




# VILLA I TATTI

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## LETTER FROM FLORENCE

It's the end of June 2015, and Anna and I are preparing to leave I Tatti for the last time. It has been an intense and wonderful five-year period at the Villa, with exceptional groups of Fellows, Visiting Professors, and guests joining us from all corners of the world. And it has seemed a very quick period, too. The last year has gone in a flash. It seems only yesterday that we were harvesting our grapes, and already our vineyards are once more covered in luxuriant foliage while the olive groves are rich with the promise of new oil for the fettunta. Anna and I love this little Mensola valley and never miss an opportunity to admire the beautiful, peaceful order in which everything – *vigne, oliveti, giardini e case* – is kept by our staff.

One of the many pleasures of living at I Tatti has been going on a walk around the garden after lunch each day. In early spring we have always heeded Walter Kaiser's instructions to fully enjoy the anemones that grow on the meadow below the azalea terrace. The first anemone tends to appear towards the end of January, then two or three more a few days later, and soon so many and so colorful that the grass above the wisteria walk seems straight out of an Impressionist painting. In all seasons we pause, at Anna's insistence, at the bottom of the ilex allee, and, while I inspect the trees searching for new perfectly round holes the woodpeckers may have drilled, she looks over the fence at the Maiano meadow to catch a glimpse of any deer bounding across the grass back to the safety of the scrub-covered banks of the Mensola – perhaps to chase a few Fiesolan nymphs still lingering there. As we walk down along the stream, we often remember the story of Affrico and

Mensola, and Boccaccio and Petrarca, and Laura Battiferra too. We are grateful to all of them for opening our eyes to the beauty of this valley, and enhancing the experience of our walk with their words.

Our walk also offers us a chance to talk about what's going on in the day, the ups and downs, the ins and outs of *la vita tattiana*: who is leaving, and who is coming next to I Tatti, the lectures, conferences, and concerts in preparation, and the books that have just appeared and those that are due out soon. But it's also a marvelous opportunity to see how the restoration of the niche is progressing, to find out from Margrit the name of a new bloom, to quiz Paolo and Gianluca, in the first warmth of a February day, about how they manage to trim the boxwood just-so, or to ask Claudio the name of the black and yellow snake that we notice with a shudder, on a hot May's day, not coiling around an apple or fig tree, but resting on – of all places – the top of our central boxwood hedge! What garden of Eden would this be without a serpent?

There are so many joys that come from being here at I Tatti. For example, knowing that each day, in the studies of the Deborah Loeb Brice Loggiato, in the Berenson library, in the Fototeca there are Fellows who are given the time – that most precious of luxuries – to pursue their research: thinking, reading and writing on topics that may seem exotic to the outside world, but here are part of the very fabric of our intellectual discourse and daily exchange. Or knowing that, at lunch each day, our gathering allows for unexpected



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discoveries, and special, unpredictable connections to be established among scholars of all ages from distant parts of the world with different approaches, traditions, and beliefs – connections that could not be re-created in a busy university, or even here, if this were merely a research center and not a community. Or in the moments of quiet, when the Villa is empty, slipping into the library to check a book, or stopping along the corridors to gaze at will at an Egyptian cat of the 8th century BC, or a Signorelli, a Sassetta, a Lotto, a Cima, an anonymous Buddha. Or just sitting down on the south terrace, looking at the first golden persimmons, like gifts left by a passing god amidst the dark green foliage, and down below, the line of pink geraniums on the roof of the Limonaia, the cypresses motionless in the air, and the Roman pine, guardian Lar of I Tatti, soaring majestically against the blue sky.

Beyond I Tatti, there are the memorable moments on the trips that the Fellows organize each year. I will never forget our visit to the Sistine Chapel, when, our group having been allowed to stay on after the chapel was closed to the public, all the Tattiani, Visiting Profs and Director included, lay in silence on the benches, just looking up and marveling. Or the winter trip that a Fellow arranged to the small San Martino castle across the flat fields outside Bologna. We arrived at the Castello in the light snow, the owner let the drawbridge down and beckoned us all in, to plenty of warm coffee and biscuits by an enormous fireplace. Or the trip to Florence with a group of friends of I Tatti, when we were given the privilege of visiting Palazzo Pucci and admiring, hanging on the wall

of a drawing room, Botticelli's painting of a joyful moment in Boccaccio's tale of *Nastagio degli Onesti*. The workshops, the conferences, the lunches, the trips: they are immensely enjoyable and transformative in themselves, but in addition they build bridges between Fellows, between disciplines, between cultures, between countries. I am delighted when I consider how, in the past few years, in addition to strengthening its Anglo-American-Italian foundations, I Tatti has extended its wings to so many other countries, from Spain to Greece, from Iceland to Turkey, and from Latin America to China and Korea. I was never prouder in the past five years than when hearing Spanish, Japanese, Chinese, French, Turkish, Hungarian, even Icelandic, being spoken along with Italian and English at the lunch table. Or when, opening a conference sponsored by I Tatti in a 16th century, Renaissance-styled Dominican monastery in Oaxaca, Mexico, I could see and hear so many scholars from Mexico, Argentina, Brazil, Chile, and Peru speaking about the echoes, ramifications and repercussions of the Italian Renaissance in Latin America. Or, on meeting dozens of young men and women in a high-rise building in the middle of Shanghai, discovering their eagerness to talk and to hear about Leon Battista Alberti, Leonardo da Vinci and Niccolò Machiavelli.

These are just a few of the moments that make up the very rich time that I Tatti offers. But there is so much more to the Villa. All I have to do is think of the people who help make it run so smoothly and so effectively. Forget the clock on top of the tower that Mary added: that is about the only thing

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## THE 2014 - 2015 I TATTI COMMUNITY



Full information on all the 2014-2015 academic community can be found under COMMUNITY, FORMER APPOINTEES, 2014/2015 on our website:

[www.itatti.harvard.edu](http://www.itatti.harvard.edu)



## ALINA PAYNE APPOINTED ITATTI'S 8TH DIRECTOR

We are delighted to announce that as of July 1, 2015, Alina Payne is Paul E. Geier Director of Villa I Tatti



Alina Payne

Alina Payne, Alexander P. Misheff Professor of History of Art and Architecture at Harvard University, was trained as an architect (McGill) and received MA and PhD degrees in art/architecture history (University of Toronto). She taught at Oberlin College and the University of Toronto, and joined Harvard University in 2003. In 2006 she was awarded the Max Planck and Alexander von Humboldt Prize in the Humanities (2006-12).

She is the author of *The Architectural Treatise in the Italian Renaissance* (Cambridge University Press, 1999; Hitchcock Prize 2000), *Rudolf Wittkower* (Bollati-Boringheri, 2010), *From Ornament to Object. Genealogies of Architectural Modernism* (Yale University Press, 2012), *The Telescope and the Compass. Teofilo Gallaccini and the Dialogue between Architecture and Science in the Age of Galileo* (Leo Olschki, 2012). Volumes of essays she has edited include *Teofilo Gallaccini. Writings and Library* (Leo Olschki, 2012), *Dalmatia and the Mediterranean. Portable Archaeology and the Poetics of Influence* (Brill 2014), *Vision and Its Instruments. Art, Science and Technology in Early Modern Europe* (Penn State Press, 2015), and *Antiquity and Its Interpreters* (co-editor; CUP 2000). She is currently seeing through publication three volumes of essays: *The Companion to Renaissance and Baroque Architecture* (Blackwell/Wiley, 2016); *Histories of Ornament: Between Global and Local* (co-editor; Princeton University Press, 2016) and *Revision, Revival and Return. The Renaissance in the Nineteenth-Century* (co-editor; Villa I Tatti and Harvard University Press, 2016).

She has published numerous articles on Renaissance and modern architecture, on historiography and artistic theory, and on Mediterranean topics and lectured on topics ranging from Vitruvius to contemporary issues. She has been Visiting Professor at Villa I Tatti, Hertziana/Max Planck Institute in Rome, KHI/Max Planck Institute in Florence, the University of Palermo, the University of Rome II and École Pratique des Hautes Etudes (Paris). She is currently researching her next book on Renaissance architecture and the intersection between the arts on the terrain of materiality which will be the subject of her lectures as Chaire du Louvre in Paris (fall 2016).



**Villa I Tatti**  
The Harvard University Center  
for Italian Renaissance Studies

Our new website launched in fall 2014.

Visit [www.itatti.harvard.edu](http://www.itatti.harvard.edu)  
for news and information, and to find  
out about fellowships, concerts,  
conferences, and more.



# THE BIBLIOTECA BERENSON



The academic year just past was again a busy and productive season for the Berenson Library. Highlights included winning a grant for a large digital project, working extensively on the book collection at the Villa Papiniana, providing digital versions of some of the library's rare treasures, and achieving noteworthy results in acquisitions and circulation.

The library continues to be enriched with abundant acquisitions of new books and other resources. Nearly 4,000 items in print were added, along with a small number of other materials such as recordings and microfilms. This figure includes 3,158 monographic titles – second historically only to last year's 3,500 new books. While acquisitions stay focused on Italian peninsular subjects, they extend farther afield. During this and last year, among other areas we especially reinforced holdings on late medieval and early modern “Mediterranean” and “Asian” topics. Some 250 titles were added on subjects such as the Venetian and Genoese colonies throughout the Balkans and the Mediterranean, the Ottoman Empire, north Africa, Spain, east and central Asia, and world travel literature.

