



VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

E-mail: info@itatti.harvard.edu

VOLUME 32
03 03 03
AUTUMN 2012

Tel: +39 055 603 251 / Fax: +39 055 603 383

A few days ago, a TV troupe from Shanghai came to I Tatti to make a short film for a Chinese documentary on Tuscany. I knew that Bernard Berenson was fascinated by Chinese art, but, wanting to prepare myself to answer questions about I Tatti's connection with China, I asked our archivist Ilaria Della Monica to see what we had in the archives. Within hours I was sitting in my study, unable to take my eyes off a small bundle of letters which the Chinese Professor Shih-Hsiang Chen (1912-1971) sent to Mr. Berenson between February 1951 and April 1958.

Shih-Hsiang Chen studied in China and the US, and in 1945 became professor of Chinese in what was then the Department of Oriental Languages at Berkeley. In 1936, in collaboration with his friend Harold Acton, he had translated and published the first English anthology of the Chinese poets of the "Literary Revolution", and it was through Harold Acton that he came into contact with Berenson. In his Preface to the catalogue of the Collection of Oriental Art at Villa I Tatti, Sir Harold writes that he considered Berenson "the nearest equivalent to a Chinese mandarin of the old school"; no wonder then that when he brought Shih-Hsiang to visit Berenson, "there was an immediate sympathy between them."

From the letters, it transpires that Professor Chen stayed at I Tatti with his wife for a few days over New Year's Eve 1950, and the experience was profoundly transformative for him. In a short letter from New York, dated February 8, 1951, he confesses himself unable to write an ordinary note of thanks as he did "to several people whose kindness and hospitality he certainly also enjoyed"; to write to Berenson he "needed more time and quiet." And he went on:

"I have been feeling in the depth of my heart that ever since I had the great privilege of having been with you and listened to you, my elation was such that during all the rest of my trip

Letter from Florence



Shih-Hsiang Chen with BB
in the garden at I Tatti.

in Europe I was able somehow to see things differently, perhaps with more intelligence, and certainly with more love because of my knowledge of your being there. In a sense I never felt I took leave of you."

Professor Chen had spent New Year's Eve pouring over a painted Chinese scroll, entitled *Painting of a Country Retreat*, which Berenson had acquired probably in late 1914. As the Laurance P. Roberts catalogue of Oriental art at I Tatti states (pp. 32-43), the scroll is one of four different versions, still extant, of a now lost original painting by Li Long-Mian (1040-1106), and consists of ten painted landscapes, nine of which are followed by short poems by the famous poet Su Chê (1039-1112). Professor Chen was mesmerized by the beauty of the paintings and enthralled by the pristine purity of the verse. He copied some of the lyrics and, when he got back to Berkeley, studied them in detail comparing the text of the Berenson scroll with that of the 1546 edition.

To his amazement he came to the conclusion that the variants in the Berenson manuscript placed it very close to the time when the original was made. Indeed, according to Professor Chen, the Berenson scroll, more than any of the surviving others, revealed "Su Chê's subtle, rather shy genius, able to evoke feelings of man's perfect harmony with nature by saying the plainest things."

The long letter of April 15, 1951, where the Professor explains all this, brims over with excitement and wonder. It also includes Professor Chen's beautiful English translation of some of the lyrics, probably the first which Berenson was able to read since purchasing the scroll. Introducing his translation, Shih-Hsiang writes:

"I have tried to be as faithful as I could to the original, though I am sure I have failed to do nearly enough justice to the subtle beauty of the original language, and certainly less to your masterly, fine, supreme taste of all tastes. But stuttering truth, let me hope, may have some redeeming virtue otherwise than merely smooth speech, when it is judged by you."

Even after completing his work on the scroll, Shih-Hsiang kept in touch with Berenson, his reverence and affection for him undiminished by the passing of time. His nostalgia for I Tatti became particularly poignant every year on the anniversary of his stay at I Tatti. On New Year's Eve 1955, he wrote: "there is an old Chinese saying, 'He who has crossed the boundless sea, finds it / difficult to recognize water; / he who has been through the Sage's door, finds it / difficult to use words.' The truth in this I have for the first time intimately experienced since 1951, after I passed through your door. After that, much of what I used to recognize as wisdom and beauty, has assumed the proportion of small pools and brooks to the magnificent sea."

Continued on page 3.



