




THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES



VILLA I TATTI

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A day in the Life of I Tatti

It has been another wonderful year at Villa I Tatti, with an exceptional group of Fellows and Visiting Professors from all corners of the world: Spain and Catalonia, England and Scotland, Italy and Israel, the Netherlands and the US, not to mention Australia, Hungary, Iceland and Japan. Topics ranged from Renaissance music in Scandinavia to a possible portrait of Lucrezia Borgia in Melbourne, from cannibals and vegetarians in the East and West to directions of writing in different languages, from Jews in Renaissance Ferrara to Jesuits in Japan... We had inspiring lectures, intense conferences, elegant concerts of *villanelle* and divine music, and a convivial and fascinating trip to Vicenza and the Palladian villas nearby. We held many events in collaboration with Harvard and other Western institutions; we co-sponsored several courses of lectures in China and Latin America and conferences in Germany and Canada; finally, we published over twenty new volumes in our book series, and inaugurated with a resounding success the new series of our journal "I Tatti Studies." It definitely was a busy but rewarding year for everyone at I Tatti.

Now we have reached that time of the year when nearly all of the previous Fellows have left and few of the new ones have arrived. It's a short interregnum at I Tatti, when the Villa goes quiet in the soft penumbra of full summer, and lunch is an intimate affair in the French library. Visitors, however, always abound, from those who know everything about Bernard and Mary Berenson, their family, friends and affairs, to the blessed innocent who, on seeing Anna, whisper to one another: "Look, there goes Mr. Berenson's wife!"

Letter from Florence

We treat them all with equanimity, showing them the glorious gardens, the dreamlike library, the art collection, the fabulous Deborah Loeb Brice Loggiato, and of course the chapel, where Mr. and



Mrs. Berenson rest in peace.

Today was the turn of an eminent family from Belgium, whom we know are great friends to Mother Harvard. They turn out to be utterly charming, as is often the case with seekers of I Tatti. The patriarch, wearing immaculate summery beige, has a frail body but inspires deference and warmth. He speaks English, and then suddenly to me in Italian with a Venetian accent, which he says he picked up in Padua in his youth... *Oh Paduan, io son de la tua terra...* He and I don't embrace as Virgil and Sordello did, but almost – after all this is hardly Purgatory. I'm so sorry I

haven't a Giorgione to show him; still, he seems very pleased indeed with our Domenico Veneziano, and everything else he sees: the quiet freshness of the Studiolo Berenson, the striking draperies on the walls, the golden glints from the fondi oro, the rich summer bouquet on the coffee table. His daughter is equally nice, and interested in the two small Giotto's that are hanging here. She comes with two little girls in tow – her daughters, blond and softly spoken, like two angels just out of the Neroccio di Bartolomeo on the other wall of the studiolo. I take them to the balcony and show them the church and tower of San Martino on the other side of our little valley as the bells ring 11 am. Grandmother is standing behind them, looking lovely and very distinguished. She is obviously pleased to be here today, and her smiling eyes speak of her joy and warmth. The visit of these perfect strangers is beginning to feel more like the reunion of old friends. The studiolo is full of the waves of our mutual *simpatia*, of the pleasure of being here and together on a day like today. This is not unusual when special visitors come, but today there is something else in the air, which is soon revealed: it's grandma's eightieth birthday. My goodness – it's hugs and wishes all around! By the time they leave – they have an appointment in town – they wish they could stay longer, and so do we.

As I get back to my office the telephone rings, my next appointment is waiting for me in the reception. It's a colleague from Yale, a brilliant lecturer and scholar who hasn't been to I Tatti for twenty-five years. We walk down through the Wilson & Thompson Room of the library and to the Hanging Garden. The wisteria on the wall is flowering again, though this time more modestly than in the spring when she is totally uncontrollable. We walk down the stairs and on to the Azalea Terrace. The sun

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VILLA I TATTI COMMUNITY 2013-2014

Full information on the scholars making up the 2013-2014 academic community can be found under COMMUNITY, FORMER APPOINTEES, 2013/2014 on our website at www.itatti.harvard.edu.

Raul Gonzalez Arévalo, Rossend Arqués, Nicholas Baker, Davide Baldi, Karen-edis Barzman, Ingrid Baumgärtner, Katherine Bentz, Robert D. Black, Francesca Borgo, Eve Borsook, Elena Calvillo, Angela Matilde Capodivacca, Angelo Cattaneo, Roger Crum, Maria DePrano, Guy Geltner, Gerard González Germain, Allen James Grieco, Miguel Taín Guzmán, Margaret Haines, John S. Henderson, Tamar Herzig, Arni Ingólfsson, Elizabeth Kassler-Taub, Daniel Stein Kokin, Noriko Kotani, Elizabeth Lagresa, Marika Leino, Giordano Mastrocola, Vanessa de Cruz Medina, Emily Michelson, Cecilia Muratori, Morgan Ng, Stephen Orgel, Eugenio Refini, Michael J. Roche, Neslihan Senocak, Miriam Szöcs, Koichi Toyama, Carl Willis, Gur Zak



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is shining, it's a perfect day. Looking over the hedge, I point out to my friend our vineyard beyond the Mensola and the Podere, and further up the slope the paler green of our olive grove. We talk of the lovely story of the nymph Mensola and the shepherd Affrico which Giovanni Boccaccio immortalized in the *Ninfale fiesolano*, and for a moment we enjoy the rich literary echoes that reverberate everywhere in this little valley.

*Among these open slopes and secluded
wilds, by a beautiful stream that murmurs as it
trickles, far from the mob in a solitary villa I
apportion the time and my best days,
and it delights me more, when Apollo
sparkles far from us, to hear nymphs and shepherds,
awakened by the sound of the loving bell peal, who
go declaring their goodly loves,
and to see Maiano, so many thick groves
around it, tall mountains and green fields and
Mensola flowing as Arno's peer,
than all the melodies, palaces, and wide
roofs that give Florence and the world their beauty,
for envy and evil destiny cannot take them from me.*

The sonnet sings the idyllic beauties of the very spot where we stand. The original Italian is by Laura Battiferra, the 16th century poet who lived next door, in the Villa di Maiano, with her husband Bartolomeo Ammannati, the architect and sculptor from Settignano. But the person responsible for its graceful English forms is our friend, Fellow and Visiting Professor, Victoria Kirkham (VIT '78, '89, '96, '13.)

As we move through the South Terrace towards the Gilmore Limonaia, I read aloud the inscription on the step: "Lila Acheson Wallace Co-Founder of Reader's Digest / Restored and Maintains These Gardens 1985." 'Restored' in 1985, of course, and still 'maintains' today. I always find this story very moving and I cannot resist sharing it with my visitor. Lila Acheson Wallace (1889-1984) never saw these gardens, but her extraordinary generosity, which found its way to I Tatti through the inspired intervention of our friend Barney McHenry, has allowed them to be counted among the most beautiful in Italy. Thanks to that generosity, and to the dedication of Margrit Freivogel and our gardeners, we are able to keep up our grounds in their truly splendid shape. And it's not just the hedges, trees, and ever changing flower beds: Mrs. Wallace takes care of all our stonework too. I showed my

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friend all the work that has been carried out lately under the watchful eye of Allen Grieco, our Lila Acheson Wallace Senior Research Fellow in charge of gardens and grounds: the little pool below the Limonaia, now redecorated and in perfect repair, with the *madonnina* cleaned up and restored to perfection; the niche at the very end of the central path with the circular stone bench, the statue and mosaic, literally crumbling at present but to be rebuilt piece by piece this fall; the entrance at n. 30, now brought to its pristine splendor in all its parts; finally, currently under renovation, the double flight of curved stairs that take us up to the Villa from the terrace at the top of the cypress allée. Thus, I tell my friend as we get back into the Villa, on the fortieth anniversary of her death, Mrs. Wallace is alive and remembered with more gratitude than ever at Villa I Tatti. And it's heart-warming to imagine that, though she never sat amongst these plants and flowers, she might occasionally cast a glance from above and smile with delight at what she sees down here.

My visitor and I are back inside the Villa now. The corridor feels nice and cool at this time of the day. I pat the Egyptian cat on the head as we make our way to the French library for lunch. We are now deeply absorbed in conversation – inevitably – about the state of the humanities at our institutions, and



bemoan the fact that literary studies no longer enjoy the prestige and attraction they had when we were young. But enough, stop, *basta*: here comes Messer Francesco Petrarca to comfort us with a couple of lines he wrote almost seven centuries ago: “*Povera et nuda vai, Philosophia, dice la turba al vil guadagno intesa*” (*Poor and naked you go, Lady Philosophy, the mob says, bent on vile gain.*) Thus, like the mythical phoenix, poetry arises more vigorous than ever

from its ashes.

A sad trip awaits us this afternoon. Giorgio Piazzini passed away a few days ago, and the funeral is being held today at a church in Scandicci, just a few miles on the other side of the city. Giorgio was I Tatti's building contractor for fifty years and he knew every building, wall, brick and stone in the estate. He also knew every person who worked and lived here; he was respected by all and beloved by many. When I met him, a few years ago, I was struck by his extraordinary smile, his liveliness and common sense, the irresistible joy with which he shared his stories. Today, however, is another story. The weather is sunny and hot. Anna and I, with Nelda and Sandro, pile into Susan's car and she drives us to Scandicci. Lots of people, gathered in small groups, are standing under the portico outside the church, talking quietly to each other; Tattiani of all generations everywhere. It is all very moving. I feel so sorry for Claudio, Giorgio's son, as he seems quite undone by it all. He was devoted to his father, and looked after him with extraordinary, unassuming *pietas*. As is often the case, the service itself turns out to be more perfunctory than comforting. But I would say Claudio is past caring about such things; I don't think he notices. He is just too sad, as is our Barbara on the other side of the nave. She considered Giorgio almost

as a second father, though now, in her stoic fashion, she tells us some nice stories about him that make her and us laugh.