New titles generally of note include two hefty encyclopedic works issued by the Istituto della Enciclopedia italiana: Machiavelli (2014) and Costantino I (2013), each in three volumes; the catalog of the remarkable Nasser Khalili Collection of Islamic Art (New York: Nour Foundation in association with Azimuth Editions and Oxford University Press, c1992- ) of which 17 of 27 planned volumes are out so far; and several facsimile editions of Renaissance Italian illuminated manuscripts. So that anyone interested can keep abreast of incoming titles, we began a listing of monthly accessions on the I Tatti website (<http://itatti.harvard.edu/berenson-library/titles-recently-added-berenson-library>).

I Tatti's library exists and grows to facilitate scholarship, so it is especially satisfying to note that consultation of books and periodicals has been progressively on the rise. With respect

to 2010/11, when we first began generating reliable circulation stats, the number of volumes in the core research collection that has been charged out or browsed has increased steadily; this year the total more than doubled the level registered five years ago. In another impressive highpoint, more than 14% of individual titles in the main collection were consulted at least once.

We also began to make some of the library's most exceptional print holdings accessible online. Sixty-three rare or unique music manuscripts and early printed books, comprising more than 8,000 pages, were digitized and made available through the HOLLIS catalog. We also digitized our copy – one of only three known worldwide – of Giorgio Vasari's *Ritratti de' più eccellenti pittori scultori et architetti contenuti nelle vite* ... (Giunti, 1568), a curious counterpart to his fundamental *Vite* that consists solely of the accompanying portrait plates, without text. In part the impulse to make this work available online stemmed from two Fellows, Laura Moretti and Sean Roberts, who pooled their expertise in prints to collaborate on an unexpected study of the *Ritratti* – a quintessential “I Tatti moment.”

This past summer we began a large project, soon to be complete, involving the library of Roberto Papini (1883–1957), a historian of art and architecture with a multi-faceted career as a scholar, museum director, official of the State Fine Arts Administration, and university professor. Papini bequeathed his library and house (the villa Papiniana) to Bernard Berenson, and both came into I Tatti's possession in 1976 at the death of his wife Livia de Kuzmik. The library remained in situ, in poor conservation conditions and largely neglected. When the Berenson Library catalog was converted to electronic format in the 1990s, some books at the Papiniana were minimally (and often badly) cataloged and added to the library's database. The majority was left in obscurity.

Our project aimed at establishing administrative control over this largely hidden collection, improving its storage conditions, assessing its contents, and making its holdings discoverable.





*Empty then full shelves at the Papignana*

To start, a book-moving firm removed the approximately 6,500 volumes from their shelves in the upper-floor library, cleaned them, arranged them on carts, and moved them to the ground floor for processing. The metal shelves were dismantled, repaired, and repainted, while the niches housing them were backed with insulation to protect books from damp once they returned.

Meanwhile, downstairs a team of library staff toiled at makeshift workstations through the exceptionally torrid summer heat. They surveyed books for conservation problems and flagged those needing attention. They identified works that could fill gaps in the main library and rare books to be moved to a controlled environment. Where necessary they improved existing bibliographic records (less than 2,000) and found, imported, or created records for the remaining 4,000-plus titles. Finally, they generated local Berenson Library holdings records and applied possession stamps, bookplates, barcodes, and call number labels to every single item. All told, a Herculean task! By the end of August about three-fourths of the books had been fully processed, and were returned to their locations upstairs. Processing of the remainder continues at I Tatti and should end by mid-autumn. The library that has re-emerged reflects Papini's

wide-ranging interests and activities as a scholar, museum professional, official, and teacher. A fair number of his books duplicate items already in the catalog, yet surprisingly many even on Italian Renaissance topics do not, and these and many other potentially useful works for I Tatti scholars now enrich the library's holdings. The collection also contains many relatively uncommon items on 19th and 20th century art and architecture, especially Italian, and we're pleased to make them accessible now to interested researchers.

While most of the library staff helped in some way with this project, three cheers go especially to library assistants Giulia Galeazzi and Paolo Milazzo, a new colleague this summer. They assumed the lion's share of the work and showed outstanding dedication to moving the project ahead quickly and efficiently. My thanks to them, and to all who shared in this effort.

Finally, we were very pleased that a proposal from the Berenson Library was one of twenty-two projects to win funding this year as part of Harvard Library's Open your Hidden Collections program. The library was awarded \$38,755 for "Revealing Renaissance Art: Mass Digitization of the Berenson Library Photo Archive." This project grows out of a joint initiative in the 1980s between I Tatti and the



J. Paul Getty Trust to photographically replicate the Berenson photo collection. Drawing now on digital technology, it transforms this earlier collaboration to enhance access to the collection and multiply research opportunities. The original enterprise aimed to produce a preservation copy of the Fototeca's holdings

and to establish a second location, in America, where researchers could consult the reproductions. Focusing on the Renaissance Italian content, some 115,000 photographs of paintings, sculptures, architecture, and manuscript illuminations were re-photographed, front and back, to capture both the images and the handwritten notes by Berenson and others. New prints of both sides were made and are now at the Getty Research Institute. The 230,000 negatives are preserved on 451 reels of film held by I Tatti.

The award covers most of the cost of digitizing the negatives, with the scope of generating good reference-quality reproductions. Once they are scanned, the images will be made accessible online probably in some form of group-level records by artist, in a series of virtual visual monographs. Over time, images will be cataloged in detail for more granular levels of access and other means of displaying, researching, and using this celebrated historical collection will be explored.

**MICHAEL ROCKE**  
**NICKY MARIANO LIBRARIAN**  
**AND DIRECTOR OF THE**  
**BIBLIOTECA BERENSON**



*Some members of the library team. l-r: Director Michael Roche, Acquisitions Librarian Jocelyn Karlan, Head Cataloger Valerio Pacini, Serials and Continuing Resources Librarian Paris O'Donnell, and Library Assistants Giulia Galeazzi & Paolo Milazzo.*



## NEWS FROM THE BERENSON FOTOTECA & COLLECTION



The Fototeca Berenson, as announced in last year's newsletter (see Michael Rocke, Fall 2014, p. 5) has recently undergone a major transformation both in terms of its appearance and its function. Now called the Ahmanson Reading Room for Special Collections, it has become a controlled space for the consultation of all the special collections owned by Villa I Tatti, meaning that photographs can now be consulted together with sources often closely linked to them, allowing for the possibility to cross search with the materials of the Archive, the Biblioteca's rare book collection, or the works of the Art Collection. All photographic material is now housed on shelves designed to ensure optimum conservation, while the rehousing

beautiful color images from the digital photographic campaign carried out at the Pinacoteca Civica of Savona with the generous support of Treacy and Darcy Beyer have now been cataloged. These are available online through VIA,



*Scholars at work in the new Ahmanson Reading Room*

Harvard's image catalog.

Our attention to analogous historical material has led to the recent important acquisition of the archives of Fabio Bisogni (VIT'72-01), a scholar with strong connections to I Tatti following his years spent here as a Research Associate. Above all, this archive reflects his interests as an iconographer and scholar of Sienese art, and includes a vast collection of photographs that form an impressive visual documentation of Sienese art from the Middle Ages to the nineteenth century.

The link between the Fototeca and the Art Collection is highlighted by the current cataloging project in memory of Melvin R. Seiden. When the project is complete, photographic documentation of all the works of Villa I Tatti's Art Collection will be available online. The first phase of the project involved European paintings and graphic works, and its completion coincided with the publication of the beautiful new printed catalog edited by Carl Strehlke and Machtelt Israëls, published by Villa I Tatti and

printed by *Officin Libraria*. The catalog includes 414 digital pictures and about 1,800 historic photos documenting the Berenson Collection, including works that no longer form part of the collection, either because they have been lost or were donated by Berenson to various museums around the world. In striving to recreate, where possible, the layout chosen by Berenson to furnish his home, we made an interesting discovery involving the *St. Michael Enthroned* by Michele Giambono. Completely by chance, I found the painting's original frame, which had been removed by Berenson years ago, locked away in storage on the property. This work has now been repositioned in this frame and returned to its rightful place in the dining room. This early fifteenth century Venetian painting has in fact been selected as the cover image of the new catalog.

Unfortunately, objects in the collection can be damaged unexpectedly: it was thus for the Japanese bronze elephant-shaped incense burner which decorates the staircase on the ground floor and is much loved and "touched" by visitors to the Villa, and for a pendant detached from the rich porcelain chandelier in

the guest room nicknamed "the Ritz" by Edith Wharton during a stay at I Tatti. Luckily, in both cases the damage was minimal and the pieces were repaired immediately. In future years, the new Conservation Fund in Honor of Lino Pertile and Anna Bensted (see p. 13) will mean that we are also better

equipped to face such emergencies head on.