VILLA I TATTI COMMUNITY

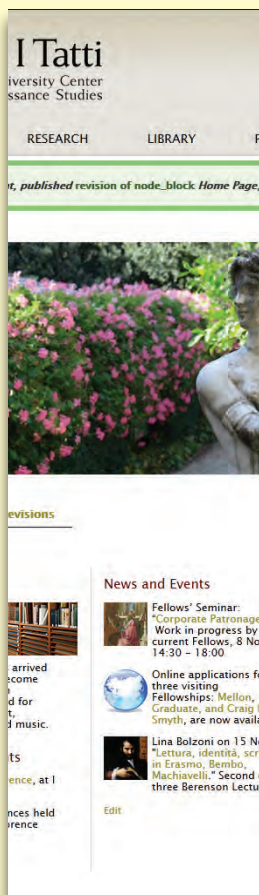
2011-2012

Ilaria Andreoli, Marta Cacho Casal, Marta Caroscio, Roisin Cossar, Filippo De Vivo, Andrea Guidi, Cecilia Hewlett, Shona Kelly Wray, Tommaso Mozzati, Christina Neilson, Ada Palmer, Luke Roman, Luigi Silvano, Dario Tessicini, Francesco Zimei, Almudena Blasco Vallés, Robert Colby, Montserrat Ferrer Santanach, Laura Giles, Kelley Helmstutler Di Dio, Wei Hu, Jeremie Korta, Craig Plunges, Montserrat Cabré, Maria Del Rio-Barredo, Juan Luis González García, Mariko Muramatsu, Maria Constantoudaki, Anthony M. Cummings, Paschalis Kitromilides, Guido Ruggiero, Eve Borsook, Allen Grieco, Margaret Haines, Michael Rocke, Ingrid Baumgärtner



Full information about the 2011-2012 Fellows, Visiting Professors etc. can be found under Community / Former Fellows / I Tatti Appointees 2011/2012 on our website (www.itatti.harvard.edu). Click on their names and you will find the name of the fellowship held and the title of the project that brings these scholars to I Tatti. We are working on a fully interactive and searchable database of former Fellows too which should arrive on the website in the next few months.

New Website/New Newsletter



As this newsletter goes to press we are celebrating the first anniversary of I Tatti's new website. You might say that if it's already a year old, it's no longer new, but as it is updated with fresh sections and topical articles all the time, it is still very much a modern addition to the I Tatti landscape and by being constantly renewed in the future it will retain its novelty.

In addition to a wealth of knowledge about the history, fellowship program, library, and events taking place at the Harvard Center in Florence, you will find links to:

- Information on the current appointees
- Online applications for I Tatti fellowships
- The online catalog of the Berenson Art Collection in memory of Melvin R. Seiden
- Recent and forthcoming publications
- Current and future projects at I Tatti
- Events in Florence and elsewhere that we think might be of interest to lovers of the Renaissance. *(If you hear of a lecture, conference, or exhibition that you think might be of interest to our community, please send Angela Dressen a message at adressen@itatti.harvard.edu)*
- A Forum page for current and former appointees where information on housing, jobs, grants, Florence or anything else that comes to mind can be shared
- A Sound and Vision section which features
 - o online exhibitions (*Berenson & Harvard already available, Edith Wharton soon to appear*)
 - o videos or podcasts of some of our lectures (*we are just getting the hang of filming and editing*)
 - o and some fabulous photographs taken over the past year including some wonderful pictures of the gardens, grounds, and Margrit Freivogel's breathtaking floral arrangements
- And the all-important information on how to support the Harvard University Center for Italian Renaissance Studies at Villa I Tatti!

So, do take a few moments to explore the website and keep your eyes – and ears – open for updates!

With so much – fully-searchable – information now available to you online, the annual newsletter has, without changing its style, been reconfigured. The new, slimmer version will continue to report on recent events in Ponte a Mensola and wherever in the world I Tatti is talked about. And it will direct you to the relevant page on the website to find the lists of Fellows or books you found in previous issues of the newsletter.

Feedback? Yes! We very much welcome your feedback. Please feel free to write to Alexa Mason at amason@itatti.harvard.edu or, in fountain pen on paper, at I Tatti. The address is still to be found at the top of the front page.

The last letter, dated April 7, 1958 is from Kyoto, Japan, where Shih-Hsiang was a Visiting Professor. It is full of admiration and pleasure at the amazing revival (he calls it a “Renaissance”) of classical Chinese studies in Japan, but also of longing for China, and sorrow for the “violent trends” that were troubling it.

“I often feel that, while China is so close-by yet still so unapproachable at the present, my home thoughts become only more and more tantalizing. We are here looking toward an old Chinese world which is in actuality no more where it was; and it is being built and kept up, only partly for sure, in another land, familiar yet after all remaining strange. I sometimes have this curious feeling of sadness and solace. But now as I am writing to you, I feel inspired and really consoled by the grateful thought of how you, all by yourself, have kept alive and made for ever flourish so much that is eternally enriching and beautiful for all in the world to see and to know, wherever they are.”

Sixty years after Shih-Hsiang Chen stayed at I Tatti, one century since Berenson gathered his Asian collection, the Chinese works of art are the object of special attention by our scholars, and the Chinese language is being heard again at I Tatti. One of the highlights of this past year for me was sitting at our lunch table with Wei Hu from China on one side and Mariko Muramatsu from Japan on the other. Enjoying our delicious lunch, Wei and Mariko talked animatedly now in Chinese, now in English, and now in Italian, of their joy at being here and how much they had to share with each other and with all the

other Tattiani. Throughout the spring I was delighted to see them every day, at lunch or tea, talking with their fellow Appointees from the US, Canada, Italy, England, Spain and Greece. They have all left now, of course, but their places have been taken by scholars from Argentina, Canada, China, England, Italy, Korea, Poland and the US. Next semester they will be joined by Fellows from countries as far apart as Brazil, Cyprus, France, and Taiwan. It would be tempting to call it, following Shih-Hsiang’s example, a “Renaissance”. But, more than a revival, it is the realization of a potential that has been lying dormant for a hundred years – the blossoming of a plant that was planted one century ago.