The evening has come and something cheerful awaits us. Today is the last day of our seminar on the Italian Renaissance for Chinese scholars, and Jonathan Nelson, who has co-directed the seminar, has a drinks party for all the participants at his

house in Fiesole. Anna and I drive over Vincigliata to Fiesole, sit and converse with students, colleagues and friends in the coolness of Jonathan and Silvia's garden, and then we take everyone to a popular restaurant nearby, overlooking the Arno valley. The scholars come from various parts of China, including Hong Kong and Taiwan; they are a good mix of men and women in their early thirties, most of them young professors of Western Art and Culture, all speaking

excellent English. They laugh and joke as we climb up the steep hill above Fiesole. Once arrived, we sit all together on a terrace outside the restaurant under a canopy. The evening is balmy, a gentle breeze comes up from the valley below as the sun sets beyond the hills to the west of Florence. They are all very excited, of course. They have been here for three weeks exploring Florence and



Tuscany, attending lectures and seminars in the Limonaia and the Gould Hall, making friends among themselves and with Fellows and staff at I Tatti, amazed at the riches of our library, so well presented and made available to them by Michael Rocke and our librarians. They are eager to go back home and tell their students and friends about their experiences, but at the same time they are sad that they cannot stay on for a few more weeks. Until three weeks ago, the Renaissance was frustratingly abstract and distant; now it is something concrete and unexpectedly real and intensely desirable. We talk about Dante, of course, Botticelli and Michelangelo, but also about religion, politics, banking, and design in Renaissance Florence and today. They are all incredibly engaging about their scholarly interests, but they are also curious about Italian history, past and present, and eager to tell us about China. We tell Italian and Chinese jokes, recite Italian and Chinese poetry, sing Italian and Chinese songs *sotto voce*. The restaurant service is very slow but I don't think anyone notices. As the evening goes by, I feel my confidence in the future of the humanities and of humanity grow. The world over, I say to myself, is full of young men and women just like these ones.

LINO PERTILE

Paul E. Geier Director of Villa I Tatti

THE BIBLIOTECA BERENSON

A Bumper Year

In last year's Newsletter column, I described two innovations we introduced towards the end of the academic year that we expected would have a significant impact on acquisitions workflows and circulation patterns. The outcomes during their first full year of use have, in fact, exceeded all expectations, producing record results in both areas of the library's operations. The implementation of an in-house, web-based system for proposing new items for purchase and for tracking all

taken on each item, with the mere click of a button. Information tracked and archived includes the decision to purchase items or not, any notes or observations made, the outcome of a final manual check of the catalog to avoid duplication, the selection of a vendor and the placement of an order, registration of hard-to-find older items in an out-of-print queue, and the arrival status of items once they are ordered. In the hands mainly of our two new excellent acquisitions staff, Jocelyn Karlan for monographs and Paris O'Donnell for serials and continuations,

the simplicity of MINOS has contributed to a record-shattering 4,000+ titles ordered this year. An all-time high, this number represents an increase, compared with the average during the previous six years, of a whopping sixty percent.

Correspondingly, the number of new items the Berenson Library either added to the HOLLIS catalog or

to our own shelves this past year also rose to new levels. A total of 4,552 records (titles) were added to HOLLIS, comprising nearly 3,500 monographs, 300 titles on microforms, 100 sound recordings, and over 500 collection-level records for artists represented in the photo archive. Some 5,450 new physical items joined the collection this year, of which more than 5,000 were printed volumes of monographs or serials – again an all-time high.

The second innovation introduced late last year was the implementation of a self-checkout system to facilitate the "borrowing" of books by Fellows and other readers for prolonged in-library consultation. The ease and convenience of the new system clearly encouraged library patrons to charge books out more regularly than ever before. The 3,694 volumes that people registered for consultation this year was by far the highest number since we introduced automated circulation in 2010, and

marked a 75% jump compared with the previous annual average. Patrons renewed items much more commonly as well, for a total of 5,718 loans or renewals during the year. Adding books used for up to a few hours but not charged out, readers last year consulted nearly 11,000 volumes, including more than 10% of the library's main research collection.

Donations to the library

The figure given above for monographs includes 369 books and 65 auction catalogs that were received as gifts, for which, as always, the library is extremely grateful. Many of the donated books are publications by former Fellows, and this sign of their continuing connection with I Tatti and the library is deeply appreciated. Special gifts include 120 books from the library of the late Gabriele Geier, long-time benefactor of I Tatti; 300 or so additional books received were either duplicates or outside our collecting scope, and will be returned to the Geier family. Among Mrs. Geier's books were 7 pre-1800 publications that have been added to the library's Special Collections. They include two 17th-century works on the topography of Rome, several 18th-century texts on religious, medical, or diplomatic subjects, and the relatively rare 1593 edition of Jacobus Theodorus's *New Wasserschatz*, on the healing properties of certain mineral waters. Another special gift of four early



stages of the acquisitions process has streamlined and sped up workflows for monographs, serials, and standing orders, and for collection development in general. Created and polished under the supervision of Lukas Klic, the system dubbed MINOS allows Fellows, readers and staff to suggest new titles for the library's collections using a simple online form, automatically populates the form with bibliographic information from the HOLLIS or WorldCat catalogs, and performs checks for duplicate requests and existing holdings. The ease of proposing new acquisitions helps account for the flood of requests – nearly 3,900! – that library users and staff registered in MINOS last year.

Once a requested title enters the database, library staff evaluate it for its suitability according to our collection development policy. From that point MINOS records and enables the monitoring by the staff of every action



printed works came from Michael Rinehart, the first librarian of the Biblioteca Berenson under Harvard's management in the early 1960s. These include a fairly rare 1562 edition in seven volumes of Giovanni Battista Gelli's *Sopra lo inferno di Dante*, a series of lectures held at the Accademia Fiorentina. Michael also donated numerous photographs from his private collection, which are reported on elsewhere by Giovanni Pagliarulo.



l-r: Davide Baldi, Marika Leino, Daniel Stein Kokin, Giordano Mastrocola, and Katherine Bentz

Auction catalog project

As reported also in last year's column, in the academic year 2012–2013 we added records to the HOLLIS catalog for the library's substantial collection of some 14,000 auction catalogs. This year we followed up with a three-month project, completed in June, to barcode the entire collection, with the main aim of making the catalogs available for circulation. Since each catalog's record had to be reviewed, it also gave us a chance to upgrade their bibliographic data, which were often somewhat sparse. In work that is still ongoing, many records have been improved to modern standards for description of auction catalogs, including the addition of sales codes. Better records will make it easier for users to search for catalogs in HOLLIS and will facilitate de-duplication of records in the catalog. The project also provided an opportunity to systematically re-evaluate this collection with a view towards the library's current collection development policy. Approximately 2,000 catalogs that are outside the library's profile will be de-accessioned and offered to other libraries, and several dozen catalogs containing significant manuscript annotations will be transferred to Special Collections.

The bar-coding project was managed by Paris O'Donnell and carried out by two fine young librarians hired specifically for this project, Enzo Mantoani and Giulia Galeazzi. I take this opportunity to thank each one for carrying out and completing this important project with skill and efficiency, and in even less time than originally projected. (Happily, Giulia Galeazzi will continue working with us during the current year as a Library Assistant.) With this project finished, all of the library's printed items now possess barcodes, a key to greater efficiencies in circulating materials and managing the library's collections.

Announcing the Ahmanson Reading Room for Special Collections

The summer break is often when major projects in the library are tackled, and this year is no exception. The Ahmanson Reading Room, where the Berenson photo archive has long been housed, has undergone a substantial renovation, and although technically the work falls in the 2014–2015 academic year it is of such impact on the library as a whole that it is worth announcing now.

One of the principal aims of this initiative is to improve the preservation conditions for the library's celebrated historical photograph collection. The custom-built wooden shelves and the wooden parquet floor, which have always suffered badly from dampness, have been removed and the damaged floor and wall surfaces sealed and refurbished; they have been replaced with reconfigured, more capacious, metal shelving and a tile floor. Subsequently, during the fall about half of the entire collection will be rehoused in preservation-standard archival folders and boxes, completing an undertaking started several years ago.

The project's second aim was that of creating a unified, controlled, and supervised space for the consultation of all of the library's special collections and archives. In the Ahmanson Reading Room, patrons can consult the library's valuable, rare, and unique materials of all sorts, in addition to items with special handling requirements. Special collections include rare books, photographs and photo albums, archival and manuscript collections, early auction catalogs, microforms, maps, CD-ROMS, and DVDs. The re-configured space better enables library users to access many of the library's unique or distinctive resources, while simultaneously addressing current standards for the care and handling of special collections.

MICHAEL ROCKE

Nicky Mariano Librarian and Director
of the Biblioteca Berenson



Paris O'Donnell, Serials and Continuing Resources Librarian, at work in the new Ahmanson Reading Room

News from the Berenson Fototeca



& Collection



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The Fototeca Homeless Project was completed last year, and is already proving to be a tremendously useful tool for education and research.

Thanks to the generosity of Darcy and Treacy Beyer, the Fototeca has been able to increase its collections. A new digital photo campaign was carried out in collaboration with the *Soprintendenza* of Genoa, and with the fundamental support of the *Soprintendente*, Dr. Andrea Muzzi. This campaign focused on early paintings held in the Pinacoteca of Savona, and the outcome was a series of beautiful digital color images taken by photographer Fulvio Rosso, which include photographs of altarpieces by Donato dei Bardi and Vincenzo Foppa. These images will be made available online on the VIA union catalog.

Thanks again to the Beyers, acquisitions were made of splendid digital color images taken in Florence by photographer Antonio Quattrone. These include a complete documentary series on the Spanish Chapel in Santa Maria Novella, and another of 87 early paintings in the Galleria dell'Accademia. These images significantly update the existing series of old photographs of the Santa Maria Novella fresco cycle, and integrate with the black and white prints of the Accademia paintings from our first photo campaign carried out between 2001 and 2010. We are also grateful to Michael Rinehart, who has given us another wonderful gift - that of photos of an important sketchbook attributed to Giorgio Vasari or his circle, held at the Soane Museum in London.

While working on the inventory of Fototeca materials, Eve Borsook discovered a hidden treasure: the photos of a manuscript including an inventory of Queen Isabella of Aragon from the beginning of the 16th century. Speaking of treasures, a group of

our precious historical photographs documenting Michelangelo's *Slave* at the Louvre and the Palestrina *Pietà*, were

Fototeca holdings, as well as the printed and online forthcoming catalog of the Art Collection. We are very grateful to



Carl Strehlke and Machtelt Israëls working on the Berenson Catalog

selected for display at the exhibition held at the Galleria dell'Accademia between February and May 2014: *Ri-conoscere Michelangelo*.