GIOVANNI PAGLIARULO  
AGNES MONGAN CURATOR OF THE  
FOTOTECA BERENSON, CURATOR OF THE  
BERENSON ART COLLECTION



*l-r: Machtelt Israëls (VIT'05) Ilaria Della Monica, Carl Strehlke, & Marco Jellinek with the new Berenson Catalog*

of the collection is already underway and roughly 80% complete. Most of the old wooden shelving, designed by Ferdinando Poggi in the 1960s and to which generations of I Tatti scholars were accustomed, were unfortunately no longer fit for purpose due to damage caused by the infiltration of moisture from the perimeter walls. Happily, however, these shelves are now enjoying a 'second life' in the photo library of the Visual Arts Department of the University of Florence. As for our digital projects, the



*The bronze elephant damaged by overly tactile visitors*



## SEMINARS AND CONFERENCES FOR CHINESE SCHOLARS

The 2015 Summer Seminar for Chinese Scholars on the theme of *Understanding Space in Renaissance Italy* ran from 27 June – 18 July and was once again a great success. Twelve junior scholars from Greater China, most of whom had never visited Italy, were selected to spend three weeks in Florence. Here, they worked toward a greater understanding of the meaning and function of space in the art and architecture of Renaissance Italy and of Florence in particular. In addition to group sessions at I Tatti the program – co-directed by Jonathan Nelson and Fabrizio Nevola (VIT'05) – took full advantage of Florence's many remarkable monuments and sites, and discussion developed as the scholars walked from one location to another and investigated the urban infrastructure of their host city. The seminar participants will meet again at Nanjing University (NJU) in October 2015 for a post-seminar meeting prior to the joint I Tatti / NJU conference on *The Italian Renaissance and Chinese Receptions* from October 16 – 17. This event follows the 2014 conference held at the Harvard Center Shanghai and Fudan University, and is I Tatti's second conference organized in collaboration with a Chinese institution. The summer seminars in Florence and conferences in China over the last three years have all been possible thanks to the generous funding of the Getty Foundation through its Connecting Art Histories Initiative.



## *The annual 'Duomo climb' : an I Tatti tradition*

LIA MARKEY, HANNA KIEL FELLOW

On a chilly but sunny February day an enthusiastic group of Fellows met Research Associate Peggy Haines outside Santa Maria del Fiore for the annual Duomo climb. Celebrating her 50th anniversary in Florence, Peggy delighted the group with her detailed knowledge of the structure. She first handed out diagrams for study and brought the group inside under the cupola to recount in great detail the history of the building, informing Fellows of documents regarding the use of *macigno*, of the complex design of the Gothic form, and of the politics behind Brunelleschi's involvement. Many of the Fellows bravely overcame their fear of heights and claustrophobia to ascend the dome thanks to Peggy's calming demeanor. Stops along the way to examine the various levels, the herringbone brickwork and double paned walls put the more nervous Fellows at ease and made the construction of the dome comprehensible. The highlight of the tour was a special peek through an internal window within the lantern that allows one to look down into the cathedral from the highest point inside. This view provided a glorious and unforgettable vantage point and a tremendous and unexpected gust of wind! After the tour, Peggy rewarded the intrepid climbers with tea and *cenci* at Robiglio.





# Early Music at I Tatti

9 OCTOBER 2014

*La porta d'Oriente: musical traditions  
of the Eastern Mediterranean.  
Constantinople*

It is probable that almost no one in the Limonaia on a beautiful evening of October 2014 had ever heard music such as that performed by the ensemble Constantinople. The concert celebrated a newly funded joint fellowship between Villa I Tatti and the Research Center of Anatolian Civilization of the Koç University (RCAC), in Istanbul, for advanced research in the interaction between Italy and Byzantine or the Ottoman Empire, ca. 1300 to ca. 1700. We were delighted to call upon the ensemble Constantinople, which since its foundation in 2001 by two Iranian born musicians – Kiya Tabassian, artistic director, and his brother Ziya Tabassian – has provided a forum for cross-fertilization of musical cultures. Besides Kiya, who plays setar, and

Ziya, who performs an assortment of percussion instruments, the ensemble brought together French-Canadian Pierre-Yves Martel (viola da gamba), Lebanese Charbel Rouhana (ud and voice), and the Turkish musicians Neva Özgen (kemençe) and Didem Basar (kanun) to perform traditional music from the Eastern Mediterranean.

The concert included compositions by the extraordinary Dimitrie Cantemir (1673-1723): “twice Prince of Moldavia, scholar, author, philosopher, historian, polyglot, ethnographer, geographer, musician and composer for the Ottoman court”. The remainder of the programme focused on works composed by the individual performers, with voices and instruments in assorted combinations. In their solos, they demonstrated the virtuoso capabilities of their instruments, from the kanun with its many strings, to the kemençe, in compositions filled with complex rhythms and constantly changing meters. In the duo *Cheshmeh* Charbel Rouhana sang in Arabic accompanying himself on the ud, while Kiya Tabassian then sang in Farsi playing the setar. The musicians projected a huge sense of energy and joy in their performance; an overwhelmingly positive response to the evening’s performance brought



the players back together for an encore: a reprise of Didem Basar’s *Kervan*.

The programme notes offered copious accounts by ambassadors, artists, musicians, travellers, scientists and slaves, which gave glimpses of a musical world far removed from our own. The booklet, whose images and accounts were gathered from materials in the Berenson Library and Archive, concluded with quotes from writings on Eastern music by famed travellers amongst the Berensons’ intimate friends – Gertrude Bell, Freya Stark, Rebecca West, Patrick Leigh Fermor – and the Berensons themselves.

SUSAN WEISS

ROBERT LEHMAN VISITING PROFESSOR



9 JUNE 2015

*Carnevale veneziano  
I Fagiolini*

This programme brought to our ears an echo of the music heard within the city of Venice in the early modern age during carnival: the music of the calli, piazze and palazzi. The carnival entertainments of Venice were legendary and drew countless visitors in the period between December 26 – the feast of Saint Stephen – and Shrove Tuesday, when the city on the lagoon became a pullulating hive of festivity and license. From St Stephen’s Day to martedì grasso the city was an immense urban theater, offering the most extraordinary

spectacles: bull hunts, battles on bridges, acrobatic displays, a never-ending parade of maschere (mummers escorted by musicians), regate, musicians on gondolas, and theaters floating down the canals. The streets and squares were full of strolling players and the famed mountebanks of Venice who made use of music to sell their wares. This concert, in honor of Professor Lino Pertile, presented some of the lighter forms of musical entertainment from the late sixteenth and early seventeenth centuries: masquerades, musical games, madrigal comedies and other bizzarrie performed as diversions in the palazzi and the piazze during the long Venetian carnival season. Since these forms exploit humour in its various guises, the programme also explored the concept of comedy in Italian music of the late Renaissance.

The English ensemble I Fagiolini gave a spectacular performance of music by Orazio Vecchi, Adriano Banchieri,

Giovanni Croce and Monteverdi, which featured mime, masks, interludes for lute relating to carnival games, and many a carnival surprise. By no means the least was the participation of Professor Pertile himself, who gave a brilliant performance of a 17th c. ‘learned Doctor’ in the Bergamasque dialect of his youth. The programme booklet included contemporary images of public diversions for carnival in Venice, and a selection of accounts left by European visitors over the centuries, including this observation by the aventurier Ange Goudar: “...one inhales a soft air, extremely dangerous to virtue; the whole city is a gaudy scene of shows, entertainments and diversions, all alike frivolous...” (The Chinese spy, 1765). However dangerous to virtue, the entertainments presented by the Fagiolini were delightful, brilliantly performed, and a memorable farewell for Director Lino Pertile.





## NEWS FROM THE MORRILL MUSIC LIBRARY

We are pleased to announce that after successful negotiation with the ecclesiastical authorities of Casale Monferrato we have been able to conclude our project of digitizing the significant corpus of manuscripts of Renaissance polyphony held in the Archivio Capitolare. Thanks to our project, the Archivio now has high-quality conservation digital copies of all these important codices, and we have also been able to contribute copies of these manuscripts to



the AHRC-funded project “The Production and Reading of Music Sources, 1480-1530”, directed by Professor Thomas Schmidt at the University of Manchester. Moreover, some sixty-three of our own rare or unique holdings are now accessible in digital format through the HOLLIS catalogue: our thanks to Tiziana Resta for her splendid work with this project.

The academic year began with our usual Masterclass for talented young keyboard players under the expert guidance of Professor Ella Sevskeya, and in collaboration with the State Conservatory of Moscow. As usual, the Laboratorio di Restauro del Fortepiano kindly made its instruments available to our students, and we also had access to the resources of the adjunct Accademia Bartolomeo Cristofori with its splendid collection

of historical fortepianos; the students were thus able to spend a great deal of time in study on fine instruments. We hosted six young musicians, some of whom have followed our Masterclass from its beginnings, and who have continued to join us each year, notwithstanding the fact that they are already well launched on their careers as soloists and are winning international awards. And we were pleased to welcome three new students (two from Moscow and one from Augsburg), in the early stages of their Conservatory studies. At the conclusion of the week, coinciding with the end of Orientation Week, the participants performed in the Limonaia on the remarkable Johann Schantz fortepiano owned by the Laboratorio di Restauro del Fortepiano.