With music too this year we have made connections with the East. On the occasion of the exhibition *Japan, Land of Enchantment* held at Palazzo Pitti, we organized an Early Music concert entitled *Tenshō Shōnen Shisetsu: the Italian Tour of Four Japanese Youths in 1585*, consisting of texts and music played in Italian courts during the unusual visit of four Japanese young men in 1585. Our performers were the English group “I Fagiolini”. Their name means “French Beans”, but they sing and play like angels. One evening in the Chapel of the Pitti Palace, and the next evening here at I Tatti, they had our audiences enthralled and enchanted. We were able to enjoy the music even more as, in preparation for the concert, one of our Fellows, Ilaria Andreoli, gave us a splendid talk about the famous four Japanese youths.

I have previously written of this new move at I Tatti to reach beyond our traditional geographical and cultural boundaries. The intention is to enrich the scholarship of the Center and to welcome, and participate in, the new global connections that have become possible in our world. Already our new short-term fellowships are bringing in scholars from countries hitherto not represented at I Tatti from China to Brazil, and we are working every day to establish new links with individual scholars and centers of academic excellence all over the world. The circle of the



Christina Neilson, Francesco Zimei
& Mariko Muramatsu.

I Tatti community is growing larger and more inclusive than ever in terms of languages and cultures, and we look forward to a time when there will be Tattiani all over the world studying the Italian Renaissance, and sharing with others the fruits of their studies.

Seeing how these changes begin to take place here has been heart-warming and inspiring. In the past few months we have had a stream of visitors from Japan, and we are preparing ourselves to go to China and Japan in the course of this academic year to lecture and visit universities and other cultural institutions. We are convinced that scholars from all countries and traditions have a major contribution to make at I Tatti towards the understanding of our own artistic and literary heritage, and of course that we in turn will be enriched by a more intimate understanding of theirs. Reading the letters of Shih-Hsiang Chen in my study, and conversing with our Fellows at the lunch table could not have made me feel these changes in a deeper, more personal way. I already look with different eyes at the collection of Asian sculptures and other exquisite objects that Berenson placed on the shelves and flat surfaces under the line of his Italian paintings. They have already started to speak to me as much as the paintings they seem to be silently guarding. It is a time of great excitement at I Tatti, and more than ever we feel both connected back to Bernard Berenson, and set towards a new, promising future.

~ Lino Pertile
Director



Last January, the I Tatti Advisory Committee met in Florence to choose next year’s Fellows. Henceforth, the Committee will meet in Florence and Cambridge in alternate years.

While the Berenson Library's collecting focus is on current scholarly publications in Italian Renaissance studies and related fields, it also holds many older or less visible, yet invaluable treasures that merit and amply reward closer looks. Many, but not all, derive from the legacy of Bernard and Mary Berenson. Some relate to the Harvard Center's mission to promote scholarship on the late medieval and early modern world, while others have more to do with different areas of learning and knowledge. Lately the library staff has made considerable strides in providing better access to these materials through such online tools as electronic finding aids to manuscript collections, digital reproductions of visual resources, and feature stories on the library's web pages.

This summer the library added another, albeit more traditional, means to highlight the collection's rare or historic resources: three splendid, museum-quality display cases. Designed and manufactured by the well-known Milanese firm Laboratorio museotecnico Goppion, two small cases now adorn the foyer of the Gould Hall in the Deborah Loeb Brice Loggiato, while a large flat case with cool lighting

and controlled humidity currently rests on the central table of the Berenson Reading Room (aka the Big Library). There its clean lines blend harmoniously with the traditional decor and its function complements the constantly changing display of new accessions arrayed on the bookshelves around the room. Although the location of the case prohibits opening exhibitions to the general public, library patrons will have the opportunity to enjoy them at their leisure.

The routine activity of the library went on apace this year. As part of its primary mission, the library seeks as comprehensively as possible to acquire or provide access to scholarly works that inform, sometimes challenge, and continually reshape understanding of the late medieval and early modern world, especially Italy. In the year ending 30 June, the collection grew by 3,530 books and journal volumes, 30 offprints, 108 CD recordings, and 42 titles on microforms. I gratefully acknowledge the 311 gifts that the library received this year, many due

again to the continuing generosity of Helen Costantino Fioratti and Marco Spallanzani. We began subscriptions to eight new journal titles, bringing the number of current receipts to 623. New titles include: *Atti e memorie della Società savonese di storia patria*; *The Mediaeval*



Vincigliata neighbors Gidon & Sunniva Graetz, Michael Rocke & Thekla Clark.

Journal; *Medioevo greco*; *Rivista d'arte* (new series); *Southern African Journal of Medieval and Renaissance Studies*; *Spoletium*; *Valdinoto*; and *Valori tattili*.