On May 9 2014, the Fototeca staff welcomed participants from all over Italy for a course on Photography and Conservation organized by the *Fondazione Zeri*. During an intense afternoon session, Spyros Koulouris, Elena Stolfi, Tiziana Resta, and I gave presentations on the history of the Fototeca and our accomplished projects. Conservation efforts concerning Fototeca materials are still going ahead. This year, a large group of selected items from the precious collections of photographic albums and loose albumen prints from the MacGillivrayVoli Bequest have been treated. Several interns from Harvard (Naomi Berkowitz), Syracuse University (Anna Behrens, Stella Zhang, Angelica Villa), Sarah Lawrence College (Rachael Frank), and the University of Florence (Maria Aimé Villano) have provided vital assistance on various projects concerning the inventory of

Christopher Daly (Ohio University) who shared his deep knowledge of the Florentine School by identifying authorship and the present location of hundreds of paintings, the photographs



Christopher Daly

of which were misplaced. Our special thanks go to Anchise Tempestini who generously revised our photographs of the Venetian School.

We also now have estimates for conservation treatment of our bronze objects, which are particularly precious and delicate items in the Art Collection. Almost all of them have never been properly cleaned, and in fact cleaning may well reveal conservation problems hiding underneath the dirt and dust. A team from the *Opificio*, under the

direction of Roberto Bellucci, recently worked on a group of sculptures in the house and library in order to strengthen them and make them more stable in the event of earthquakes and accidental knocks and bumps.

A new, serious threat to the Collection has unfortunately arisen in the form of woodworm infestations. This problem has recently spread all over the Villa, and threatens not only the wooden works of art, but also parquet floors, beams, furniture and numerous other objects in

the library and house. Initial treatment has been carried out by restorer Simone Chiarugi and his staff.

In preparation for our new catalog of European paintings and drawings, now in its final stages under the supervision of Carl Strehlke and Machtelt Israëls, our fragmentary panel by Francesco di Giorgio Martini was closely examined at the Opificio delle Pietre Dure, along with another fragment by the same artist from the Museo Stibbert, Florence. It was thus possible to ascertain that they belonged to the same panel painting. The two fragments were on display for one month at I Tatti, with this event raising a good deal of scholarly discussion.



Cecilia Frosinini and Roberto Bellucci from the Opificio delle Pietre Dure discuss the Francesco di Giorgio Martini fragments with visitors and Fellows

GIOVANNI PAGLIARULO

Agnes Mongan Curator of the
Fototeca Berenson, Curator of the
Berenson Art Collection



Anna Bensted, Anne Yahanda, Alan Garber, and Lino Pertile

HARVARD PROVOST ALAN GARBER VISITS VILLA I TATTI

JUNE 2014

Harvard Provost Alan M. Garber, MD, PhD, visited I Tatti for the first time in early June 2014 with his wife Dr. Anne Yahanda. Professor Garber has been Provost of Harvard since 2011, and was keen to visit I Tatti and gain a first-hand knowledge of the Harvard University Center for Italian Renaissance Studies. During his 3-day visit, Professor Garber was able to visit most of the I Tatti estate, and met many members of staff and Fellows.

NEWS FROM THE MORRILL MUSIC LIBRARY

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This year we added a substantial number of reproductions of rare or unique works to our collection of early printed music. Some fifty works were acquired from the British Library, the Biblioteca Estense, Modena, the Biblioteka Jagiellonska in Krakow and the University Library of Wroclaw. Many of these works – mainly madrigals, canzone napolitane or toscanelle – are the work of little-known composers such as Pietro Valenzola, who was employed briefly by the Accademia Filarmonica of Verona, or Guglielmo Testori, who was associated with Santa Barbara in Mantua.

We were delighted to celebrate this year in the library with the purchase of two libretti, both apparently unique. One is a small booklet of verses by a certain Giovanni Tinti *fiorentino*, entitled *Giardino di vaghi fiori, ò vero passatempo delle veglie per trattenimento de giovani, fanciulle innamorate*, published in Florence in 1620 (one of its two ex libris indicates that it was once in the library of the Ginori Conti family of Florence). The second libretto is by Gabriello Chiabrera, although published anonymously. It is entitled *Gli amori d'Acì e di Galatea, favola marittima*, and was published by the ducal printers of Mantua, the Osanna brothers, in 1617 (the coat of arms of the Gonzaga are on the title page.) Chiabrera had sent the libretto of *Galatea* (as it was called in its first version) to Mantova in 1608, perhaps hoping for it to be performed for the wedding of Francesco Gonzaga – crown prince of Mantua – to Margherita of Savoy. It was eventually set to music in 1612 by Sante Orlandi, with some parts by Francesco Rasi and the young Cardinal Ferdinando Gonzaga (sadly, the music has been lost.) The libretto was published in Mantua in 1614 as *Galatea*, and it seems to have been performed during carnival of the following year. The *favola marittima* was revived again for the wedding of the same Ferdinando to Caterina de Medici in 1616, being performed first in Florence and then in Mantua with huge success. The libretto was printed the next year with a new title, and with substantial additions to the text, including verses in praise of Caterina; Ferdinando himself contributed to both the text and the music. Some copies of the edition of 1614 have survived, but

that of 1617 was thought to have been lost. Our two libretti will be digitalized and made available on our website, along with the other rare and unique possessions of the Music Library.

This year began with our annual keyboard Masterclass, which offers talented young musicians a week's course performing on historic keyboard instruments in Florence, under the expert guidance of Professor Ella Sevskaia. The Masterclass began as a collaboration with the State Conservatory of Moscow to assist Russian students who rarely have the opportunity of playing on historic instruments in their own country. We recently opened the course to students from other countries and have hosted musicians from China and Japan, but this year our seven participants were all Russian, and all had their origins in the Department of Historical and Contemporary Performance of the P. I. Tchaikovsky State Conservatory of Moscow. Aliya Rysaliev, and Sergei Lukaschuk came to us directly from the Department, while Anastasia Grishutina, Stanislav Gres, Liza Miller, Alexandra Nepomnyashchaya and Olga Pashchenko are graduates. Liza has subsequently taken a Masters Degree at Yale University, and Olga and Alexandra have undertaken postgraduate Masters in harpsichord and fortepiano at the Conservatory of Amsterdam. We take the opportunity to congratulate Liza for having carried off the prestigious Musica Antiqua fortepiano competition in Bruges earlier in the year; we are very proud that so many of our students have won important international prizes for their performances on the harpsichord and the fortepiano.

We are deeply grateful to the *Laboratorio di Restauro del Fortepiano* and the *Accademia Bartolomeo Cristofori: Amici del Fortepiano*, of Florence, for generously allowing our students access to their fine collections of historic instruments for their week's study. The course concluded – traditionally – with a concert in the Limonaia of I Tatti, to mark the opening of our academic year. Our students played works by Beethoven, Schubert and Chopin on a fine fortepiano made in Vienna by Johann Schantz ca.1810-1815, kindly conceded by the Laboratorio di Restauro del Fortepiano.

KATHRYN BOSI
Morrill Music Librarian



Music at I Tatti



17 OCTOBER 2013.
Li fiori: a garden of villanelle.
Vivante.

Giovanni Girolamo Kapsperger (ca. 1580–1651) is hardly a household name, yet this native Venetian was renowned during his lifetime both for his compositions and virtuosic lute playing. In 1650, the polymath Jesuit priest Athanasius Kircher placed him on a level with Monteverdi, but by then the composer's fortunes had already begun to fade. He died impoverished a year later.

In recent years, however, a re-evaluation of Kapsperger's art has taken place, led by the musicians of the Austrian early music ensemble *Vivante*, which released a well-received CD of the composer's music in 2006. It was this group that performed in the Limonaia on 17 October 2013, giving a large audience the opportunity to experience Kapsperger's delightful music. The ensemble consisted of two tenors and four instrumentalists, most of whom did double duty on more than one instrument, including triple harp, recorder, harpsichord, viola da gamba, baroque guitars and theorbo. The group was also joined by two cornetto players in a set of instrumental movements.

The title of the program, appropriately enough given the setting amidst the splendid grounds of I Tatti, was *Li fiori: a garden of villanelle*. It focused on music from Kapsperger's sixth book of *villanelle* (Rome, 1632), of which only a single copy survives. The music is scored for one or two singers with instrumental accompaniment, and many of the texts are inspired by specific flowers: the rose, hyacinth, anemone, jasmine, etc. The highly informative program book (by Anne Marie Dragosits and Kathryn

Bosi) placed the music in the context of Kapsperger's employer, Cardinal Francesco Barberini, whose palace in Rome contained a garden of rare and exotic plants.

The performances were a delight, with the varied *continuo* group providing a colorful and attentive backdrop for the vocalists. Among the high points were *Rosa Bianca*, delicately performed by Erik Leidal to the rippling accompaniment of two guitars and harp, and *Anemone*, which began with only the two tenors singing in a ravishing *pianissimo*. With their persuasive combination of artistry and

scholarship, the members of *Vivante* seem well underway to restoring Kapsperger's reputation in the 21st century.

ÁRNI H. INGÓLFSSON
Mellon Fellow



5 JUNE 2014.
Musica divina:
sacred music for the House
of Gonzaga. Ensemble
Biscantores.

The Gonzaga's ducal chapel, consecrated to Santa Barbara, could boast of an excellent repertoire of sacred music composed between the second half of the 16th century and the first three decades of the 17th century. Built by Giovan Battista Bertani (ca. 1561–2) for Guglielmo Gonzaga (1550–1587), it had its own special liturgy, conceded by the Pope in 1579. A dedicated and competent composer, Duke Guglielmo personally revised the plainchant repertoire of his chapel, which, embellished by a conspicuous number of relics of Santa Barbara, became a powerful symbol of Gonzaga magnificence and the divine legitimacy of their power.