Musician in residence this year was harpsichordist Anne Marie Dragosits. Besides collaborating with countless orchestras and early music ensembles, Anne Marie regularly holds master classes throughout Europe and is currently lecturing at the Mozarteum in Salzburg. While in residence at I Tatti, Anne Marie prepared for her CD of music by Johann Jakob Froberger, which she will record later this year on a historical instrument made by Girolamo de Zenti in 1653. Anne Marie offered our community three post-prandial recitals of music by German and Italian baroque keyboard composers,

concluding each with works by Froberger. Her informal presentations of her recitals greatly added to our understanding and pleasure; we will long remember her delightful exposition of Froberger's *Lamento per la dolorosa perdita della Real Maestà di Ferdinando IV, Rè de Romani* (1654) which concludes with an ascending scale of two octaves, symbolising his ascent to heaven (underscored, in the manuscript source, with the words *Requiescat in Pace Amen*).

Rare and unique works acquired for the Music Library this year included two additions to our collection of works by that delightful monk of Bologna, the composer and writer Adriano Banchieri: *Discorso della lingua Bolognese* (1630), and *Di sulpizia romana trionfante* (1668). We also acquired a very rare copy of *Descrizione della vita di Giulio Cesare*

*Croce bolognese* (1738) and two little works of *trattenimento*, of which we seem to hold the only existing copies: Giovanni Tinti's *Giardino di vaghi fio i* (1620), and an *Opera nuovo della villanelle* (ca. 1560). Two acquisitions, however, were of exceptional interest. The first is the only known copy of the first edition of Abatessa's *Cespuglio di vari fio i, ovvero intavolatura de chitarra spagnola*, published in Rome in 1624, which contains 23 dances for Spanish guitar (the contents are only partly to be found in the second edition published in Orvieto the following year). The second was a gift of outstanding value: the only known copy of the *Sonetti di diversi eccellentiss. autori in lode del Sig. Girolamo Frescobaldi*, published in Rome by Frescobaldi's pupil Pietro Paolo Sabatini in 1628, to celebrate Frescobaldi's appointment as organist to Ferdinando II, Grand Duke of Tuscany. This is a splendid addition to our collection of poetic texts about – or in honour of – Italian musicians and singers of the late 16th and early 17th centuries. Being the only copy extant – and with, moreover, manuscript additions in a contemporary hand – it is of huge historic interest and value. We are deeply grateful to Professor Frederick Hammond (VIT '72) for this most generous gift, and I am infinitely honoured that he presented it to the library in recognition of my forty years' service as Morrill Music Librarian at Villa I Tatti.

KATHRYN BOSI  
MORRILL MUSIC LIBRARIAN





*continued from page 2*

at the Villa that doesn't work. Every day, Anna and I have had reason to be grateful to everyone who works here performing his or her task with the skill, attention and pride of a musician who plays in an orchestra – as I have been known to call our community – and deeply cares for the overall quality of its music. But we are also grateful to the wonderful, generous and tremendously loyal members of the I Tatti Council, to the new *Amici dei Tatti* group, and to our predecessors who have been so supportive, and whom we have got to know so well, through the past five years, Walter Kaiser and Joe Connors. Looking ahead, I am delighted that it is my colleague, Alina Payne, who will be taking up the baton. I think she will find things ship shape, but I know she will also steer this grand and glorious team to ever greater heights.

Anna and I have had an unforgettable, and, in a personal way, very enriching five-year term at I Tatti. I leave with Bernard and Mary Berenson in mind, grateful that, exactly one hundred and fifty years on from the month Bernard was born in 1865, his dream of making I Tatti a place where humanistic subjects would be studied and pursued continues to be realized and developed. Today more than ever we can say that scholars from the world over can and do come here to immerse themselves in their studies, so that they may then go back to their students, their readers, their audiences, and bring to them the rich fruits of the time spent here. Villa

I Tatti has never been more committed to the humanities, and the world has never been more in need of humanism.

A few days ago, I received a lovely email from Japan, which ended with this line: "You are really the lord of the Villa I Tatti, beloved by all inhabitants." Even allowing for Japanese legendary courtesy, this is an amazing compliment, and while I'm not planning to ask President Faust and the Corporation to take note, I thought I would share with you and indulge for a moment the fantasy and kindness of my Japanese friend. The truth is that I have lived in many places in my life, from the most humble to the most glorious, but I never felt the lord of any, least of all of this magnificent, insuperable, unforgettable one. In fact, while Anna has occasionally, in the past five years, been mistaken for Mrs Berenson, nobody, not even the most polite of our Japanese visitors, ever mistook me for Mr Berenson. Of Villa I Tatti I have been the proud and fortunate steward, keeper and caretaker. I should add that I've kept it not only for Harvard, but for all future seekers and lovers of the arts and humanities; I've kept it, if I may say so, for the world, which I would think is what BB meant when he gave it to Harvard.

I realize that, while trying to be humble, I may seem to boast. But, as the Bolgheri cypresses say to the poet Giosuè Carducci, after he tells them of all his 'achievements', in a poem that is

particularly dear to me:

*We know, we know, a poor fellow you are,*

*We know, for the wind has told us*

*Who carries away men's sighs,*

*The endless struggles which are fought*

*in your heart and you cannot subdue.*

*Ben lo sappiamo, un pover uom tu se'.*

*Ben lo sappiamo e il vento ce lo disse*

*Che rapisce de gli uomini i sospir,*

*come dentro al tuo petto eterne risse*

*ardon che tu né sai né puoi lenir.*

And even that would be an exaggeration. We are all guests in this earthly paradise, and sooner or later we must move on.

LINO PERTILE

DIRECTOR, 2010 – 2015

## *The Italian Renaissance in Latin America: An I Tatti conference in Oaxaca, Mexico*

In April 2015 Villa I Tatti held its first ever conference in South America, in collaboration with the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (UNAM). Until now, most studies of the Renaissance that address what is now known as Latin America have focused on European perspectives. This conference explored how European visions of the world were changed by the discovery and occupation of a new continent, an area that presented an unknown and immense territory of geographies, civilizations, and objects. Scholars from many countries and disciplines explored how Renaissance ideas were transferred, used, examined, assimilated or rejected in Latin America, from the 16th century to the present. The conference drew attention to Latin American views on the Renaissance, and examined the distinctive and original transformations of the Renaissance in Latin America.

JONATHAN NELSON

ASSISTANT DIRECTOR FOR ACADEMIC PROGRAMS AND PUBLICATIONS



*Lino Pertile with Renato González Mello, Director of the Instituto de Investigaciones Estéticas of UNAM*



## NEWS FROM THE BERENSON ARCHIVE

This past year has been one of intense activity for the Berenson archive, which has seen a heightened interest and involvement on the part of the scholarly community. Over the past months, we have been working hard to complete the reorganization and the descriptions of the papers of Andrea Francalanci, historian of medieval and early modern dance (and a dancer and choreographer himself) who was a true pioneer in the field. Following his untimely death in 1993, his mother donated this rich material to I Tatti. Until now it has only had a summary contents list, but at the end of this project the material has been described in detail in the finding aid prepared by Maria Virginia Rolfo.

Several recent publications are testament to the increasing attention scholars are paying to our repository. The beautiful volume "Dear BB" contains the correspondence between Bernard Berenson and one of his best-known assistants,

the English art historian Kenneth Clark. It is a substantial text with a rich and invaluable apparatus, edited by Robert Cummings. The acute and passionate dialogue between Berenson and Wladimir Weidle, a Russian intellectual who lived in Paris, was investigated in an article edited by Giovanna De Lorenzi and featured in the small volume published by Edifir (Bernard Berenson, Wladimir Weidle and the bees of Aristaeus, while an interesting article by Paolo Simoncelli (VIT'82), dedicated to the correspondence between Berenson and the politician and lawyer Italian Vittorio Emanuele Orlando, was published in a recent edition of *Archivio Storico Italiano*. Last, but by no means least, an entire issue of the journal *Memofonte* was dedicated to Berenson and France.

Denise Costanzo gleaned information from the papers of Laurance and Isabel Roberts to produce a fine article on Laurance's years as Director of the American Academy in Rome.

On March 21, 2015 we held a study day during which the until now little-explored subject of Berenson and Spain was discussed. We analyzed unpublished notes taken by Mary Berenson during 70 days of travel across the country in 1919, the influential role played by Bernard in setting up the Prado Museum, and Berenson's extended engagement



with Spanish Romanesque sculpture, instigated by his friendship with the American medievalist Arthur Kingsley Porter.

I could not conclude without mentioning the 'work in progress' that is the edition of Mary Berenson's diaries - texts which have been invaluable to the many scholars of various disciplines who have consulted them in recent years. Their publication involves preparing digital images of the texts, their transcription for research, and a slender apparatus of notes edited by the Biblioteca Berenson. We have currently finished scanning the entire corpus of twenty-nine volumes, while the first transcriptions of the texts have been made. Their content and nature is exceptional, and they will surely be of untold value as we continue to reconstruct an accurate history of I Tatti and its world.