The chronic challenge of reconciling the collection's steady growth with the library's limited shelf space again



Heart-to-Heart-Head-to-Head



The Library's first exhibition in the new display case in the Berenson Reading Room debuted in June. Entitled "Heart-to-Heart-Head-to-Head": Edith Wharton and the Berensons," the show marked the 150th anniversary of the birth of Wharton, one of the most popular and prolific American writers of her day. We planned it to coincide also with a large international conference on "Edith Wharton in Florence" held in the city center 7-9 June. Many of the meeting's participants enthusiastically took part in special tours that week of the

villa and garden and in guided visits of the display.

The exhibit celebrated Edith's long and affectionate friendship with Bernard and Mary, a bond both deeply personal and intensely intellectual.



BB with Edith Wharton.

It offered a glimpse of key moments and shared interests in their relationship, from their first inauspicious encounter in 1903 – both Berensons immediately "loathed" her, in Mary's words, a harsh judgment they happily overcame a few years later – through Wharton's death in 1937. Curated by archivist Ilaria Della Monica and myself, the show presented a selection from the library's collections of their correspondence, some of Mary's diaries, personal photographs, and their books. It may come as a surprise that, with nearly 620 letters from Wharton to both of the Berensons (plus copies of many of BB's originals to Edith), as well as dozens more to Nicky Mariano, I Tatti's historical archive holds one of the largest collections of Wharton materials in the world. In addition, many of her nearly forty novels and other works that the library owns are first editions and bear her dedications to the Berensons and to I Tatti, where she was a frequent visitor. On display until mid-October, "Heart-to-Heart-Head-to-Head" inaugurated what we envision as an ongoing program of exhibits featuring the library's historic or rare materials.



Anna Terzi & Fiorella Superbi, both retired, with Archivist Ilaria Della Monica, & Sabrina Anrep, great niece of Nicky Mariano.

reached critical dimensions this past year, especially in the areas more or less unaffected by the addition of the Smyth Library in 2009. That renovation made room for growth in art history and music, but all other subjects housed in the Geier Library as well as the periodicals section remained severely cramped for space. Lacking any short-term option to increase capacity, we took the difficult but unavoidable decision to move a large number of items to off-site storage. The choice for now fell on journal volumes that are available in full-text versions electronically through the HOLLIS catalog, thus enabling continued online access to them for Berenson Library patrons.

Beginning in late July the moving firm Premio boxed up over 7,500 volumes, or one-quarter of the periodicals collection, and transported them to the nearby Corbignano farmhouse for storage. In the space that was freed, we moved all of the currently received periodicals to the Granaio compact shelving area and dedicated all of the Geier Library to books. The movers shifted some 75,000 volumes overall. At current rates of acquisition, the space now available should suffice for at least a decade of growth for monographs in fields other than art history and music. Meanwhile we will continue to review options for the future, including the rent or purchase of a permanent off-site storage deposit and/or the physical expansion of the library.

The library had numerous changes in personnel during the course of the year. Image cataloger Andrea Staderini left

gratefully acknowledge their different contributions to the library's work. The "Homeless Paintings" project gained several outstanding part- or full-time catalogers – Eliane Roux, Dagmar Kueltjes, and Alexandra Provo (a former intern from the Syracuse in Florence program). Among the numerous student interns who gained experience in the Photo Archive this year (see Giovanni Pagliarulo's article), we retained Spyros Kolouris on a temporary contract as an assistant. After receiving his MLIS from Simmons College and with years of experience at Widener and the Fine Arts Library at Harvard, Lukas Klic, who worked briefly in the library as an assistant in 2005, returned to join the staff as Public Services Librarian.

Finally, the library lost a cherished colleague with the resignation in June of Elisabetta Cunsolo from her position as Assistant Curator of the Berenson Fototeca, in part to devote more time to her new role as mother. Since joining the Berenson Library staff in 2007, Betta made an indispensable contribution to the planning, development, and supervision of the "Homeless Paintings" project and other image cataloging and digital initiatives. As Assistant Curator she also shared responsibility with Giovanni Pagliarulo for moving the fototeca decisively forward on many different fronts. In her years of service to I Tatti she distinguished herself by her dedication, hard work, sincerity, clear thinking, vision for the future, warmth and collegiality. Betta will be much missed, and we all wish her the very best in all her future endeavors.

In the photograph archive, the project to provide online access to "Homeless Paintings of the Italian Renaissance" made rapid progress this year and is now in its final stretch. Reinforced with excellent new catalogers, the team created records for 4,470 works of art and 6,363 photographs representing them. The year's production brought the total output for the "Homeless" project to 8,822 artworks and over 14,000 photos cataloged at the time this column was written. Records now exist in VIA, Harvard Library's image catalog, for the Florentine, Venetian, Sienese, Central Italian, and South Italian "homeless" works, and cataloging is proceeding quickly on the final school, the North Italian. Most records already include images, and many more will be available this fall. The entire project is scheduled to conclude in the autumn.

The new presence online of this mass of little known images and information has already stimulated keen interest among students and scholars. It has also elicited the kind of participatory response we always hoped would be one of the initiative's outcomes. Last January, for example, out of the blue I received an email about the "Homeless Paintings" project from Christopher Daly, then a senior in art history at the State University of New York at New Paltz with a particular passion for Florentine painting. Not only did his discovery of the unfamiliar images that were then online expand his (already considerable) knowledge of that tradition, he said, but he also offered to share with us the current locations he had independently identified of a hundred or so of our supposedly "homeless" pictures! We are delighted to present Christopher's testimonial here about the value of the "Homeless Paintings" project for his own studies and potentially for students and researchers worldwide (see box on next page).

~ Michael Rocke
Nicky Mariano Librarian

“I was excited to encounter dozens of paintings that I had never seen before...”

“I have been a passionate researcher of Italian Renaissance art from a young age. My discovery of Berenson’s 1963 volumes of the Florentine Painters at my local library when I was eight, fostered my interest in Italian art and sparked my desire to become a researcher and connoisseur of fourteenth through sixteenth century Florentine painting. More recently, my attention has focused on late fifteenth century Florence, especially the art of Jacopo del Sellaio and his circle. Always in search of paintings new to my eyes, I have frequented the libraries of the Frick and the Clark Art Institute and I am constantly combing through any resources available on the internet, such as auction records, museum websites and digitized photo

archives looking for obscure and intriguing works of art.

One day, during a search on Google Images for some paintings attributed to Bartolomeo di Giovanni, I encountered a work from I Tatti’s “Homeless Paintings” project. I had known from I Tatti’s website that there were plans to digitize the photo archive, but my discovery of the results happened entirely by surprise. I was excited to encounter dozens of paintings that I had never seen before, including many by more minor artists that I am particularly fascinated with, such as Sellaio and Bartolomeo di Giovanni. Many of the Homeless Paintings reproduced online have never been published and are difficult or impossible to encounter elsewhere, making

their accessibility on VIA extremely valuable to me and others with similar interests. Furthermore, by putting the photographs of these “Homeless” works of art in the public domain, anyone with information on their whereabouts can come forward and contribute information. I was able to provide the locations for over one-hundred works of art, and I’m sure others will be able to do the same as more works become digitized and greater awareness of the project is raised. Scholars, researchers and art lovers all over the world will be able to benefit from the reputable centralizing of this electronic database.”

*~ Christopher Daly,
Intern at The Hyde Collection
Art Museum, Glens Falls*

The Berenson Archive

We are delighted to announce that the Berenson Archive has been greatly enriched this year by two generous gifts: the diaries of Bernard Berenson’s contemporary, the art collector and fellow Florentine resident Charles Loeser, which were donated by his granddaughter Philippa Calnan, and the correspondence of Mr. Berenson’s last assistant, the late William Mostyn-Owen, donated by his widow Jane Martineau and son Owen Mostyn-Owen. These holdings provide further insight into the Berensons and their milieu and will be invaluable to scholars of the period.

Indeed, the Archive’s rich documentary resources were consulted by a number of scholars this past year, including Robert Colby for his project on the fictional monastery where residents dedicated their lives to the arts, “Altamura and the Berenson Circle.” They were also fundamental for the online exhibition “Berenson &

Harvard” (see page 21) and the onsite exhibition devoted to the intellectual relationship and friendship between Bernard Berenson and the American novelist Edith Wharton (see page 4).

This year, as an extension of our work on the papers of Bernard and Mary Berenson, we initiated a major project to catalog more than 1800 related photographs including 850 of Nicky Mariano and 980 of their many friends. These catalog entries, compiled by Erica Bernardi who worked with me for six months, are already available in VIA, Harvard University’s union catalog of visual resources, while the scanned images will soon be uploaded and visible.

Archival work includes, of course, both cataloging and preserving. This past year we restored twenty photographs showing the arrangement



Philippa Calnan, showing the diaries of her grandfather, Charles Loeser, a contemporary of Bernard Berenson, to Jonathan Nelson and Ilaria Della Monica. The Loeser diaries cover the years 1909-1910 and 1922-1923.

of the house during Bernard Berenson’s life as well as some manuscripts by the eccentric poet Count Eric Stenbock, a friend of Mary Berenson and her first husband Frank Costelloe.

Further information on the Berenson Archive can be found on our web page at <http://itatti.harvard.edu/berenson-library/collections/manuscripts-and-archives>

*~ Ilaria Della Monica
Archivist*

Five Mellon Visiting Fellows from Spain:



Almudena Blasco Vallés, Montserrat Ferrer Santanach, Montserrat Cabré, Juan Luis Gonzáles García & Maria Del Rio-Barredo.

News from the Berenson Fototeca & Collection

7
QR

Now that the full year Fellows have comfortable new studies in the beautiful Deborah Loeb Brice Loggiato, we have been able to affect considerable transformations and improvements in the Fototeca this year. Phase III of the Scholars' Court Project foresees the complete rebuilding of the Fototeca, but until that takes place, we are making the best of what we have. The whole building has been repainted and new lighting was installed throughout. The Fototeca staff and the digitization work station have now moved upstairs to the old studies away from the constant noise of the crowded Ahmanson Reading Room. There, air conditioning has also been installed, which has meant a big change both for patrons and the better preservation of the photographs.

We are particularly grateful to Barbara Schleicher for her gift of some 356 precious vintage albumen prints, collected by her relatives in the 19th century, which present views of Italy, in particular of the South (Naples, Sorrento, Capri, Pompeii, etc.). Most of them were taken by the famous German-Italian photographer Giorgio Sommer (1834-1914).

Thanks to a group of interns (Spyros Koulouris and Fabio Tononi from University of Florence; Laura Marsolek and Claire Cho from Syracuse University; Dominic Ferrante, Jr., and Nathaniel Hay from Harvard) and the tireless collaboration of Eve Borsook (VIT'81-'13), great progress has been made in the continuing project to rehouse the collection in preservation-standard containers, in the ongoing inventory of the collection, and in the preparation of collection level records which provide basic information about the Berenson Fototeca's holdings through the Hollis catalogue. In particular, Dominic Ferrante, Jr. and Nathaniel Hay worked together to rehouse and inventory the 2,900 photographs of the Medieval painting section, while Spyros Koulouris rehoused the more than 3,700 oversize photographs, and rehoused and inventoried some 9,000 photographs of later Italian paintings and drawings. I Tatti Council members

Darcy and Treacy Beyer generously volunteered to file photographs from the Kress Collection.

The project to catalogue and make available online the photographs of so-called "Homeless" works of art (see Michael Rocke's report) has been carried on with great passion and dedication by Dagmar Keultjes, Alexandra Provo, Eliane Roux, Elena Stolfi, and Sanne Wellen, flanked by digitization specialist Tiziana Resta (of the Florentine digital imaging firm Centrica). Images and catalogue entries of the homeless paintings and drawings of the Florentine and Central Italian



Fellows Ilaria Andreoli & Dario Tessicini with librarians Sanne Wellen & Manuela Michelloni.

Schools are already available online. The Venetian, South Italian, and Sienese schools will be published by the end of summer and work is now concentrated on the North Italian School.

As for the Art Collection, while the preparation of the new catalogue of the European paintings and drawings edited by Carl Brandon Strehlke and Machtelt Israëls (VIT'05) is well advanced, Roberto Bellucci's surface cleaning of these artworks has provided some surprising results: the two Madonnas by Lorenzo Monaco and the predella fragment with a domestic scene from the legend of the Madonna of the Snow by Girolamo di Benvenuto have regained the brightness of their jewel-like coloring. In addition, by now some 2,000 high-resolution color digital images have been taken of these



Graduate Visiting Fellow Wei Hu & Photograph Cataloger Alex Provo.

artworks. These images are part of the online catalogue of the Berenson Art Collection being prepared in memory of I Tatti Council member Melvin R. Seiden (see last year's Newsletter). Images and catalogue entries for a first selection are now online.



Among visitors, I had the honor of welcoming Alvar Gonzalez Palacios, the international expert on Italian furniture and a sincere admirer of Berenson, who was back at I Tatti after several years. Another charming scholar who visited was Lyn Younes, Chairman of Museum & Art Advisory LLC, who studied the Chinese paintings in the Collection.

~ Giovanni Pagliarulo
Agnes Mongan Curator of the
Berenson Fototeca
Curator of the Berenson
Art Collection



NEWS FROM THE MORRILL MUSIC LIBRARY

This year has seen some exciting new additions to the Music Library's collection of festival books, literary sources relating to music or the theatre, and relating to the *commedia dell'arte*.

We purchased two very rare festival books: the *Cerimonie osservate per gli scambij, e passagij delle Serenissime Prencipesse di Spagna, e di Francia, doppo i loro sponsalitij che furono alli 18. di Ottobre 1615*, bound with *Relatione breue, et fedele delle cose passate in Francia, doppo lo sponsalatio di sua maestà christianissima con la serenissima principessa primogenita di Spagna, qual fù alli 18. d'ottobre 1615*. Both describe events relating to the marriage of Elizabeth of France to Philip IV, King of Spain, and both were published in Milan by Marco Tullio Malatesta, presumably in 1615.

Our year's most beautiful purchase was a copy of *La Galatea. Poema lirico con l'allegorie dell'accademico Veneto sconosciuto cavalleresco* (pseudonym of the Venetian poet Girolamo Priuli), in the first edition of Venice, 1625. This edition has sixteen exquisite engravings – for the most part aquatic scenes – illustrating the fable of Acis and Galatea, whose scenography have caused some scholars to think that the poem was written for theatrical performance.

We also made a substantial addition

to our collection of works relating to the *commedia dell'arte*. The first was *I casteli in aiere de Pantalon in lengua Venetiana*: a monologue on the happiness of man in Venetian dialect recited by the *commedia dell'arte* character Pantaloone (we are reassured to read that “*Altri si può se chiama contenti, perche i musica tutto el zorno con viole, lire, lauti, flauti, arpicordi, criando con certe vose che par che ghe doja el cao...*”). Almost certainly printed in Venice – perhaps ca.1570–1580 – this little booklet includes two sonnets in Venetian dialect and two *napolitane* “*belissime*”. The first of the *napolitane*, “*Occhi, manza mia, cigli adorati*”, was set to music by two



anonymous composers in 1557 and 1560, by Orlando di Lasso in 1581, and by Claude Le Jeune in 1585. Only one other copy of this little work is known to survive, in a library in Madrid.

We purchased, besides, two works by that delightful monk of Bologna, Adriano Banchieri, *La nobilissima, anzi asinissima Campagna delli Briganti della Bastina*, writing under the pseudonym Camillo Scallieri della Fratta, and *Il donativo di quattro asinissimi personaggi ...*

Ada Palmer, CRIA Fellow, working on Renaissance biographies of classical

philosophers;
Andrea Guidi,
Andrew W.
Mellon Fellow,
working on 16th-c.
Florentine
armies.



Musician-in-residence Peter Spissky giving us an informal recital in the Gilmore Limonaia.

descritto dall'Asinissimo & inesperto messer Fibbia Pungentini, published in a single volume. We acquired both the pocket edition of Milan, 1598, and the larger edition enriched with woodcuts of *commedia dell'arte* characters published in Vicenza in 1597. These *scenarie* include comic songs for *commedia dell'arte* characters in four voices. Both editions come from the library of Alfred Cortot.

The Musician in Residence this year was baroque violinist Peter Spissky. Born in Slovakia, Peter teaches baroque violin at the Musikhögskolan i Malmö, Det Kongelige Danske Musikkonservatorium in Copenhagen. He is concertmaster for *Concerto Copenhagen*, one of the leading early music ensembles in Europe, and in 2009 he co-founded the *Camerata Øresund*. Peter first came to I Tatti with the ensemble *Baroque Fever* (Early Music at I Tatti, XIV); he returned to play for us and to share his thoughts on the ways that a violinist's physicality (above all, dance, descriptive and expressive movements), is crucial for the understanding of baroque violin bowing techniques. He gave us two delightful concerts: one with his wife, the flautist Pernille Ebert Spissky who, incredibly, is able to sing while playing the recorder. Peter will long be remembered for his wonderful sense of humor and his fine contribution to the Staff/Fellows soccer match, without whom the Fellows would have made a feeble show indeed.

~ Kathryn Bosi
Morrill Music Librarian

Music at I Tatti



For the last seven years, I Tatti has promoted the study of talented young Russian students of early music by sponsoring a week's internship in Tuscany to play on historical keyboard instruments which are not easily available in their own country. This takes the form of a special master class under the expert guidance of Professor Ella Sevskeya in collaboration with the State Conservatory of Moscow and with the generous involvement of two prestigious Florentine institutions active in this area: the Museo degli Strumenti of the Galleria dell'Accademia and the Laboratorio di Restauro del Fortepiano. This year the course focused on basso continuo, tuning/temperaments and baroque embellishments. For the first time participants came from Japan and Taiwan, including a student of baroque violin who studied with Sergej Filchenko, concert master of the most important baroque ensembles in Russia, who joined us to work with Ella Sevskeya on Baroque ornamentation.

The week culminated in a fine concert held on 9 September 2011 in Florence Gould Hall in the new

Deborah Loeb Brice Loggiato which allowed the I Tatti community to appreciate both the musicians and the brilliant results of their work. The program was performed on the Villa's own harpsichord – a fine copy by Ugo Casiglia of the instrument by Giovanni Battista Giusti (1695) in the Smithsonian Institute, and generously commissioned and donated by the renowned musicologist and former Fellow Frederick Hammond (VIT'72). The program successfully alternated solo and chamber repertoire, showing a rare fil rouge in the tradition of the cembalo school, starting from Renaissance Venice with Claudio Merulo (Toccata del settimo tono, Anastasia Grishutina), lingering for a century on the Roman School with Girolamo Frescobaldi (Toccata III, Mayuko Kamishiraishi), his pupil Johann Jakob Froberger (Suite in D minor, Stanislav Gres) and Alessandro Scarlatti (again Mayuko Kamishiraishi), then coming back to Venice at the mid Settecento with Giovanni Benedetto Platti (Sonata in D minor, Julia Kuznetsova). No less interesting were the two chamber pieces by authors connected with the Corellian experience (Francesco Antonio Bonporti and Georg Friedrich Handel), performed in the solo parts by Shuyuan Cheng and the aforementioned Sergej Filchenko.

The memories and glories of a cultural bridge created more than 400 years ago between Italy and Japan provided the subject of the excellent concert given on 14 June in the splendid setting of the Myron and Sheila Gilmore Limonaia. Performed by the renowned vocal ensemble I Fagiolini, under the direction of Robert Hollingworth, entitled "Tenshō Shōnen Shisetsu. The Italian Tour of Four Japanese Youths in 1585" was the twentieth concert in the series "Early Music at I Tatti." The



I Fagiolini with founder Robert Hollingworth at left.

special program, conceived and richly contextualized by Kathryn Bosi was intended to evoke, in an intellectual key, the extraordinary soundscape that four young Japanese converts to Christianity may have met during their Italian tour in 1585. Arranged by the Society of Jesus in 1585, the visit was designed to promote the success of the seminaries founded at Kyoto and Kyushu. Many details survive in nearly fifty contemporary reports published all over Europe, as illustrated by Ilaria Andreoli in her brilliant lecture given in the Florence Gould Hall at I Tatti before the concert. In addition to descriptions of the gifts exchanged, we know that these noble "ambassadors" – who were familiar with European music and able to play many Western instruments – "were received everywhere with buonissima musica, sometimes even composed in their honor." Hence the idea of retracing a musical journey in the Italy of that period through the most representative repertoires, both sacred and secular, of the cities they had visited. In this way it was possible to immerse oneself in the rare "atmosphere" of the most important Italian courts and chapels and enjoy, in an amazing sequence, the sound of madrigali by Alessandro Striggio (Florence), Giaches de Wert and Luzzasco Luzzaschi (Ferrara), Guglielmo Gonzaga, Benedetto Pallavicino and Claudio Monteverdi (Mantua), solemn Roman liturgies (Palestrina and Victoria), and magnificent motets by Andrea and Giovanni Gabrieli for the Venetian Cappella Marciana. The concert, followed by a well-deserved long applause, was dedicated to the memory of our beloved colleague Shona Kelly Wray (VIT'12), who suddenly passed away on 6 May but is still alive in our hearts.

~ Francesco Zimei
Jean-François Malle Fellow



Students from the Moscow Conservatory, with Ella Sevskeya at left, performed during Orientation.



Lectures & Programs



with support from the Lila Wallace – Reader’s Digest Endowment Fund and the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, Andrew W. Mellon, and Robert Lehman.

Academic Events at I Tatti, 2011-2012

12 September. Private visit to Casa Buonarrotti, with Marcella Marongiu (VIT’11)

14 September. Public Lecture and Presentation of I Tatti Mongan Prize: Elizabeth Cropper (VIT’79, Dean of the Center for Advanced Study in the Visual Arts, National Gallery), *History and Tradition: A Personal Memoir* [text available on website]

22 September. Screening of 1959 Italian Television (RAI) program about Bernard Berenson’s I Tatti, introduced by Ilaria Della Monica (Archivist) and followed by reflections by Liliana Ciullini (House Staff)

29 September. Appointees’ Trip to “La Foce,” led by former Council Member Benedetta Origo.

6 October. Roundtable Discussion: Jonathan Nelson (Assistant Director for Programs), *Vasari’s Life of Botticelli* [later presented at *Vasari/500* conference at Harvard, 27-29 October, organized by graduate art history students, co-sponsored by I Tatti]

12-14 October. Conference: *The Medici in the Fifteenth Century. Signori of Florence?*, organized by Robert Black (VIT’93) and John Law (VIT’95,’07). [Photos and program available on I Tatti website, acts of conference forthcoming in Villa I Tatti series]

13 October. Concert: Early Music at I Tatti, XIX. “*La Chiesa e la Corte*”: *Renaissance Polyphony for Florence, Ferrara, Mantua, and Milan*. Singer Pur.

14 October. Concert: “*Quella pianta altera che l’Arno adombra*”: *un concerto per Laura Battiferri e Bartolomeo Ammannati*. Singer Pur. [Chiesa di San Giovannino degli Scolopi]

8 November. Fellows’ Seminar, presentations of work-in-progress by Tommaso Mozzati, Ilaria Andreoli, and Marta Caroscio

25 November. Appointees’ Trip to Rome, led by Jonathan Nelson. Morning visit to Carafa Chapel, Santa Maria sopra Minerva; afternoon visit to Filippino Lippi exhibition, Scuderie del Quirinale

1 December. Fellows’ Seminar, presentations of work-in-progress by Marta Cacho Casal, Christina Neilson, and Francesco Zimei

7 December. Fellows’ Seminar, presentations of work-in-progress by Luigi Silvano, Ada Palmer, and Dario Tessicini

13 December. Visit to the Fondazione Roberto Longhi

14 December. Fellows’ Seminar, presentations of work-in-progress by Juan González García and Maria Del Rio-Barredo

19 December. Private Visit to the Giorgio Vasari exhibition, Galleria degli Uffizi, led by Francesca De Luca (co-curator)

10 January. Carl Strehlke discusses European Painting Catalog project with graduate students from the Institute of Fine Arts (NYU) and VIT appointees

19 January. Fellows’ Seminar, presentations of work-in-progress by Luke Roman, Cecilia Hewlett, and Andrea Guidi

20 January. Museo dell’Opera del Duomo. Visit of Museum, and of Silver Altar restoration laboratory, led by museum director Mons. Timothy Verdon (VIT’87)

26 January. Fellows’ Seminar, presentations of work-in-progress by Filippo De Vivo, Shona Kelly Wray, and Roisin Cossar

27 January. Lecture by Lino Pertile, *L’Inferno di Dante e il Lager di Primo Levi* [recording available on website]

2 February. House talk by Tommaso Mozzati, Roberto Bellucci (paintings conservator, OPD), Gianni Mazzoni, (contributor to painting catalog): *Il Botticelli falso di Berenson: la Madonna degli Innocenti*

8 February. Visit to Opificio delle Pietre Dure restoration laboratory at the Fortezza Da Basso, led by Cecilia Frosinini (Assistant Director, Painting Division) and Roberto Bellucci (Paintings Conservator)

8 March. Roundtable Discussion: Robert Colby, *BB, