio, limonaia, and hanging garden. The Berenson Library, Walter Kaiser Reading Room, and Renaissance villa. Rooms filled with Italian treasures – Sassetta, Giotto, Daddi, Veneziano, Foppa, and Lorenzetti – overflow into halls of pre-Columbian, ancient Greek, Mamluk, and modernist art. I remember them all with gratitude and awe.

When I first arrived for my Graduate Fellowship at Villa I Tatti, I was thrilled to explore its grounds and art collection. We had been told some weeks in advance that the students would have the responsibility of giving tours during our stay, and I was delighted by the prospect. Wandering the gardens and galleries, and sharing their beauty with visitors, seemed like an ideal break from long hours of dissertation work. But I had not considered the extent of the villa’s history – the untold secrets of its construction, art, and owners.

This complex history of Villa I Tatti slowly dawned on me as the curator of the Berenson Art Collection, Giovanni Pagliarulo, took us on our first tour. During a whirlwind two-hour visit of the collection, Giovanni explained each work in exquisite detail – the artist’s biography, the provenance, the restoration history, the difference between Sieneese and Venetian painting styles in the Cinquecento. I was sweating. How could I be expected to imitate this? How would I learn the history of Berenson’s collection? His interests? His misattributions? His life? A graduate student does not a tour guide make. But with some friendly encouragement from Giovanni and a willingness to play the part, I found myself becoming something that Harvard had not prepared me for – something that would prove invaluable for my growth as an academic. I was becoming a *cicerone*.

And I loved it. Being a tour guide of Villa I Tatti allowed me to see the gardens and art collection anew through the eyes of visitors. Each tour offered new joys. Guiding guests through the limonaia into the lower gardens always led to dropped jaws, raised brows, and big smiles. These expressions served to defamiliarize my everyday life at the Villa. Each tour revealed a new view, a new color, a new flower to be admired. I began to recognize small changes in the landscape – gradations of red and orange spreading across the hills.

Sharing the treasures of Villa I Tatti with others was a highlight of my time in Florence. My conversations with guests about Renaissance works of art brought the world I was studying in books back to life. I remember one discussion on the effects of gold leaf in Michele Giambono’s *St. Michael the Archangel Enthroned* and another on the allegories of virtue and vice in Sassetta’s *Ecstasy of St. Francis*. These conversations reminded me of the persistent power of long-dead artists to move us all to wonder. They filled me with excitement for the Renaissance and its relevance today. And they reminded me why I entered graduate school at Harvard in the first place – to relish the wonders of the Renaissance and to share them with others.

To find out more visit itatti.harvard.edu/visitor-information

Visiting Professorships

Each semester, several distinguished senior scholars serve as I Tatti Visiting Professors. Such appointments are made taking into account the synergy of the nominated Fellows in a particular year, their respective projects, and the potential for dynamic interdisciplinary exchange.

itatti.harvard.edu/visiting-professorships

Nicola Courtright was a Robert Lehman Visiting Professor at I Tatti during fall term 2017. Her publications span a range of areas within early modern Europe, including the art and architecture of the Vatican Palace, the subject of her 2003 book, *The Papacy and the Art of Reform in Sixteenth-Century Rome: Gregory XIII and the Tower of the Winds in the Vatican*; Bernini sculpture; Louis XIV’s bedroom in Versailles; and Rembrandt drawings. She is past president of the College Art Association and recent editor-in-chief of Grove Art Online, and is currently vice chair of the American Council of Learned Societies.

I set foot for the first time on the grounds of I Tatti when, tired, luggage-less, and quite bedazzled, I arrived as a Robert Lehman Visiting Professor for the fall term of 2017. Although my teachers, colleagues, and former students in Italian Renaissance art history had long sung its praises, I had spent most of my scholarly career investigating intellectual problems that I didn’t think would be addressed at I Tatti. I assumed that the libraries, archives, and museums in Amsterdam, Rome and Paris – where I had worked on Dutch seventeenth-century drawings, a Counter-Reformation papal apartment in the Vatican, and, more recently, French royal residences – were always going to be my go-to places. But when I began to slip down to Florence from Paris for a couple of weeks during the summers to consult the Medici archives to see what the Archducal representatives were reporting on how Maria de’ Medici was faring as queen of France, I found myself exploring what the cultural relationships were between early seventeenth-century Florence and the new Bourbon dynasty in Paris. Consequently, I was thrilled to be invited to go to I Tatti for the first half of my year-long sabbatical so that I could dig into this relationship for my book on Maria de’ Medici’s residences in Paris; but I had little idea what to expect, since I had never been to I Tatti.

What I discovered (and what everyone else must know, I am abashed to say) was a scholarly institute that was perfectly crafted to enable its members to research challenging ideas, test their validity with well-known scholars working in many different fields and centuries, and write about them at length, all day and, if you liked, all night. It seemed magically organized so that you could have scholarly exchange with little effort whenever you needed it, and you never had to look far.

“...the experience of exchange was deeply embedded in the entire concept and daily practices of I Tatti, it seems to me.”

The scheduled events contributed greatly to shaping an intellectual environment, from the Fellows’ presentations, to a discussion with outside scholars revisiting George Kubler’s famous *Shape of Time* (an event shared with the Kunsthistorisches Institut) and a conference on *Ariosto and the Arabs* that had begun as an exploratory seminar. But the experience of exchange was deeply embedded in the entire concept and daily practices of I Tatti, it seems to me. At I Tatti’s campus, if you needed a break you could chat with scholars having coffee and *schacciata* at 11:00am or tea and cookies at 4:30pm, or get into more extended conversations at the daily delicious lunch. While lunching outside on the patio one gorgeous day, I mentioned that I was working on a cycle in Fontainebleau depicting Clorinda from Tasso’s *Gerusalemme liberata* and a chorus of musicologists at my table informed me that there were operas in my period devoted to that subject and told me where to find them.

You often bumped into someone carrying books from the library to their office and would learn something new; or if you were lucky, Fellows in

the offices next to you would invite you in to chat over something they were thinking about and send you a bibliography, or you could knock on their door about some issue that interested you. You could also shut your door and not emerge or write at home if you were on fire; but other Fellows and staff were always happy to see you and talk over your latest discovery. I will never forget the literary scholar Lina Bolzoni generously giving me a tutorial (in three languages) on a French sonnet about Maria de’ Medici’s garden in Fontainebleau one day after coffee. Weekends were also fun and productive: a few of us regularly went on field trips to look at the villas and gardens around Tuscany that I was studying, and lots of us also met in town to see exhibitions and important sites. Happily, Alina accompanied a group of us to see the big Bernini exhibition in Rome, where we also marched around the city to see other Berninis in situ.

Have I mentioned that eating great food and drinking local wine is an essential, lubricating part of the I Tatti scholarly experience, both at I Tatti and outside of its gates? And since for a number of us even that was not enough socializing, Fellows regularly hosted wine-and-cheese parties, potlucks and dinners big and small at our charming residences scattered throughout the olive groves, or met for late-night drinks in

Florence, where we discussed any number of subjects. The fact that I could walk up the hill from where I lived at the Ponte a Mensola along the cypress path to another Fellow’s apartment at San Martino on a Sunday morning, have tea, and talk over a problem in the paper I was writing for the Thursday seminar – as I did with Elizabeth Petcu, a former student and now a colleague and a member of our field trip group – was an unparalleled, rewarding experience.

Now that I am gone, I marvel at how generative my stay at I Tatti was, both aesthetically and intellectually. Since I’ve left I have been mulling over the unique characteristics that lead so many past Fellows to call I Tatti “paradise.” Building in the possibility for rich exchange at every opportunity was key; the rich resources of the library were also essential; the number of Fellows at various stages in their careers, coming from a variety of backgrounds and fields, were a vast resource that kept conversation moving in unexpected directions; and of course the stunning setting of gardens, art, fields, and hills to walk, think, and talk in as well as gaze at was incomparable. The kind and generous efforts of the staff made this unusual experience for scholars come to pass seemingly effortlessly, and I was grateful for all of the willing help, big and small, that made my stay there so deeply rewarding.

A portrait of Nicola Courtright, a woman with short blonde hair and glasses, smiling. She is wearing a white top. The background is a blurred bookshelf.

Nicola Courtright is William McCall Vickery 1957
Professor of the History of Art, Amherst College



Campus to Campus

Annual workshops for Harvard graduate students allow new generations of scholars to experience life at I Tatti and discover the intellectual treasures of Italy



Beginning in 2016, I Tatti has welcomed annual groups of Harvard students for week-long academic explorations in the spring term. These professor-led groups of graduate (and sometimes undergraduate) students are based at I Tatti but spend much of their time in Florence and beyond, visiting cultural institutions relevant to their course of study.

I Tatti is ideally situated for fast and easy connection to many other regions of Italy. Participants in the first two years of the seminar program (*Architecture of the Mediterranean*, led by Profs. Gülru Necipoğlu and Alina Payne in 2016; and *History of Music Theory: Ancient Greek Musical Traditions and their Rediscovery during the Age of Humanism*, led by Prof. Alexander Rehding in 2017) traveled to Genoa, Bologna, and Cremona. This spring, students of the course *Mobility and Materiality: Case Studies in Networks of Collecting and Displacement*, instructed by Prof. Diana Sorensen, visited several museums and collections, some of which are inaccessible to the general public.



I Tatti strongly believes in the efficacy of in-situ study for students, and we are delighted to facilitate these educational experiences. Already, a few participants of graduate seminars have returned to I Tatti as Graduate Fellows, which empirically showcases the transformative nature of these programs. As an international research center, we are proud to collaborate with and cultivate the scholars of tomorrow.

The Changing Terrain of Renaissance Studies

Term Fellows - who spend between four and six months at I Tatti - now account for nearly fifty percent of I Tatti's annual appointees.



Intellectual exploration is central to I Tatti's mission. As scholarship on the early modern period has steadily taken on global dimensions, the study of the Italian Renaissance, too, has expanded well beyond the national boundaries that for so long set limits on its geographical and cultural scope. Each year, in addition to fifteen full-year I Tatti Fellows, I Tatti now hosts a dozen or more Term Fellows, ten Visiting Professors, four Graduate Fellows, and five undergraduate interns. As the field of Renaissance studies evolves and our fellowship offerings increase, the range of projects selected for support and the demographics of our community continue to broaden in scope.

The work of Darka Bilić, a research associate at the Institute of Art History in Split, Croatia, focuses on transcultural exchange in the architectural history of the eastern Adriatic coast. As a Berenson Fellow this spring, Darka has been tracing the architectural evolution of buildings designed for lodging and commerce and their geographic spread throughout the eastern Mediterranean to the Italian peninsula. Mayu Fujikawa, also a Berenson Fellow, is completing a book manuscript on European depictions of the Tenshō and Keichō embassies sent from Japan to Rome in 1582 and 1613. Paul Nelles' project this fall explored

Jesuit practices of communication and the circulation of knowledge throughout the Order's global network. An associate professor at Carleton University in Ottawa, Canada, Paul is already an established historian of Renaissance intellectual culture. I Tatti's Term Fellowships enrich our community by attracting bright minds, like Paul, who look beyond the traditional geographic and chronological boundaries of Italian Renaissance studies. These fellowships are open to not only junior scholars, but also mid-career scholars who often lack the outside funding opportunities of their more junior and senior colleagues.

Joseph Luzzi, a professor of Comparative Literature at Bard College, used his time as a Wallace Fellow to examine the impact of Dante's *Divine Comedy* across artistic media in the nineteenth to twenty-first centuries. Wallace Fellow Jeremy Melius, Assistant Professor of Art History at Tufts University, also set out to reconsider the Renaissance's reverberations in later centuries, diving into the writings of Victorian critic John Ruskin. This year's Smyth Fellow, Ludmila Budrina, is an associate professor at Ural Federal University in Ekaterinburg, Russia, and Curator of Decorative Arts at the Ekaterinburg Museum of Fine Arts. Her research at I Tatti concerned the artistic tradition of *pietra*

dura in Florence and its influence on the technical and stylistic development of Russian stone-cutting arts in the nineteenth century.