ILARIA DELLA MONICA  
ARCHIVIST



l-r: Nelda Ferace, Fortunato Pratesi, & Iliaria Della Monica; Dario Brancato, Tony D'Elia (VIT' 10) & Joanna Woods-Marsden (VIT'80,'10) at RSA Berlin 2015; Andrew McCormick, Fred Koontz, Debby Brice, Jonathan Nelson, James Brice, Anna Bensted, Bill Wallace, & Michael Rocke in Pistoia.



## FELLOWS' TRIP TO ROME

When this year's organizer, Fellow Cyril Gerbron, began planning the two-day excursion, he wanted to give the ITatti community a glimpse of rarely seen sights of Rome, such as the Palazzo Farnese and the Villa Medici.

We began the excursion by visiting the Diocletian Baths and "Michelangelo's Cloister." The site provided the community with an opportunity to reflect on how ancient

Roman spaces were preserved and reappropriated in the Renaissance.

In the afternoon, we visited the Oratorio del Gonfalone, once home to a Catholic confraternity.

Cyril Gerbron guided the group's viewing of the oratory, focusing on the frescoes depicting the scenes of the Passion and the intricately carved wooden ceiling. Cyril drew special attention to the emblems of Cardinal Alessandro Farnese setting the stage for our next stop, the Farnese Palace. Currently the seat of the French Embassy, the Farnese Palace was first designed in 1517 for Cardinal Alessandro Farnese who became Pope Paul III in 1534. We toured the

frescoes depicting the history of the Farnese family. Cyril provided key insights into the blend of myth and history, noting the Farnese's appropriation of Aeneas as their ancestor. Surprisingly, the French ambassador joined the conversation, commenting on the wall paintings she views daily. We stepped into the Baroque period

in our tour of the Palazzo

Falconieri, seat of the Accademia d'Ungheria,

where we visited rooms designed by the architect Francesco Borromini, and then

ascended to the roof

terrace to take in the beautiful panorama of the city. Our tour was graciously

arranged by Fellow Dávid Falvay.

Thanks to the arrangements of Fellow Francesco Lucoli, our day ended with a traditional Roman meal with such delights as carciofi alla giudia and fiori di zucca. We were shown a different part of the city at dinner, feasting at Al Pompiere in the area of the former Jewish ghetto.

Day two began with an early morning visit to a hidden jewel of

Roman Baroque architecture, the church, Sant'Andrea al Quirinale, designed by Gian Lorenzo Bernini. Fellow Laura Moretti provided an overview of Bernini's architectural innovations, noting the integration of painting and sculpture within the church. The visit ended with a viewing of Pierre Legros' sculpture of Saint Stanislaus Kostka.

Afterwards we returned to ancient Rome with a visit to

the Domus Aurea. Our knowledgeable guide led us through the underground palace and noted how artists of the



Renaissance, such as Raphael, would visit the Domus Aurea for artistic inspiration. We ended our excursion with a visit to Villa Medici, currently the seat of the French Academy in Rome and formerly the estate of Ferdinando I de' Medici. Francesca Alberti, a current Villa Medici Fellow, organized a lovely lunch and extensive tour of the Villa which included the grounds, the rooms of Cardinal Ferdinando de Medici, and the roof terrace. Fellow Lia Markey added her insights on Ferdinando's art depicting the New World, rounding out a trip made memorable by the expertise of the Fellows.

JENNIFER DE LA GUARDIA (l)  
& DENVA JACKSON (r)

GRADUATE FELLOWS 2015



gardens, the ancient floor mosaics, and several galleries. The highlight of the visit was the discussion of the



## THE ART CONSERVATION FUND in honor of Lino Pertile and Anna Bensted

In late 2014, a new fund for the conservation and safeguarding of Villa I Tatti's remarkable and unique art collection was established: the Art Conservation Fund in Honor of Lino Pertile and Anna Bensted.

I Tatti's art collection is still displayed much as it was a century ago, just as Berenson had wanted. These paintings, sculptures and objects add to the stimulating atmosphere so conducive to research at I Tatti and grace the pages of many scholarly publications. The works



also offer a precious window into the development of art criticism and art installation. Renaissance artists, including Giotto, Pietro Lorenzetti, Sassetta, Domenico Veneziano, and Cima da Conegliano, are displayed in juxtaposition with exquisite Chinese or Islamic art. The collection allows members of the I Tatti community to gain from the experience of living with great works of art and is also enjoyed by the many visitors who come to I Tatti year after year.

The collection, however, needs specialist care in order to ensure that

it is kept in good condition. Several paintings are now in serious need of conservation: some have suffered damage to their supports and frames due to woodworm or general wear and tear; others require the consolidation of loose or flaking paint, or delicate surface cleaning to remove

heavy layers of dirt, grime, and soot. In many cases, the transparent varnish applied in Berenson's day has yellowed, completely distorting the original tone and colors of the paint underneath. In 2014, following an extensive review of

the collection, the Opificio delle Pietre Dure identified 25 works in particularly urgent need of treatment.

During Lino Pertile's last year as Director we initiated a campaign to raise funds for this very worthy cause. Through the generosity of many friends, benefactors, and Fellows we have already been able to begin work on some of the most urgent cases, including the Francesco di Giorgio Martini 'Abduction of Helen'. This has been receiving treatment for several months and is scheduled to return to its rightful position outside the I Tatti



Director's office in early 2016.

Our priority now is to continue to raise the funds necessary for the ongoing maintenance of this very special collection.



Restorer Elena Bartolozzi works on the Francesco di Giorgio Martini 'Abduction of Helen' in the laboratory of the Opificio delle Pietre Dure, and Curator Giovanni Pagliarulo inspects the progress made so far.

The Art Conservation Fund is a permanent fund, designed to support and maintain the collection over the coming decades. You can donate to this worthy cause through one of the options below:

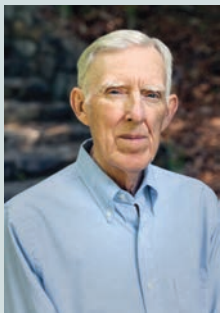
Checks, made payable to "Harvard University/Villa I Tatti" can be mailed to the Cambridge office at Villa I Tatti, Harvard University, 124 Mount Auburn Street, Cambridge, MA 02138, USA, or in Europe they can be mailed to the Development office at Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy, and should be earmarked for The Art Conservation Fund in Honor of Lino Pertile and Anna Bensted.

For online donations, please visit <http://itatti.harvard.edu/news/announcing-art-conservation-fund> and follow the link to the online giving page.

To discuss other donation methods, or to make a pledge payable in three years, please contact Graziella Macchetta at [graziella\\_macchetta@harvard.edu](mailto:graziella_macchetta@harvard.edu) or call +1 617-495-8042.

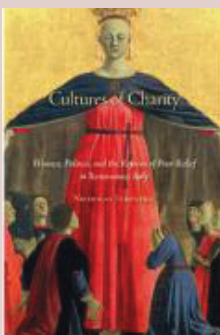


## Former Fellow Paul F. Grendler awarded *Premio Internazionale Galileo Galilei*



On 4 October 2014, Paul F. Grendler, Professor Emeritus of History, University of Toronto, was awarded the Premio Internazionale Galileo Galilei at the University of Pisa. This prize is awarded annually to a non-Italian scholar who in the judgment of a jury of Italian scholars has made distinguished contributions to Italian scholarship over the course of his or her career. Grendler (VIT'71,'72), has written nine books on the Italian Renaissance and has been editor-in-chief of *Encyclopedia of the Renaissance* (6 vols., 1999) and *Renaissance: An Encyclopedia for Students* (4 vols., 2004).

## Nicholas Terpstra's *Cultures of Charity* wins Marraro Prize



The American Historical Association awarded its Marraro Prize, for the best book in English on Italian history in any epoch, to Nicholas Terpstra's *Cultures of Charity: Women, Politics, and the Reform of Poor Relief in Renaissance Italy*. Part of the series "I Tatti Studies in Italian Renaissance History", it was published by Harvard UP in 2013. Terpstra (VIT'95,'09,'13), chair of history at the University of Toronto, is a former Fellow and Visiting Professor at I Tatti. This is the 13th Marraro prize since its inception in 1974 to be awarded to a former I Tatti appointee.



## John M. Hunt Wins I Tatti Prize for Best Essay by a Junior Scholar

for his essay *Carriages, Violence, and Masculinity in Early Modern Rome*." This annual prize is awarded to a junior scholar for the best scholarly article on an Italian Renaissance topic, published in English or Italian. John Hunt is an assistant professor of medieval and early modern history at Utah Valley University in Orem, Utah. His research focuses broadly on street life, popular culture, and community in early modern Rome and the Papal States.

Villa I Tatti is delighted to announce that Lino Pertile has been elected to the

Accademia Nazionale dei Lincei.