The concert given by Ensemble Biscantores on Thursday, 5 June 2014, presented sacred music by five composers who composed for four generations of Gonzaga Dukes, from the last years of Guglielmo's reign to that of Ferdinando II. Besides well-known works by Claudio Monteverdi, the concert offered compositions practically unknown today, despite their undoubted quality. We heard Giovanni Giacomo Gastoldi's *Magnificat octavi toni* for six voices, a piece clearly inspired by Counter-Reformation taste, and the motets *Misericordias Domine* and *Dum compleretur*, for two four-part choirs, by Benedetto Pallavicino (ca. 1551–1601), *maestro di cappella* at the Mantuan court ca. 1596–1601. The alternatim execution of Gastoldi's piece and the polychoral structure of Pallavicino's motets both offered good examples of the repertoire of Santa Barbara. To conclude, we heard a *Dixit Dominus* for two four-part choirs by the Servite Friar Amante Franzoni – a little-known musician who was *maestro di cappella* for

Santa Barbara from 1613–1630 – a late and eloquent example of the sumptuous polychoral tradition of the chapel. The concert also offered a rare opportunity to hear works

from Salamone Rossi's *Songs of Salomon* (*Hashirim asher lish'lomo*) of 1623. Rossi (1570–ca. 1630) was a highly regarded Jewish musician who worked at both the Gonzaga court and the synagogue of



the city of Mantua; his *Hashirim asher lish'lomo* is the first known published collection of polyphonic music composed for the Hebrew rite. Besides the high quality of their performance, the Ensemble Biscantores and their director Luca Colombo have the merit of basing their concert repertoire on an intense activity of original musicological research, as was demonstrated by the repertoire proposed in this concert. Kathryn Bosi wrote an accompanying libretto on the musical patronage of the Gonzaga, illustrated by iconography relating to Santa Barbara and contemporary images of Mantua and its Dukes.

GIORDANO MASTROCOLA
Florence Gould Fellow

FELLOWS' TRIP TO PIENZA AND BAGNO VIGNONI

Tattiani take to the Baths

On the first day of December, Eugenio Refini and Cecilia Muratori led the I Tatti Fellows on a day trip to explore two small jewels in the Tuscan countryside. Both Pienza and Bagno Vignoni are very beautiful, and both have important Medieval - Renaissance pasts. In Pienza, the group visited the Palazzo Piccolomini and the Duomo, the most remarkable and tangible legacy of Pope Pius II (Enea Silvio Piccolomini), whose desire was to transform the small *borgo* of Corsignano into a Renaissance city. Piccolomini was born there in 1405; after he became Pope, he visited Corsignano and noted its decline. Pius II then selected Bernardo Rossellino as the leading architect, appointed to transform the *borgo* into a new town - Pienza. A tour of the Palazzo allowed the Tattiani to admire the position and architecture of the palace and its garden, as well as the beauty of the Val d'Orcia seen from the Loggiato.

Leaving Renaissance Pienza behind, the I Tatti group reached

Bagno Vignoni, which most of us knew only from the famous scenes of Tarkowski's film *Nostalgia* (1983.) Bagno Vignoni was a famous place for thermal cures throughout the Middle Ages and the Renaissance. A visit to the historical piscina and the baths offered the opportunity to combine the Fellows' interests in the history of architecture and in pre-modern health practices. Among the historic 'patients' who spent time at Bagno Vignoni are Lorenzo il Magnifico, who sought relief from arthritis, and Caterina da Siena, who was brought there by her mother in an attempt to distract the girl from her 'mystical tendencies'. Michel de Montaigne mentions Bagno Vignoni in his travel journals, but not in flattering terms. He described it as 'simply lousy' (*non pare altro che una pidocchiera*). With a rather different spirit, the I Tatti group enjoyed the visit on a cold, clear day. Making the most of a last spot of daylight, they reached the beautiful Rocca di Tentennano before heading back to Florence.

EUGENIO REFINI & CECILIA MURATORI (Ahmanson Fellows)



The Fellows at Palazzo Piccolomini



Morgan Ng

GRADUATE FELLOWSHIPS AT I TATTI

Each fall and spring semester, one or two graduate fellowships are available for Harvard PhD students. The primary goal of these fellowships is to allow students working on their dissertation or selecting their topics to read widely in Renaissance sources and literature.

During the 2013/2014 session, we welcomed Graduate Fellows Morgan Ng, Francesca Borgo, Elizabeth Kassler - Taub and Elizabeth Lagresa



Francesca Borgo

Tales of I Tatti An Oral History

I Tatti's Oral History Website, edited by Anna Bensted, launched in fall 2013. The archive of accounts by those who knew the Berensons and who shaped the early years of I Tatti can be found on the Oral History web page:

WWW.ORALHISTORY.ITATTI.HARVARD.EDU

The stories of the Villa, and of the Harvard University Center for Italian Renaissance Studies, have been consistently intertwined with the stories of numerous individuals beyond Berenson himself: from the scholars who have studied in the Library and walked in the gardens to the staff who have looked after them; from the farmers living and working on the estate to the curators of an astonishing archive, library and art collection; from the gardeners who have tended the historic garden to the Directors who with their families lived in the Villa and influenced its mission. It is such individuals who, both before and after Berenson bequeathed the Villa to Harvard, have helped give I Tatti its identity, and their continuing fidelity to the Villa, their unique and rich memories, are what make this oral history possible. Recording their voices is what allows the story of I Tatti from the 1930's onwards to be told—allows, indeed, that story to tell itself.

ANNA BENSTED
Manager of Community Engagement



Watercolor of the Giardino Pensile by Steve Ziger



Liliana Ciullini, whose accounts of life at the Villa with Mr. Berenson are featured as part of the Oral History, listens as Lino Pertile recites a poem written in her honor by former Fellow Carlo Del Bravo (VIT'69,'70)

Space in Renaissance Italy: Seminar for Chinese Scholars 2014



In June 2014, for the second time in as many years, I Tatti welcomed a group of Chinese scholars to take part in a seminar on "Understanding Space in Renaissance Italy." The seminar focused on the meaning and function of space in art, architecture, and urban infrastructures in Renaissance

Italy, and especially in Florence (c. 1300-1600.) Space has emerged in recent scholarship on the arts as crucial for understanding the relationship between objects and their contemporary viewers, and Florence, for both its remarkable surviving fabric and the rich body of related scholarship, was an ideal location for such a seminar. The group this year comprised 13 of the most promising young Italian Renaissance scholars in Greater China, most of whom had until now never been able to witness at first hand the Renaissance art and urban fabric of Florence. In order to allow themes to emerge from the experience of moving from one place to another, much of the seminar was arranged as a series of walks and on-site discussions held throughout the historic city center. On 15 October 2014, these scholars will meet again at the Harvard Center Shanghai where they will discuss and reviewed their experience in Florence. Following this meeting they will also have the opportunity to attend a conference, to be held at the Harvard Center Shanghai, organized by I Tatti and sponsored by the Harvard University China Fund.



JONATHAN NELSON
Assistant Director for Scholarly Programs
and Publications



NEWS FROM THE BERENSON ARCHIVE

The archive received some wonderful gifts this year, which have considerably enriched the Archives and Manuscripts Collection of the Biblioteca Berenson. These included the professional and scholarly papers of Craig Hugh Smyth, former director of I Tatti (1973-1985), and some of the archive of the Florence Duomo Excavation (material collected by Franklin Toker, (VIT '73 '74). A beautiful collection of manuscripts (XVI-XX centuries) from the Voli MacGillivray estate was also added to our collection.

Although they belong to Harvard University, these manuscripts have been deemed by the Italian State to be of great historical value, and for this reason they must remain in Italy.

The Smyth papers include notes for writings and lectures, proofs, and a huge collection of photographs which document the wide range of his interests as an art historian, and his profound specialization in Italian Painting of the XVI Century, specifically in Mannerism.

Franklin Toker's work on the excavations of the Florentine church of S. Reparata, begun in the 1970s when he was a Fellow, makes up the majority of the papers gifted to I Tatti, dedicated to the vast project of the study of the foundations of the Florentine Duomo.

There was another major highlight in the Berenson Archive this year: two exhibitions of documents and photographs from a major archival *fond* held in the Biblioteca Berenson: the Giorgio Castelfranco Papers. The two exhibitions, organized in collaboration with the *Regione Toscana*, owner of Casa Siviero (the house on the Arno where Castelfranco lived) opened on January 27th - the International Day of Commemoration in Memory of the Victims of the Holocaust.

A section of these papers concerned Castelfranco's collection at Casa Siviero, and one was dedicated to Leonardo

da Vinci at I Tatti. Donated to I Tatti in 1979, a year after the death of Castelfranco, these papers document the professional and scholarly life of the Jewish art historian, who was removed from his role as Director of the Pitti Palace Gallery following the arrival in Florence of Adolf Hitler, in May 1938. They tell the story of a conscientious officer of the Ministry of Fine Arts, who worked tirelessly to recover Italian works of art stolen by the Nazis. He was a great scholar of Leonardo da Vinci's work, and also promoted contemporary artists such as Giorgio De Chirico and Alberto Savinio. A finding aid for this archive is now available through the Harvard catalogues (OASIS and Hollis.)

ILARIA DELLA MONICA
Archivist

l: Photographs and notes by Craig Hugh Smyth assembled from a folder of his archive.

r: Portrait of Giorgio Castelfranco by Alberto Savinio



Anna Bensted and Lino Pertile



Debby Brice, John Gilmore, and Fred Koontz



Guillaume Malle and Eugenio Refini



Alexa Mason and Margrit Freivogel in the Giardino Pellegrino



Lino Pertile and Ping Chen in Shanghai



Silvia Vestri, Stefano Barbieri and Rosa Molinaro at Casa Morrill

BUILDING A BRIDGE

IT at I TATTI

This past year has seen substantial changes to I Tatti's digital landscape, as we continue to build a strong framework for a future of new digital tools for scholarship and collaboration.

In part, this means taking greater advantage of the range of services and resources available through far-away Harvard, and this requires a fast, stable and robust internet connection to the Cambridge campus. To bridge the distance from the banks of the Mensola to the Charles River more effectively, the IT department this year completely overhauled the local network. I Tatti can now count on a brand new networking infrastructure and significantly increased internet capacity. The new service opens doors to new ways of collaborating through video conferencing, live streaming of presentations and symposia, makes it possible to seamlessly integrate I Tatti's systems with those at Harvard, and overall will provide a superior digital experience for Fellows and staff.

Additionally, a new, redesigned website has been launched using Harvard's OpenScholar platform. I Tatti's online portal now features a cleaner look that is more in tune with other Harvard websites, with a more intuitive organization and presentation of content. Events, news and publications are clearly organized into distinct categories, making the site easier to navigate. Fellows and staff will also be able to create personal profile pages and post more detailed information about their projects.

In parallel to the public-facing website, an internal community website has been built to serve as a tool for internal communications and to provide a single access point for additional online services such as lunch and event registration, library-user registration, housing offers, and a helpdesk for requesting support. The IT department was also able to unify multiple systems that were in use into a single online database for managing users and contacts, which among other things will allow users to update their own profile information and communication preferences.

As we continue to expand the number of online services to our Fellows, we strive to build an increasingly robust bridge to connect I Tatti with Harvard and the rest of the world, one step (or click!) at a time.

LUKAS KLIC

Manager of Information Services and Digital Initiatives



Lukas Klic and Gianni Trambusti hard at work

FELLOWS' TRIP

PALLADIO'S ARCHITECTURE: FROM COUNTRY TO CITY

During the last weekend of April 2014, twenty-two members of the I Tatti community embarked on a two-day spring trip to the Veneto, organized by VIT appointees Kate Bentz and Francesca Borgo. Guido Beltramini (VIT '08), Director of the Centro Internazionale di Studi di Architettura Andrea Palladio (CISA), generously shared his expertise in guiding the group through villas and palaces in and around Vicenza. The first day

landscape frescoes served as a reminder that, in considering the ways in which villas respond and engage with the landscape, "one must remember to look not only at them, but out from them" (J. Ackerman, 1986). Our final stop for the day was Jacopo Sansovino's only work of villa architecture and one usually closed to the public, the Villa Garzoni in Pontecasale. This building again offered a striking contrast to Palladio's villa designs, resembling an urban palace

Capitanio, Palazzo Chiericati, Palazzo Thiene, and the extraordinary Teatro Olimpico. Here, Palladio's lifelong assimilation of antiquity reached its apex, as the architect recreated a Roman theater for the classical interests of the Olympic Academy. The Academy's motto "Hoc opus, hic labor est" served as a reminder of the fatigue of scholarly work – a hazard easily avoided, of course, when spending an enjoyable day wandering and absorbing Palladio's ideas in the lovely spring weather (and with *gelato* in hand!). A tour of the Palladio Museum enabled Fellows to interact with the inventive architectural models, drawings, photographs, and videos that characterize its exhibition spaces, leaving everyone impressed by the exciting projects and work of the CISA. The excursion ended with one of the trip's highpoints: Palladio's Villa Capra or "La Rotonda." Here Palladio transformed a suburban residence into a theatrical machine (*un molto grande Teatro*, as he described) for appreciating the beauty and bounty of the surrounding landscape.

Fueled by a delicious snack from the thoughtful Villa I Tatti cooks and accompanied by a marvelous sunset, we



was spent in the countryside, visiting three icons of sixteenth-century villa architecture. The tour began with Villa Badoer in Fratta Polesine, designed and built by Palladio. While standing in the shade of the villa's *barchesse* and its temple-like façade, the group discussed building materials and techniques, farming and agriculture, and the socio-political context of the period, as well as Palladio and Palladianism. Next the group moved to the Villa dei Vescovi in Luvigliano, famous as the legendary birthplace of ancient Roman author Livy. Designed by painter and architect Giovanni Maria Falconetto, this site offered the opportunity to explore the use of ornament and color in architecture, and to reflect upon Palladio's later typological innovations in villa architecture. The Villa dei Vescovi's delightful views of the surrounding topography and interior

more than a working farm. A dinner of local specialties, including *baccalà mantecato*, restored the group after a long day of fascinating discussions in the warm sun.

Day two meant moving from the countryside to the city center, as the group toured Palladio's urban architecture in Vicenza, including the Basilica Palladiana, Loggia del



left Vicenza and crossed the Appennini back to Florence. Thanks to Palladio, I Tatti, and especially Guido Beltramini, the weekend became one of the year's highlights for the 2013–2014 Fellows.

KATE BENTZ (Rush H. Kress Fellow) &
FRANCESCA BORGO (Graduate Fellow)

HANS BELTING WINS THE I TATTI MONGAN PRIZE

In September 2013, I Tatti was pleased to award the prestigious Mongan Prize to Hans Belting. Belting is an internationally-renowned art historian whose studies on art, icons, and visual culture from the Byzantine past to the global present have for decades transformed understanding of how objects come into being, how they are variously understood or not as cultic culture or art, and how their production, presentation, reception and critical histories deeply affect—and indeed on occasion actually change—what they fundamentally are as visual things in our collective cultural midst. The Mongan Prize was awarded on September 25, on which occasion Professor Belting delivered an address entitled “Inventing Painting as ‘Art’: A New Look at Giovanni Bellini.” In choosing Bellini as his subject, Belting elected to focus on an artist who occupies an interestingly liminal, and perhaps even vexingly equivocal position in the history of religious imagery; in discussing Bellini as an artist who may have thought as much about painting as he practiced its production, Belting took his audience down his own well-pioneered path of charting the transformation of the cultural object from icon to art. It was precisely on this question of transformation, or reclassification, or even intended ambiguity that Belting began his talk with Bellini’s early Brera *Pietà* (1465–1470). That work contains a little-observed (let alone read) cartouche with a Latin inscription from the ancient Roman poet Propertius. Propertius’ inscribed words literally speak for the painting and suggest its own emotional response to the sadness of the principal sacrificial and sacramental subject of the work. The result is, yes, an icon in the traditional sense, but it is also a speaking image cum nascent art object that simultaneously addresses the emotional piety, intellectual presence, and aesthetic sensibilities of the faithful/cultural observer. In other words, Belting drew the audience’s increasingly rapt attention to a work that quite surprisingly is as

presence, draws visual and verbal attention to itself, and reveals the erudite intellectual project and strategy of its fabricator whose identity as icon maker or artist seems consciously confused.

In the middle section of his talk, Belting reviewed for the audience how Bellini has conventionally been understood as a Renaissance master, as he focused attention on the artist’s various renditions on the themes of St. Francis and St. Jerome in study, prayer, and solitude. Of these works, Belting noted that the artist always seemed to combine the expected iconographic in subject with the surprising topographic in pairings of countryside and city, nature and civilization in his attendant landscape settings. This led Belting to his concluding intellectual foray: an extended cultural and close visual analysis of Bellini’s late *Feast of the Gods*, 1514 (Washington DC, National Gallery of Art.) This was a work produced for Isabella d’Este in direct comparison and, indeed, competition with younger and ostensibly more progressive artists of the day. The surprise of the evening was when Belting gradually revealed that the palm of progressive victory in that context and contest of sorts might well be awarded to Bellini. In direct opposition to the tradition of the bucolic landscapes of Giorgione and Titian, and in remarkable resistance to the initial wishes of his patron, Bellini reached well beyond the Venetian there and then of the early sixteenth century to a palpably recaptured ancient Roman past via the poetry of Virgil’s *Georgics* for a more exceptional rustic and even agrarian approach to the theme. In this bold act, in what might be called a Renaissance end-run around contemporary expectation, the elderly Bellini revealed himself to be the true progressive of his Venetian Renaissance age in a combined visual-literary act that was presciently there



even as early as his poetically engaging *Pietà* from his more “iconic” beginnings as an image maker. In Belting words, Bellini presented painting indeed as a new form of poetry which thus “merits a new look with respect to the nascent concept of “art” which, on the eve of the Giorgione generation, stands out for his personal preference for lyrical *vaghezza* and *fantasia* against the prevailing taste for narrative and drama.” Belting’s talk was a *tour de force* demonstration of richly informed visual and contextual analysis, coming from an individual with a deep historical knowledge of the Renaissance, its iconic images, and their ancient literary stimuli. He displayed a rare confidence in identifying one of those moments when aesthetic objects still in the service of institutions or individuals literally become art, and he did so with a sensitive appreciation for how such art can be simply beautiful in its seamlessness of form, content, and mesmerizing likeness and presence.

ROGER CRUM
Visiting Professor



Lectures & Programs 2013 - 2014



With support from the Lila Wallace - Reader's Digest Endowment Fund and the scholarly programs and publications funds in the names of Malcolm Hewitt Weiner, Craig and Barbara Smyth, Jean-François Malle, Andrew W. Mellon, and Robert Lehman

25 September Lecture: Hans Belting, "Inventing Painting as 'Art': A New Look at Giovanni Bellini," followed by presentation of I Tatti Mongan Prize

17 October Concert: "Li fiori": a garden of villanelle By Giovanni Girolamo Kapsperger

21-22 November Conference: "Language Interactions in Early Modern Europe" (21 November at VIT; 22 November at Monash Prato)

26 November Fellows' Seminar I (Space, Borders, and Translations in Renaissance Italy)

27 November Harpsichord recital, by Árni H. Ingólfsson, followed by an informal presentation of the exhibition of two panels by Francesco di Giorgio -one from the Berenson collection, one from Museo Stibbert, that originally formed part of a single predella

1 December Appointees Trip to Bagno Vignoni/Pienza

12 December Fellows' Seminar II (The Holy, the Dirty, and the Lucky)

20 January Presentations by New Appointees

23 January Fellows' Seminar III (Forza Roma: Perceptions of Rome)

27 January *Giornata della Memoria*: Presentation of exhibition dedicated to Giorgio Castelfranco and Leonardo da Vinci

30 January Fellows' Seminar IV (Renaissance Otherness)

6 February Fellows' Seminar V (Interdisciplinary Translations: Philosophy, Philology and Music)

24 February Discussion about Capriccio, with Christopher Stenbridge

12 March Presentations by four I Tatti Fellows

13 March Koichi Toyama, "L'ombra portata e le reliquie: il caso dell'effigie del beato Bernardino dipinto da Pietro di Giovanni d'Ambrogio"

7 April Spring Orientation (for new Appointees)

25-26 April Fellows' trip to Vicenza (Palladian Villas)

13 May Fellows' trip to Villa Gamberaia

5 June Fellows' Trip to Pontormo-Rosso exhibition at Palazzo Strozzi

5 June Concert: "Musica divina": sacred music for the court of Vincenzo Gonzaga. Ensemble Biscantores

11 June Jonathan Nelson, "Reconsidering the 'Triumph of Love' (Biblioteca Classense, Ravenna) attributed to Botticelli."

12 June Conference: Public Health in Europe (1300-1600)

13 June Workshop: Public Health

19 June Fellows' Presentations

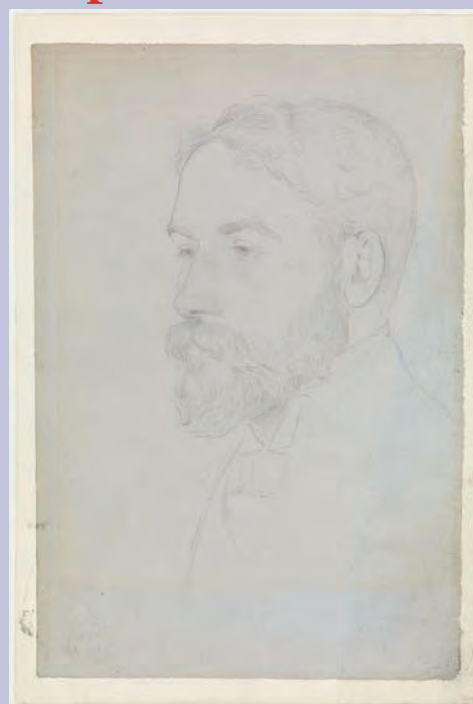
Announcing The David and Julie Tobey Fellowship

We are delighted to announce the new David and Julie Tobey Fellowship.

This three-month fellowship supports research on drawings, prints and illustrated manuscripts for 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. At the time of application, scholars must have a solid background in Italian Renaissance Studies and must be advanced PhD candidates (with an approved dissertation topic) or hold a PhD, *dottorato di ricerca*, or an equivalent degree. This Fellowship has been made possible thanks to the generous support of I Tatti Council Members David and Julie Tobey.

To find out more, please visit our website at

WWW.ITATTI.HARVARD.EDU/FELLOWSHIPS



REPORT FROM SHANGHAI

I Tatti Conference on the Italian Renaissance In China

I Tatti's first conference in China was a great success. "The Italian Renaissance in China: New Research by Chinese Scholars" was held at the Harvard Center Shanghai on 24-25 October 2013. The audience of seventy included scholars from thirty-four different universities and two libraries in Mainland China, Taiwan, and Hong Kong, as well as the Italian Consul General and the director of the Italian Institute of Culture. The first conference in China to address the field of Italian Renaissance studies, the event featured sixteen papers on the history of art, architecture, ideas, and literature, as well as poster sessions for seven PhD students. The closing lecture was given by Lino Pertile. Most presentations were given in Mandarin, with simultaneous translation into English. The conference exceeded our major goal; that of helping to create a community of Renaissance scholars in Greater China. There was true exchange during the discussion periods following each section, as there was during the tea and lunch breaks. Moreover, the Chinese version of the online program was seen by over 600 different people, and the English version by over 900. These readers, who also had access to the abstracts, learned about who studies what topics in China. As a result, the conference also met a secondary goal: to raise the profile of both I Tatti and of Italian Renaissance Studies in China. In October 2014, following the success of the 2013 Shanghai conference and the 2014 Summer Seminar (see page 11), I Tatti will hold its second conference in Shanghai, the focus of which will be "Space in Renaissance Italy."

JONATHAN NELSON
Assistant Director for Scholarly Programs
and Publications



Noriko Kotani



Lino and Anna with the 'Tattianini'



Vanessa de Cruz Medina



Davide Baldi
I: a selection of images from I Tatti's 2013 conference in Shanghai.

LIVES OF THE ARTISTS: JAPANESE EDITION



*The first volume of the first complete translation into Japanese of Giorgio Vasari's *Lives of the Painters, Sculptors, and Architects* (Florence, 1568), has been published, as part of a project co-sponsored by Villa I Tatti. A fundamental text for our knowledge of Renaissance art, Vasari's *Lives* is now available only in old and partial translations. The new edition will eventually be published in six volumes, by Chuō-koron Bijutsu Shuppan (Tokyo). This first volume, including introductions and *Lives* from the Duecento and Trecento, contains *Lives* from Cimabue to Lorenzo di Bicci. Translations were carried out by specialists in Italian Renaissance Art who also provided scholarly notes about the works cited and the historical context. The project is also supported by the Japan Society for the Promotion of Science, an affiliated body of the Japanese Ministry of Education, an independent administrative institution under the Japanese Ministry of Education, Culture, Sports, Science and Technology.*

JONATHAN NELSON
Assistant Director for
Scholarly Programs
and Publications

Amici dei Tatti

The *Amici dei Tatti* is a group of supporters who have the opportunity to participate in stimulating programs reflecting I Tatti's focus. *Amici* activities include visits to private collections of Renaissance art; stimulating discussions on culture, history, and thought; and a wide swath of other activities that involve science, food, music, and more. Support provided by the *Amici* sustains I Tatti and the important work that takes place there. Indeed, the *Amici* are critical since I Tatti, while affiliated with Harvard University, is entirely self-sustaining and relies on private contributions to continue its programs. Members of the *Amici dei Tatti* are automatically subscribed to the quarterly electronic bulletins, keeping them abreast of I Tatti news as it happens. They are invited to join us for special events, and have the opportunity to hear from distinguished scholars about the Italian Renaissance and I Tatti's extraordinary programs in Italy and elsewhere.

We thank Guillaume Malle and his wife, Christina, and Joseph Pellegrino Jr. and his wife, Roberta, for hosting delightful *Amici* events in November 2013, respectively in New York City and Newton, Massachusetts. At both



Guests including Julie Tobey, Council member and Chair of the 'Amici dei Tatti', enjoy a reception at the home of Council member Virgie Klein.

Lino Pertile addresses the 'Amici dei Tatti' and Council members in October 2013

receptions, Director Lino Pertile gave an overview of I Tatti's history and mission and spoke about his recent trip to China and his efforts to raise the profile of Renaissance Studies in Asia. Our gratitude also goes to Virgilia P. Klein for opening her home to a group of *Amici dei Tatti* to view her collection of paintings, drawings, and Renaissance prints in June 2014. Guests were especially pleased to hear the anecdotes and stories behind her collection. Months later, we still savor her warm welcome and the elegant, relaxed reception that followed.

We held a small event in New Orleans at the end of April 2014 hosted by Nehama Jacobs. Potential supporters of I Tatti were addressed by Michael Locke and by Tattiani Andrew Berns (VIT'13) and Anne Dunlop (VIT'10), who welcomed the opportunity to share their current research. The audience was engaged during the talks and eager to hear more in conversation afterwards.

This year's activities were memorable for many reasons, not least the extraordinary hospitality that greeted us wherever we went and the thoughtful people we met at each event.

GRAZIELLA MACCHETTA
Development Associate



Council Notes

The I Tatti Council records with sadness the loss of one of its most faithful and long-standing members. Bob Erburu, who died in May 2013, joined the I Tatti Council in its early stages, and over the years counseled three different I Tatti directors. Bob is remembered warmly and with admiration by the Council and at I Tatti, where his influence will live on for decades to come.

Council members Jean Bonna and Barney McHenry retired this year. Jean became a supporter in the early 1990s; he was introduced to us by Jean-François Malle, and when the International Council was founded he became a member. For many years he was head of Lombard Odier & Cie in Geneva. He is an important collector of master drawings and rare books, and Council members will recall a special tour of *Raphael to Renoir, Drawings from the Collection of Jean Bonna* at the Metropolitan Museum of Art, guided by Carmen Bambach (VIT'97, '09) in 2009, which was followed by a reception at the home of Jim Cherry and his wife, Sylvie. William Barnabas ("Barney") McHenry, a friend and admirer of Craig Smyth, joined the I Tatti Council in 1977. He is a former Commissioner of Fine Arts for the State of New York, a Trustee Emeritus of the Metropolitan Museum of Art in New York, former Chair of the Empire State Plaza Art Commission, Regent Emeritus of the Smithsonian, and a Commissioner of the Palisades Interstate Parks Commission. He also serves as a Trustee of the Open Space Institute and President of Boscobel Restoration. Few have taken on I Tatti's fundraising efforts with the enthusiasm and energy of Barney. His particular interest was in the I Tatti gardens, and in that respect he admired the leadership of Craig Smyth. Together they obtained a grant from the Lila Acheson Wallace Foundation that became a cornerstone and made the restoration of the I Tatti gardens possible. While consulting the archives, I came across a comment Barney made years ago that "newsletters tend to be all good news" and that "this gets a little tiring." It is never good news to announce that a cherished friend, and stalwart fundraiser for all things I Tatti has retired from the Council, but it is great news to report that in mid-July we received notification that the garden Barney cared so much about was shortlisted for *Il Parco Più Bello*, a national Italian prize given to the most

beautiful garden in Italy. Our appreciation for Barney runs deep. Many of us, when strolling in the beautiful I Tatti gardens, will think of him with gratitude.

On October 17–19, 2013, members of the I Tatti Council and other generous supporters assembled in Florence for the second *Ottobre a I Tatti*, an annual event for special friends. They attended the fall concert and met the Fellows, a few of whom gave fascinating presentations about their current work. Cecilia Frosinini of the *Opificio delle Pietre Dure*

offered a close-up look at conservation work on the Bernard Berenson collection and guided a visit to the *Opificio* to observe conservation of works by Fra Angelico and Leonardo da Vinci. One of the highlights was a private visit to Palazzo Pucci to view Marchesa Cristina Pucci's art collection under the expert guidance of Carl Strehlke, Curator at Philadelphia Museum of Art. Pulitzer Prize winning author Stephen Greenblatt addressed a large audience at the Cosmopolitan Club in New York City in April, with his I Tatti Council Spring Lecture on *Lucretius and the Toleration of Intolerable Ideas*. The talk investigated how and why the utterly unacceptable ideas reintroduced by the recovery of *De rerum natura* in 1417 managed to survive and be transmitted during pre-Enlightenment centuries that had no concept of toleration.

GRAZIELLA MACCHETTA
Development Associate



Council Chair Susan Roberts



Michael Rocke speaks to the Council about developments in the library



Graziella Macchetta and John Gilmore



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SELECTED RECENT PUBLICATIONS

THE VILLA I TATTI SERIES

BERNARD BERENSON: FORMATION AND HERITAGE
Joseph Connors & Louis A. Waldman, editors

Listed by *Art News* as ‘one of the new art history books to change your mind’, former director Joseph Connors’ and Louis Waldman’s (VIT’06) *Bernard Berenson: Formation and Heritage* was released in early 2014.

The authors in this collection of essays explore the intellectual world in which Berenson was formed and to which he contributed. Some essays consider his friendship with William James and the background of perceptual psychology that underlay his concept of “tactile values.” Others examine Berenson’s relationships with a variety of cultural figures, ranging from the



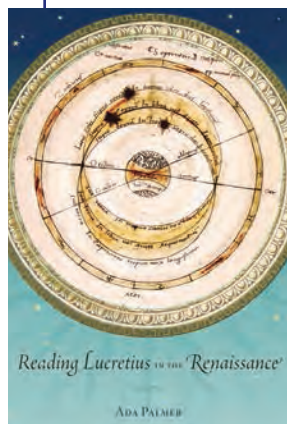
German-born connoisseur Jean Paul Richter, the German art historian Aby Warburg, the Boston collector Isabella Stewart Gardner, and the American medievalist Arthur Kingsley Porter, as well as Kenneth Clark, Otto Gutekunst, Archer Huntington, Paul Sachs, and Umberto Morra. *Bernard Berenson: Formation and Heritage* makes an important contribution to the rising interest in the historiography of the

discipline of art history in the United States and Europe during its formative years.

I TATTI STUDIES IN RENAISSANCE HISTORY

READING LUCRETIUS IN THE RENAISSANCE
Ada Palmer

Ada Palmer (VIT’06,’12) explores how Renaissance readers, such as Machiavelli, Pomponio Leto, and Montaigne, actually ingested and disseminated Lucretius, and the ways in which this process of reading transformed modern thought. She uncovers humanist methods for reconciling Christian and pagan philosophy and shows how ideas of emergent order and natural selection, so critical to our current thinking, became embedded in Europe’s intellectual landscape before the seventeenth century. This heterodoxy circulated in the premodern world, not on the conspicuous stage of heresy trials and public debates, but in the classrooms, libraries, studies, and



bookshops where quiet scholars met the ideas that would soon transform the world. Renaissance readers—poets and philologists



rather than scientists—were moved by their love of classical

literature to rescue Lucretius and his atomism, thereby injecting his theories back into scientific discourse.

THE I TATTI RENAISSANCE LIBRARY

ON MARRIED LOVE. ERIDANUS
Translated by Luke Roman



Giovanni Pontano (1429–1503), whose academic name was Gioviano, was one of the great scholar-poets of the Renaissance as well as a leading statesman who served as prime minister to the Kings of Aragon and southern Italy. The dominant literary figure of quattrocento Naples, Pontano produced literary works in several genres and was the leader of the Neapolitan academy. Among his large poetic output are the two brilliantly original poetical cycles that comprise the present volume. *On Married Love* stakes out new ground in the Western tradition as the first sustained exploration of married love in first-person poetry. In *Eridanus*, which celebrates the poet’s love for a mistress, Pontano combines the familiar motifs of courtly love with the allusive matrix of classical elegy and his own distinctive vision. Both works are here translated into English for the first time by Luke Roman (VIT ‘12).



“The Villa I Tatti blog was created in 2013. Initially, the blog featured written reflections by interns on their work in the Biblioteca Berenson, descriptions of I Tatti community events, and photographs. Today, the blog seeks to connect I Tatti with the broader community of those interested in the study of the Italian Renaissance. It is curated by past and present I Tatti interns, and has expanded to feature interviews with professors, interns and fellows, an extensive photo gallery, and written pieces on the experience of being an intern at I Tatti”

ZEENIA FRAMROZE, *I TATTI* INTERN, SUMMER 2014

<http://villaitattiintern.wordpress.com>

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A selection of images from the I Tatti Blog:

The door leading to the South Terrace, Intern and blogger Zeenia Framroze, and the I Tatti grounds in summer 2014

VILLA I TATTI'S HARPSICHORD



Although the great conductor Sir Thomas Beecham once likened the sound of a harpsichord to ‘that of a birdcage being played by toasting forks’, this is certainly not the case at I Tatti, where delicately and expertly plucked melodies ring through the rooms and corridors throughout the year. I Tatti’s harpsichord was received as a gift from former Fellow Frederick Hammond (VIT ‘72) in 2005, and it is now an integral part of the Villa, where it sits in the Studiolo Berenson. Resident musicians often play the harpsichord, as do some of our Fellows. Pictured is Mellon Fellow [Árni H. Ingólfsson](#) delighting his colleagues with an informal recital in November 2013.

FRANCESCO DI GIORGIO'S "ABDUCTION OF HELEN" REUNITED

Two fragments of a "spalliera" panel painted by Francesco di Giorgio Martini – one in the Berenson collection, the other in the Stibbert Museum – were reunited at I Tatti in January 2014. The exhibition was curated by Machtelt Israëls (VIT'05) and Marilena Caciorgna.

Francesco di Giorgio Martini (1439–1501) was a Siennese architect, engineer, sculptor, and painter, who also wrote important treatises, in addition to being a translator of ancient authors such as Vitruvius. In the late 1460s and early 1470s he ran a workshop which specialized in the decoration of *cassoni* and *spalliere*. *Spalliere* could be part of the upper wainscoting of a bedroom,

but they were also inserted above *cassoni*, or wedding chests. Decorated with allegories or subjects taken from classical antiquity, such furniture was displayed in bedrooms in order to inspire young wives to be chaste and faithful.

The Reconstruction of the *Spalliera*

Francesco's fragmentary panel at I Tatti was originally part of a *spalliera*.

The panel was repainted in the seventeenth century with a depiction of *Christ in the Tomb*. Shortly before 1910, the photographer Harry Burton acquired it from a church in Tuscany. When several incised lines

of architecture were noted under the repainting, Burton had the panel restored and then sold it to Bernard and Mary Berenson. In 1976, Fabio Bisogni (VIT'73-'03) connected the panel at I Tatti with another one by Francesco di Giorgio Martini and his workshop belonging to the Museo Stibbert in Florence.

Bisogni's hypothesis was confirmed through a close observation and technical analysis of both panels, carried out at the *Opificio delle Pietre Dure*. The Stibbert panel contains elements that continue in the I Tatti panel, which can be best noted in the temple, the orchard, the vegetation on the ground, and the background hills with rivers running through them. Additionally, several figures in both panels wear similar clothing.

It appears that the Stibbert and I Tatti panels were cut at different heights from a single *spalliera* panel, which was composed of two horizontally grained planks. Using the join between the planks in each fragment as a lead, it was possible to realign the two sections. The difference in scale between the figures in the two scenes can be explained by the original location of the fragments within the *spalliera*: the Stibbert fragment features the protagonists who dominate the foreground on the left hand side, while the I Tatti panel features secondary characters from the middle ground on the right side.

Angela Dressen, Lino Pertile and
Giordano Mastrolcola
below: the reunited fragments



LANGUAGE INTERACTIONS IN EARLY MODERN EUROPE

In collaboration with Villa I Tatti, the Monash University Prato Centre, the University of Warwick, the University of Melbourne and the University of Pennsylvania, *Language Interactions in Early Modern Europe* (21-22 November 2013) brought together scholars with expertise in Renaissance literature, linguistics, cultural history, history of medicine, Persian and Arabic culture and language, Jewish studies, philosophy and history of ideas. The first day at Villa I Tatti saw speakers discuss the use, reception and influence of languages (Latin, Greek, the Italian vernaculars and other neo-Latin



languages such as Spanish and French) in early modern Italy. From the thousands of people speaking different languages who followed the court of Pope

Eugene IV to Florence, to the cultural translations practiced by preachers, this day explored the ways in which language interaction fostered exchanges between disciplines such as architecture, rhetoric, philosophy and grammar. The



Conference organizers Andrea Rizzi (VIT '11) and Eva Del Soldato (VIT '11)

technical languages of Renaissance Italy required an ongoing mediation between Latin and the burgeoning vernaculars: from Leonardo's use of Latin as a repository of lexical technical terms, to Jacques Grévin's use of Latin to promote French, language use in the Renaissance crossed geographical,

cultural and textual boundaries and prompted scholars to redefine the terms and functions of the source language. On the second day, the conference moved to the Monash University Prato Centre. Here the discussion took a more pan-European approach with fascinating papers on multilingual communities and texts. From the Latin-Arabic versions the Psalter produced by Mignatelli to the Jewish and Iberian bilingualism used to endorse the expansion of Portugal into North Africa, language use stirred debates, animosity (between early seventeenth-century Dutch rhetoricians) and led to change. Language interactions in Renaissance Europe also prompted comparisons, translations, interpretations and rewritings of texts and ideas: for instance, the sixteenth-century scholar and translator Bernardo Segni used paraphrases and commentary to actualise Aristotle's work and reach a broader audience. This highly stimulating and engaging two-day event was attended by more than eighty people. It is hoped that discussion will continue and that a publication will follow. Warm thanks go to all speakers, chairs and attendees for making this event a success.

ANDREA RIZZI (VIT '11)



Robert D. Black, Maria DePrano and her husband Marc Beutel, Neslihan Senocak, Daniel Stein Kokin, Angela Capodivacca, Elizabeth Lagresa, Angelo Cattaneo



STAFF NOTES 2013 / 2014

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Helen Fioratti and Lynne Rutkin

Lynne Rutkin joined I Tatti in late 2013, taking on the part-time role of Chief Development Officer. Her strong background and experience in international development were invaluable at I Tatti, where Lynne worked with dedication and enthusiasm on many projects, including the supporters' group *Amici dei Tatti* and raising I Tatti's profile in the New York area and beyond. Lynne left I Tatti in August 2014 to pursue a full-time development role with the Boston-based public radio program "From the Top". We are grateful for Lynne's contributions, and wish her all the best in this exciting new opportunity.



Susan Bates, Juliet Strachan and Angela Lees

Lynne's arrival at the Cambridge office coincided with that of **Juliet Strachan** in Florence, who joined the staff as Administrative Assistant for External Relations and Development. A resident of Florence for many years, Juliet previously worked for the History of Art department at the British Institute of Florence. After spending several months at I Tatti on a part-time basis, Juliet became a permanent member of staff in September 2014.

The house staff welcomed a new member of the team in March 2014 in the form of **Massimo Peruzzi**, who has joined Villa I Tatti as a waiter. Massimo had previously worked in catering, most recently in a busy Florentine *osteria*. His

past experience, in addition to his professional manner and energetic and friendly disposition, make Massimo ideal to tackle this busy role in the I Tatti household.

Stefano Pernice and his wife Valentina welcomed their daughter Aurora into the world on 18 January 2014. Aurora joins the scores of children who, as part of the extended I Tatti family, are affectionately referred to as our 'Tattianini'.

In summer 2014 **Gianni Martilli** took on a new role - that of I Tatti's Maintenance Manager. Gianni is now responsible for the general upkeep of the villa and grounds, and makes sure that everything runs smoothly - no easy task in a historical residence where each department has its own specific requirements and maintenance issues.



Simonetta Pinto

Gianni previously worked for many years as a member of I Tatti's IT team. We're already noticing the benefits of having Gianni around to keep a watchful eye over things, and we wish him every success with his new responsibilities.

Lukas Klic joined I Tatti in 2012 as Information Services and Digital Initiatives Librarian, and in summer 2014 became Manager of Information Services and Digital Initiatives. As such, Lukas oversees all of the developments and subsequent training related to I Tatti's



Massimo Peruzzi and Sviatlana Kandratovich

digital landscape. This is an exciting time for I Tatti as we move towards the future and establish strong, secure and state-of-the-art digital connections with Harvard. Lukas, together with Gianni Trambusti, Computer Engineer and Photographer, has been working hard to ensure that the system is user-friendly and advantageous for staff and Fellows alike.



Paolo Gasparri, Gianluca Rossi and Claudio Bresci taking a well deserved break after the 2013 olive harvest

IN MEMORIAM

I Tatti records with sorrow the following deaths:

MARIA MONICA DONATO (VIT '90), Professor of *Storia dell'Arte Medievale* at the Scuola Normale Superiore di Pisa, died on 14 September 2014 following a long illness. Educated first at the University of Pisa, then at the Scuola Normale Superiore di Pisa, Monica first came to I Tatti in 1989 where she spent a year studying the decoration of public palaces in Italy. She is fondly remembered at I Tatti as a fine scholar and a delightful person.

ROBERT F. ERBURU, a great friend of I Tatti, art patron, and member of the Villa I Tatti Council for more than thirty years, passed away in Santa Barbara, CA, in May 2014. He was a

close friend of Craig and Barbara Smyth and Melvin R. Seiden, and played a fundamental role in the development of Villa I Tatti, which he referred to as "a priceless institution." With his wife, Lois, he gave I Tatti enduring support, and was instrumental in creating the Paul E. Geier Library, and raising the funds needed to



Robert F. Erburu

restore the Limonaia. He led the California fundraising efforts for I Tatti and facilitated grants from the Ahmanson Foundation. He ran the Times Mirror Corporation, and was chairman of the Getty Trust, the Huntington Library, the National Gallery of Art in Washington, the Federal Reserve Board of San Francisco, the University of Southern California Board of Councilors, and the Independent Colleges of Southern California. He served on the Board of the Brookings Institute and the U.S. Chamber of Commerce. Bob cared that people be captivated by art, as he was. His personal commitment and extraordinary efforts on I Tatti's behalf will always be remembered with gratitude and admiration. We shall sorely miss him.

LAURENCE GERARD-MARCHANT (VIT '96), died in September 2014. Educated in France, Laurence arrived at I Tatti in 1995 where her interdisciplinary studies of the manuscript *Prammatica delle vesti delle donne fiorentine* embraced iconography, social history and the aesthetics of color. She lived to see her work on this manuscript published last year. Laurence is remembered by those who knew her as an avid scholar who thrived as a member of the I Tatti community.

THOMAS F. MAYER (VIT '93) died on 20 January 2014 after a year-and-a-half long struggle with cancer.

Educated at Michigan State University and the University of Minnesota, Tom became an I Tatti Fellow in 1992 when his research led him to Florence to investigate one of the most complex figures of the sixteenth century – Cardinal Reginald Pope. The author of numerous books and papers, Tom was a distinguished scholar and historian, who is fondly remembered at I Tatti.

GIORGIO PIAZZINI, our dear friend and chief mason, passed away on 17 July 2014 aged 84, after months of declining health. Giorgio ran a small but extremely gifted and capable firm together with his son Claudio who continues to work for I Tatti. Together, they organized, supervised, maintained, restored, and improved I Tatti's property for over a quarter of a century. No day passed without a visit from Giorgio to the administration offices, explaining his work, supplying us with cost estimates, and consulting with us as to what still needed to be done.

Giorgio's deep knowledge of the property was astounding, and his work of the very topmost quality. Besides being a true professional, Giorgio was gifted with a lively Tuscan sense of humor, and was a man of great generosity with a heart of gold. We are going to miss him deeply.

MARIA RITA PAGNONI - MISTURLESE (VIT '93)

Scholar and teacher of Renaissance and Medieval Philosophy at the Scuola Normale Superiore di Pisa and the University of Siena, died in February 2014 following an illness. Considered to be one of Italy's leading experts on Giordano Bruno, her time as a fellow at Villa I Tatti was dedicated to Iconological and Interpretative Studies of Bruno's *Cantus Circaeus* and *Lampas Triginta Statuarum*. She is affectionately remembered by all at I Tatti who knew her.

FRANCESCO M. QUINTERIO (VIT '85), died in December 2013

Educated at the University of Florence, he was awarded a degree in architecture in 1975. As an I Tatti Fellow, his research centered on architecture and, in particular, the minor artisans of the Renaissance who worked alongside the far more famous names such as Brunelleschi, Alberti, and Michelozzo. In recent years he taught at the University of Camerino, where he was widely regarded as an excellent teacher and educator. At Villa I Tatti he is remembered fondly and with admiration, and in particular for his great love of music.

Giorgio Piazzini with Barbara Flores





GARDENS & GROUNDS

With support from the Lila Wallace - Reader's Digest Endowment Fund

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Every year brings with it at least one important new project for the Garden and one for the Farms, as well as inevitable surprises that are at times unfortunate (such as having the Mensola risk overflowing its banks), but sometimes quite fortunate, as I shall reveal at the end of this annual update.

The farms are finally seeing both the new and the old vineyards in full production. In order to handle the volume, which results, in a good year, in some 8,500 bottles, the wine-making operation has been re-modernized and is now more capacious and very up-to-date. Villa I Tatti wine production ranges from Chianti DOCG, Rosso Toscano I.G.T. (*Indicazione Geografica Tipica*) to a seemingly more humble *Vino da tavola*. The latter term is, however, a bit of a euphemism since it is a wine that does not fit into any of the local categories defined by legal norms, but has given rise to a variety of high quality wines of the type sometimes referred to as "Super Tuscans."

In the course of the past year, the wine cellar at *Ponte a Mensola* was expanded by about 30% through incorporating a room that was no longer being used. The resulting space has new tiles, has been repainted, and, most importantly of all, boasts state of the art steel vats with cooling (and heating) jackets acquired for this new area of the *cantina*. Hooked up to an air conditioning system, these vats can now be programmed to control the fermenting temperatures process, which in the past could only be done by hand (with attendant perils for both wine and personnel.) The ease with which the procedures can now be carried out, the spotlessly clean working areas, and the ability to control things safely, easily and accurately is nothing short of a revolution in VIT wine-making operations.

As for the garden, the niche at the very bottom of the property has been the latest item to require a major

restoration, and should be ready for its little inauguration sometime in the spring. It is quite literally the last of the garden features to be restored since Harvard took over the garden in 1959. With respect to other garden features, the restoration of severely degraded stone work has brought with it the problem of interpreting the corroded *pietra serena* and ornamental details, where it has always been extremely



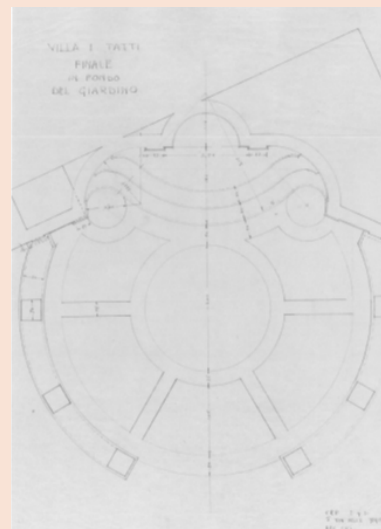
Bruno Messini pumping over the 2014 vintage in the newly refurbished cellar.

difficult to try and determine the exact proportions intended by Cecil Pincent when he first designed the garden for Mary and Bernard Berenson.

The welcome surprise of this year came in the form of unexpected help with some of the dilemmas that arise in the process of garden restoration. Last winter, a set of drawings surfaced in the Harvard archives which turned out to be the measured drawings that Pincent made for the Berensons around 1909-1911. These drawings, always thought to have been burned at the end of Pincent's life, are certainly going to be the subject of intense study in the future, but for the moment they have been invaluable in helping us confirm our understanding of the underlying logic behind the layout and design of the garden. They have allowed us, above all, to continue various restoration projects without the usual problems of trying to re-construct what was originally there, and in the case of the stairs leading to the cypress allée, thankfully! reconfirmed

our restoration decisions, and are a reassurance that we were faithfully respecting the measurements and proportions that Pincent was so careful to specify in his drawings.

Cecil Pincent's drawing for the niche at the bottom of the garden



ALLEN GRIECO
Lila Acheson Wallace Assistant
Director: Gardens and Grounds and
Scholarly Programs

I TATTI SHORTLISTED FOR NATIONAL GARDEN PRIZE

Throughout the year, and even during the coldest and darkest days, I Tatti's dedicated team of gardeners - led by Margrit Freivogel - is hard at work improving and perfecting I Tatti's tranquil, harmonious and beautiful gardens. Their laudable efforts have led to the gardens being shortlisted for a national prize known as 'Il Parco Più Bello'. Winners will be announced in late 2014.



OUR SUPPORTERS

We are grateful to the many individuals, foundations and corporations whose generous contributions have helped us bridge the gap between endowment income and operating expenses in the 2013/2014 financial year. The names of all the individual donors are too many to mention here, but the following is a list of those to whom we are particularly grateful:

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William Wallace, Visiting Professor fall 2014

Full information about the 2014-2015 Fellows can be found on our website

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I TATTI NEWSLETTER
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*Second semester appointees from Israel, Spain and Hungary:
Gur Zak, Vanessa de Cruz Medina, Miriam Szócs, Miguel Taín Guzmán, Rossend Arqués*