Andrew Leach, Professor of Architecture at the University of Sydney, Australia, and a Wallace Fellow this spring, is at work on a project that considers how mannerism has been understood within the history of modern architectural culture. While at I Tatti, Andrew served as an invited respondent for an event on the architect Bruno Zevi (1918-2000), whose writings interrogated the meaning of the Renaissance for the modern world. This was the fourth installment of I Tatti's ongoing series "Rinascimenti: Colloquia on the Historiography of Early Modern Art," jointly organized with the Kunsthistorisches Institut in Florenz – Max Planck Institut, which brings together Fellows, Visiting Professors, and distinguished lecturers to focus on a key figure or canonical text, with the aim of reassessing the Renaissance as a historiographic paradigm. Our previous "Rinascimenti" event, held in the fall term, took up George Kubler's *The Shape of Time* (1962) with a lecture and seminar by Thomas Cummins, Professor of the History of Pre-Columbian and Colonial Art at Harvard University.

Thursday Seminars

Our Thursday Seminar series, in which I Tatti Visiting Professors and invited outside speakers give a presentation on their current research, is another recurring opportunity for Fellows (and members of the wider Florentine community) to observe and learn from one another, to benefit from both commonalities and differences in method, and

to grapple with uncomfortable overlaps or discontinuities. Nicola Courtright (Robert Lehman Visiting Professor at I Tatti, and Professor of the History of Art at Amherst College) led us into the royal gardens at Fontainebleau, where a sculpture of Diana the Huntress tops a fountain formed by urinating dogs and spitting stags' heads, one object in her study of Marie de Médici's queenly authority. With his reading of Boccaccio's *Decameron* VIII.3, Justin Steinberg (I Tatti Visiting Professor; Professor of Italian literature at the University of Chicago) generated a discussion that flowed easily from literary analysis to tax policy and gender roles. Most recently, Alexander Nagel's (Robert Lehman Visiting Professor; Professor at the Institute of Fine Arts, NYU) presentation on the mingling of Asia and America in the European imaginary prompted an energetic conversation on cartography, cosmology, and cultural identity.

With this kind of academic programming, I Tatti takes seriously our scholarly responsibility to investigate and question the historical construction of narratives, canons, and categories that continue to influence every discipline's approach to the Renaissance. In supporting projects that shine a light on the Italian peninsula's interconnectedness, projects that produce not only new information but also new kinds of knowledge, I Tatti plays a key role in reshaping the landscape of Italian Renaissance studies.

Ingrid Greenfield

Post-Doctoral Fellow / Assistant to the Director for Academic Programs



2018 / 2019 I Tatti appointees Elizabeth Petcu, Cecilia Nocilli, Camille Rouxpetel, and Francisco Apellániz.

With your help, I Tatti and its programs will continue to flourish



Individual supporters make a vital contribution to our work.
Please join them by giving generously to Villa I Tatti today.

The Harvard University Center at Villa I Tatti only exists thanks to the generosity of many benefactors, starting with Bernard Berenson who bequeathed his estate in Florence to his alma mater upon his death in 1959. 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

- The Amici dei Tatti are a generous and steadfast group of supporters who contribute to I Tatti annually. Amici dei Tatti membership begins at \$600 per year. Members enjoy an exclusive program of special events, including invitations to concerts and special visits to museums and private collections in the United States and Italy.
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Musicians Alicia Amo and Hyngun Cho perform at I Tatti's 2017 Fall Concert, *Del Mar Del Mundo: Francesco Durante and the Neapolitan School in the Hispanic Colonies of America*. Concerts at I Tatti are made possible by a generous endowment gift from F. Gordon and Elizabeth Morrill for the promotion of Music and Musicology at Villa I Tatti, in Honor of Bernard Berenson.

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