## A SPECIAL APERITATTI

On 11 June 2015, over 100 Fellows from all corners of the world returned to I Tatti for a summer *Aperitatti* and the opportunity to reunite with their peers and discuss current projects over an aperitif in the gardens. This *Aperitatti* was particularly special, however, as it was Lino Pertile and Anna Bensted's last under Lino's directorship. To mark the occasion, several appointees recited excerpts from Berenson's "On the Future of I Tatti" in their native languages and Visiting Fellow Renate Burri presented Lino with a hard copy of the text translated into a total of thirty two languages. Giovanni Pagliarulo and Louise Bourdua (VIT'11) then introduced the Art Conservation Fund in Honor of Lino Pertile and Anna Bensted (see page. 13), while Carl Strehlke and Machtelt Israëls (VIT'05) closed the occasion with a lovely surprise – a presentation copy of the forthcoming Berenson Catalogue.

Right: Visiting Fellow Renate Burri presents Lino Pertile with a copy of "On the Future of I Tatti" in the languages of the community. Below: Fellows read Berenson's words in various languages, including Russian, Romanian, Dutch, Latin, and Japanese.







Angela Dessen & Eve Borsook



Anna Bensted, Pedro Memelsdorff (VIT'04)  
Anthony Newcomb, & Lino Pertile



CRIA Fellow Sarah Gwyneth Ross  
& Francesca Fantappiè



l - r: Gregory Williams, Angela Capodivacca  
(VIT'14), & Lino Pertile

## Amici dei Tatti

Villa I Tatti has achieved a position of prominence that is without parallel. It is not an exaggeration to claim that the greatest scholars working in the Italian Renaissance have been the recipients of an I Tatti Fellowship. However, this would not be possible without the generosity of our donors. Among them, the *Amici dei Tatti* with their strong interest in the historic period known as the Renaissance enjoy close contact with our Fellows, with whom they share the belief that the study of

Gardner Museum for a tour of *Donatello, Michelangelo, Cellini: Sculptors' Drawings from Renaissance Italy*. It was wonderful to hear Michael Cole (VIT'07) and Alina Payne talk about the importance drawing held for sculptors of the period and then compare designs on paper to their related three-dimensional works.

Our heartfelt thanks must also go to JJ and Roberta Pellegrino, who so warmly welcomed our *Amici dei Tatti* and no less than three I Tatti directors (Joseph Connors, Alina Payne, and Lino Pertile) and an acting director (Katy Park) to their home in April for a reception as a goodbye to Lino Pertile and a welcome to Alina Payne.

For the part the *Amici* play in supporting this institution, and for contributing to a sense of confidence in the future of I Tatti, we are deeply grateful. We take this opportunity to thank the *Amici dei Tatti* and, especially, to thank Chair Julie Tobey for her indefatigable belief in I Tatti's mission and her commitment to the continuous success of the *Amici dei Tatti* program.



this crucial moment in Western history must be supported and encouraged.

This year, the *Amici* enjoyed invitations to exclusive events including a gathering and private viewing of the art collection at the home of Hester Diamond and a private tour of the exceptional exhibition *Sculpture in the Age of Donatello* at the Museum of Biblical Art in New York City, curated by Timothy Verdon (VIT'87) and Daniel Zolli (VIT'13). The tour was led by Andrew Butterfield (VIT'94) and was followed by a delightful cocktail party at the home of Julie and David Tobey, which allowed the *Amici* to enjoy a close up view of their preeminent collection of Italian Old Master drawings.

In December, the Boston *Amici* members met at the Isabella Stewart

GRAZIELLA MACCHETTA  
DEVELOPMENT ASSOCIATE



Top left: *The Sculpture in the Age of Donatello* exhibition at the Museum of Biblical Art.

Above: The *Amici dei Tatti* enjoy a reception to say goodbye to Lino Pertile and welcome Alina Payne at the beautiful home of JJ and Roberta Pellegrino in April 2015.

To find out more, or to join the  
*Amici dei Tatti*, please visit our website at  
[itatti.harvard.edu/amici-dei-tatti](http://itatti.harvard.edu/amici-dei-tatti)



# Council Notes



in Siena, led by former I Tatti Fellow Gabriele Fattorini (VIT' 13).

On April 29, Lino Pertile held his last Council meeting at the Cosmopolitan Club, New York City. Susan Roberts, Chairman of the Council, expressed appreciation for Lino and Anna, and

welcomed I Tatti's 8th director, Alina Payne. This year, Council members Anne Coffin and Bill Hood rotated off, but we hope they will consider rejoining the Council at some point in the future. In the evening, Council members and their partners met at the home of Virgie Klein for a cocktail party in honor of Lino and Anna. This delightful evening gave Council members the opportunity



*Council Chair Susan Roberts chats to Mellon Fellow Ming Zhu outside the Deborah Loeb Brice Loggiato.*

again, to her home for a lovely and fun party.

The following day, we welcomed ninety guests to the Council Spring Lecture at the Cosmopolitan Club. Incoming director Alina Payne was our speaker. In her lecture, "Wrapped in Fabric: Palace Facades, Mediterranean Textiles, and Ornament in the Renaissance", she examined the relationship between luxury goods traded in the Mediterranean in the 15th and 16th centuries and charted the development of these objects into new strategies for the architectural ornamentation of Tuscan palaces in that period. Following the lecture, a lively dinner for Council members and their spouses in the library room overlooking the Manhattan skyline was marked by moving and entertaining speeches: the perfect and meaningful setting for the Council's goodbye to Lino and Anna.

**GRAZIELLA MACCHETTA**  
DEVELOPMENT ASSOCIATE

For thirty-six years, members of the Villa I Tatti Council – the most active supporters of this remarkable institution – have framed a leadership continuum that invests in I Tatti's mission. The Council members' commitment and their contribution of time and expertise foster and promote a unique community of scholars. We take this opportunity to thank our Council for its consistent engagement with I Tatti.

The third *Ottobre a I Tatti* took place on October 9-11 2014. This event, while giving us the chance to welcome our closest and most faithful supporters, is an annual opportunity for them to meet and engage with the Fellows, as well as learn about their research and gain a first-hand understanding of institutional changes and developments. After a welcoming I Tatti tea, the program began with a visit to the restoration laboratories of the Opificio delle Pietre Dure. Cecilia Frosinini introduced us to Raphael's *La Muta* and discussed some of the factors that contribute to the deterioration of works of art and the merits of conservation when it comes to safeguarding artistic treasures against further injury or decay.

The next morning at I Tatti, some Fellows offered short presentations of their projects, and in the afternoon we headed into the city center where Jonathan Nelson led our guests through *Pure, Simple, and Natural*, an exhibition of works by artists such as Andrea del Sarto, Santi di Tito, and Bronzino at the Uffizi. We concluded *Ottobre a I Tatti* with a day trip on the trail of the great Sienese artist Domenico Beccafumi



*Members of the Villa I Tatti Council at dinner following the Council Spring Lecture in New York City, April 2015*

to express their admiration for Lino and Anna. We earnestly and warmly thank Virgie for welcoming us, once



## THE VILLA I TATTI COUNCIL

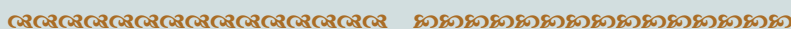


Alina Payne, *Director*  
Susan M. Roberts, *Chair*  
Julie Tobey, *Chair, Amici dei Tatti*

Darcy Beyer  
Treacy Beyer  
Debby Brice  
James Cherry, Jr.  
Anthony M. Cummings

John A. Gilmore  
Walter Kaiser  
Virgilia Pancoast Klein  
Frederick S. Koontz  
Mary Gibbons Landor

Guillaume Malle  
Joseph Pellegrino, Jr.  
Neil L. Rudenstine  
Sydney R. Shuman  
David Tobey  
Angela Weisl





## Trip Report: A Visit to Dumbarton Oaks

For several years, Villa I Tatti has been involved in an exchange program with Dumbarton Oaks, a research institute dedicated to scholarship in the fields of Byzantine Studies, Pre-Columbian Studies, garden design, and landscape architecture. Like I Tatti, Dumbarton Oaks is a Harvard center housed in a historic estate away from the University's hub in Cambridge. As part of this program, I traveled to Washington to spend a week at Dumbarton Oaks between October and November 2014.

My objective was to meet colleagues involved in projects and work similar to ours, and to locate and consult documentation connected to that held in our own repository.

My visit turned out to be a rich and very interesting experience and I was warmly welcomed by colleagues there, who made themselves available to answer my many questions. Like at I Tatti, the seminars and lectures (I participated in a seminar on Byzantine matters) are real occasions to share ideas and learn from the expertise of others. During my visit I met the archivist James Carder, who explained how he has reorganized the institutional archive and also discussed how his work on the documentation concerning the founders of the Institute eventually led him to create the beautiful section on the correspondence between Mildred Barnes Bliss, Robert Woods Bliss, Royall Tyler, and Elisina Tyler, which can be viewed on the DO website. Shalimar White, Anne Marie Viola, and Anatole Tchikine guided me through the Institute, showing me Arthur Kingsley Porter's photographs of Byzantine and Romanesque works of art. I have recently been writing an essay on a picture by Jacopo Ligozzi that the Uffizi Gallery has just received as a gift, and Anatole - whom we look forward to welcoming to I Tatti as a Fellow in 2016 - kindly helped me consult the very impressive section of books on botany.

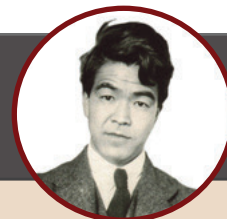
For a scholar interested in Byzantine, Pre-Columbian, and Garden and Landscape studies, Dumbarton Oaks is a real paradise, with its splendid garden (which during my visit was abounding with rich fall colours) and wonderful library and archival resources.

ILARIA DELLA MONICA  
ARCHIVIST



17  
C&A

## Yashiro and Berenson *Art History between Japan and Italy*



This online exhibition presents the extant correspondence - nearly all unpublished - between Bernard Berenson and Yukio Yashiro. At the height of their fame they were among the most influential art historians in the West and in Japan, respectively. Today Yashiro is little known outside of his native country except for his monograph on Botticelli, published in English in 1925. Yashiro described his goals for the book in a remarkable letter from 1922 to Laurence Binyon (who introduced Yashiro to Berenson in 1921): "I shall make clear what I, a man brought up in an artistic atmosphere utterly different from that of Europe, feel of Botticelli, that side of Botticelli which, as I think, was never, or perhaps very little, appreciated by European connoisseurs." Only six years after the completion of his library, which celebrates its 100th anniversary this year, Berenson provided the young scholar with advice, encouragement, and scholarly resources.

After he completed his Botticelli studies in the 1920s, Yashiro devoted himself almost entirely to the study of Asian art. This leads to a second major theme in his letters to Berenson: his establishment of the Institute of Art Research in Tokyo, in 1930, and subsequent directorship of this important center. In letters to his mentor, Yashiro explains how at this Institute he introduced the methods he had learned at I Tatti: careful stylistic analysis carried out with the auxiliary of a photo archive. Unbeknownst to most scholars today, Berenson had a direct and lasting impact on how Japanese scholars study Japanese art in Japan.

JONATHAN NELSON  
ASSISTANT DIRECTOR FOR ACADEMIC  
PROGRAMS AND PUBLICATIONS



Yashiro, *View of Florence*, ca. 1921

[yashiro.itatti.harvard.edu](http://yashiro.itatti.harvard.edu)



# THE BERENSON LECTURES IN THE ITALIAN RENAISSANCE

Paolo Galluzzi

*“Machinae pictae”. Idea e immagini delle macchine nel Rinascimento*

An army of cats with a fuse soaked in alcohol tied to their tails are pushed to run through the walls of a sieged city in order to bring fire and devastation to the enemy. This is only one of the many shocking and fantastic machineries designed by Mariano di Jacopo, aka “il Taccola” (1381–1453 ca), the first protagonist of Paolo Galluzzi’s series of three lectures on the history of machines and technicians from the Renaissance to the so-called Scientific Revolution, delivered at I Tatti in the fall of 2014.

Galluzzi fully acknowledged the recent historiography on the Renaissance of the techniques and the role of engineers and artisans of all sorts in the Scientific Revolution, but argued that this is not enough, as the standard idea of the period remains dominated by the extraordinary exploits in the fields of architecture, the arts, and the letters. Indeed, starting from Taccola in the early fifteenth century and going up to Galileo through Leonardo and a crowd of (not so) minor figures, Galluzzi showed that the humanist tradition was alive and operating in the field of engineering and technical drawing, as more or less erudite Renaissance men took upon them the project of reviving ancient machines and machinery. Engaging in visually translating ancient texts (by Archimedes, Vitruvius, Pappus of Alexandria, etc.), Renaissance “mechanical men” contributed to the social and cultural emergence of a new character: that of the universal technician, able to rely more and more on drawings, coupled with schematic texts accompanying them, in fields as diverse as civil engineering, military arts, land measurement,

optics, architecture, etc. Graphic refinement, coupled with an ever increasing attention to particular cases, would bring such artisan and engineers to the



forefront of the revolution of the seventeenth century, when machine-making and machine-drawing became more and more abstract, universal, and de-materialized endeavors, giving way to the representation of the geometrical, and then algebraic, laws of their construction.

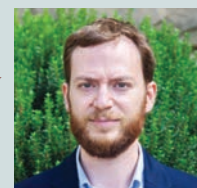
However, this is not a story without tensions and conflicts. In the first lecture, Galluzzi illustrated how the flamboyantly creative Taccola had to face criticism and even disdain from recognized “authors” (among them Filippo Brunelleschi) who treated his drawings – presenting virtually no text, and even less mathematical rules of composition – like those of a mere “artifex”. However, Taccola’s fight for recognition as an author, and for drawings to be recognized as part of the noble intellectual activity of “ideation”, was carried on at the turn of the sixteenth century by Leonardo da Vinci, the focus of Galluzzi’s second lecture. The Florentine’s anatomical drawings were intended as larger than life illustrations of the natural structure of the body, capable of accomplishing something that neither words nor even real dissection could do: a synoptic view of the whole dynamics of the body. Moreover, Leonardo blurred the distinction between the organic and the mechanical, carrying on the

hybridization process between the theoretician and the technician,

between natural philosophy and applied mathematical arts, or “mixed mathematics”, as engineering was called. Finally, in the third lecture, Galluzzi focused on Galileo Galilei’s process of de-materialization of machines and machine drawing. Galileo opposed the traditional view, coming from ancient Greeks through the Arabic tradition into the Renaissance, of machines as working *para fusein*, “against nature”, namely forcing natural processes. For the great Tuscan, machines did not work against nature but according to nature, and for that reason they had to be based on the solid, geometrical knowledge, of natural laws and processes. With Galileo, the technician went full circle and started to oppose those engineers who were ignorant of natural laws. The intellectualization of machines that technicians so hardly sought for ultimately led to the end of traditional machine drawing. Galileo championed the universality and abstract character of mechanical knowledge – now fully assimilated to geometrical knowledge – against the engineer’s attachment to the irreducible materiality of singular machines. Coherently, Galileo’s drawings tended to become diagrams, and the materiality of machines would be sacrificed to the altar of universal regularities – as he wrote in the *Assayer*, “the book of nature is written in mathematical language”.



PAOLO SAVOIA  
GRADUATE FELLOW





# LUXURY AND THE ETHICS OF GREED

A JOINT I TATTI - EUROPEAN UNIVERSITY INSTITUTE EVENT

This conference, held on 25 - 26 September 2014, aimed to unravel the complex interaction of the competing paradigms of luxury and greed, which lie at the origins of modern consumption practices. In the western world, the phenomenon of luxury and the ethical dilemmas it raised appeared, for the first time since antiquity, in Renaissance Italy. Here luxury emerged as a core idea in the conceptualization of consumption. Simultaneously greed, manifested

buying power of new classes gained pace, and goods from Asia and the Americas increasingly penetrated world markets, these paradigms evolved and continued to inform increasingly global cultures through the Early Modern period. At this



conference, emerging and established scholars proposed a new appraisal and vision of luxury and the ethics of greed throughout the Early Modern World.

This joint Villa I Tatti - European University Institute Event was organised by Catherine Kovesi (VIT'09) of the University of Melbourne.



in new, unrestrained consumption practices, came under close ethical scrutiny. Other European countries soon followed suit, and debates around consumption practices also emerged in South Asia, South East Asia, and in Ming China. As the



*Clockwise from top left: Maude Vanhaelen (VIT'07), Cyril Gerbron, & Anna Bensted; Peggy Haines with Summer Seminar participants in the Sagrestia delle Messe; Docent Elisa Camporeale leading guests on a tour of the Villa I Tatti gardens*



*From the top: Mellon Fellow Ming Zhu & Deborah Loeb Brice Fellow Dávid Falvay; Lino Pertile assisting the chefs in the I Tatti kitchen; Max Marmor of the Samuel H. Kress Foundation with Council member Mary Landor & artist Maxine Puorro; Sanne Wellen & Andrea Laini; Mellon Fellow Mikhail Lopatin & Lila Wallace - Reader's Digest Visiting Professor Bill Wallace*



# STAFF NOTES 2014 / 2015

Alessandro Focosi retired as *Maggiordomo* in summer 2015, after over 20 years at Villa I Tatti. During these years at the Villa Alessandro managed the daily activities of the house staff and ensured that the routines and procedures necessary to keep the Villa operating were in place. His skill as an orchestrator of service meant that larger, more formal events ran just as smoothly as the more intimate daily lunches for the appointees, and indeed Alessandro is a very familiar face to generations of I Tatti Fellows. Now that Alessandro has more time on his hands he has great plans to travel the world with his wife Rosa, and we wish him many exciting adventures and happy journeys in the years to come!



*Allen Grieco*

In his dual role of Research Associate and Assistant Director for Gardens and Grounds and Scholarly Programs, Allen Grieco contributed to many aspects of life at Villa I Tatti for 25 years. Allen retired this year from the latter role, in which his considerable knowledge of the history of the site aided him in overseeing the maintenance of the gardens and making informed decisions regarding restoration projects (see page 22.) Allen was also responsible for the management of the farms and the production of Villa I Tatti's olive oil and wine, and was heavily involved in the planning process for the construction of the Deborah Loeb Brice Loggiato. Allen is now I Tatti Research Associate Emeritus, and is currently completing a volume to be published by Harvard University Press, which aims to explore different aspects of the way food was consumed, its use to signify social distinctions and, finally, its meaning as a metaphor for varied socio-cultural discourses.

During five years at Villa I Tatti Anna Bensted held the position of *Manager of Community Engagement*, a comprehensive role than included devising and planning events, managing the running of the Villa, hosting guests, and keeping the wider community informed through our social media accounts! During even the very busiest of times Anna's warmth, tact, drive, and enthusiasm were inspiring. When she and Lino arrived in Florence in 2010 Anna took a keen interest in the stories of the individuals who had witnessed and been part of I Tatti when it was Berenson's home and during its very first years as the Harvard Center, leading her to produce I Tatti's Oral History in 2013 (<http://oralhistory.itatti.harvard.edu/>)



*Above: Anna Bensted.  
Below: Giacomo Panerai*



Giacomo Panerai joined the I Tatti staff as a waiter in summer 2014 and recently became a permanent addition to the household team. Giacomo possesses a calm disposition and levelheadedness that allow him to work efficiently and with great poise, as can be seen in the photograph above of Giacomo confidently carrying the Thanksgiving turkey under the scrutiny of many hungry guests!



*Above: Alessandro Focosi with his wife, Rosa Molinaro. Below: Andrea Caselli*



Andrea Caselli took on the role of Web Services Specialist in February 2015. Born in Florence, Andrea had previously worked as a software developer in London. At I Tatti, he has a crucial role involving I Tatti's websites and online services, and Andrea and the other members of our IT team will be working hard to streamline our online systems as our IT requirements continue to expand and develop.

For a full and up-to-date list of Villa I Tatti employees organised according to department, please see 'Staff List' on the Community page of our website

[www.itatti.harvard.edu](http://www.itatti.harvard.edu)



## IN MEMORIAM

### *I Tatti records with sorrow the following deaths:*

**A**LESSANDRO DANELONI (VIT' 03) died on 1 November 2014. Alessandro came to I Tatti as a Fellow in 2002 when his project focused on the humanist Bartolomeo Fonzio in Florentine Laurentian and post-Laurentian culture. More recently, he was based in Verona, where he worked as a researcher in the department of Philology, Linguistics, and Literature of the University of Verona. He is sadly missed by all those who knew him at Villa I Tatti.



I Tatti is sad to announce that Alessandro Ferace, husband of Nelda Cantarella Ferace, died on 28 June 2015. Born in Bengasi, Libya, Sandro worked as an editor for the publishing house *La Nuova Italia* and is known to generations of *Tattiani* because of the warm hospitality he and Nelda extended to so many Fellows and friends of I Tatti for nearly fifty years.



*Sandro Ferace*

**SEARS R. JAYNE**, (VIT' 63) Emeritus Professor of English and Comparative Literature at Brown University, died April 11, 2015 in Cambridge, MA. He was 94. During his time at I Tatti Professor Jayne worked on various projects, including extensive research involving Marsilio Ficino and Platonism and English Renaissance Poetry. Arriving in Florence in 1962, Professor Jayne was one of the very earliest I Tatti Fellows during what was only the second year of the Harvard Center's establishment.



*Julian Kliemann*

**JULIAN KLIEMANN** (VIT'86 -'03) died in Rome on July 6, 2015. During his long association with I Tatti, Julian was first of all a Fellow, when his research focused on the representation of profane historical events in Italian wall-painting from the end of the fifteenth to the beginning of the seventeenth century. He remained in Florence following his fellowship year and became I Tatti Research Librarian and subsequently Research Associate. He was a senior scholar at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome from the 1990s onwards. Julian is sadly missed and fondly remembered by his many friends and colleagues at I Tatti.

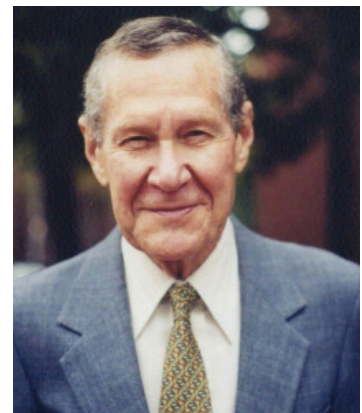


**ROMANO NANNI** (VIT'10) Director of the Leonardo da Vinci Library and Museum in Vinci from 1994 to 2014, died in February 2014. A graduate of the University of Florence and a scholar of Leonardo da Vinci, he came to I Tatti as a Craig Hugh Smyth Visiting Fellow in 2010, when his project focused on the study of technological drawings and the design of machines between the Middle Ages and the Renaissance.

**MARIA ANGELA NOVELLI** (VIT' 67) died in Bologna on 10 June 2015. During her time at Villa I Tatti Professor Novelli's work concerned Parmigianino, and in particular the artist's skills as a painter and draughtsman. She was a Fellow during the great flood of '66 and was greatly affected by this event, which led her to suspend her own research project for several months in order to take part in the salvage operation. An expert on the Ferrarese painter Scarsellino, Prof. Novelli is fondly remembered at I Tatti by those who knew her.



**IRVING SINGER** (VIT'66'67) died in Brighton, Massachusetts in February 2015. A professor of philosophy for over 50 years at the Massachusetts Institute of Technology, his work covered a great number of topics, including cinema, love, sexuality, and the philosophy of George Santayana. During a leave of absence from MIT in the 1960s, Professor Singer began a fellowship at I Tatti where his research focused on the history of the concept of love.



*Irving Singer*



# GARDENS & GROUNDS

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



This report, after twenty five years in charge of the garden of I Tatti, is the last one I am going to be writing before retiring.

It seems fitting that I dedicate these lines to the restoration of the niche at the bottom of the garden which was also the very last feature to be dealt with in my tenure. In the course of the quarter of a century in which I had the pleasure of supervising a much admired garden, each one of the features it

contains was restored and in some cases for the first time since the inception of the garden. This was the case of the monumental entrance at the bottom of the garden at number 2 on which I reported a few years ago. The only feature of the garden that had not received any attention for about 100 years was the niche at the very bottom which represents a typical Cecil Pinsent design. The recently discovered drawings that surfaced at Harvard constituted a surprise for everybody since it had been thought that Pinsent burned all of his drawings at the end of his life. They show that the niche and the accompanying stone inlays were designed keeping in mind the basic building block of a

circle that is repeated and merged in different ways but that underlies the harmony of an area meant to conclude the garden and constitute a focal point of the whole.

Over the course of one hundred years much has changed in quarrying *pietra serena* and above all in terms of the artisanal ability to carve this traditional Florentine stone. When we seek to replace stone that has literally crumbled to dust, or even more surprisingly benches that have bent under their



*Photograph of the niche at the bottom of the garden taken in July 2015*



*I Tatti Fellows participating in the vendemmia (grape harvest) in September 2014*

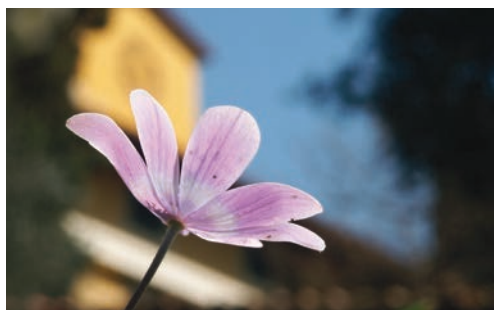
own weight and age, the problem is finding the right type of *pietra serena* that comes in endless varieties of quality depending on how much pressure it was under when it was formed in a remote geological era. The deeper the strata the more compact the grain, the more resistant and hard the stone and therefore, I might add, the



more difficult it is to work. Because of this, most of the contemporary quarries extract softer stone which is destined to be used in interiors but which deteriorates rapidly if used in an exterior setting. Where possible, then, the old stone has to be recycled after removing the very superficial weathered layer and what cannot be used again must be replaced by the best quality stone still being quarried in the Apennines.

At the time of writing the niche is completed and is only missing the grass that is meant to set off the stone inlays and the two cypresses that go on either side of the steps in the circles that "generate" the whole design. The fiercely hot summer we are experiencing has not allowed for that so that will happen in the autumn under another watch!

ALLEN GRIECO  
LILA ACHESON WALLACE ASSISTANT  
DIRECTOR: GARDENS AND GROUNDS  
AND SCHOLARLY PROGRAMS



*Allen Grieco with the I Tatti gardeners and farmers*



## OUR SUPPORTERS

*We are grateful to all the Individuals, Foundations and Corporations who so generously supported us during the 2014/2015 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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### Happy 150th Birthday, BB!

Bernard Berenson would have been 150 on 26 June, 2015. When leaving I Tatti to Harvard, he imagined that the Villa should become a “lay monastery” for the leisurely study of Mediterranean culture through its art. Although I Tatti has grown and developed considerably with the passing years, it continues to provide a unique haven of peace, tranquility, and wonderful resources for the talented scholars who come here year after year. A booklet featuring excerpts of Berenson’s text *On the Future of I Tatti* translated into 32 languages by members of the I Tatti community can be downloaded from our website.





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*Full information about the 2015-2016 appointees can be found on our website*

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Former Fellows are indicated in the text with the initials “VIT” after their name followed by the year(s) of their appointment as Fellow, Visiting Scholar or Professor, or Research Associate.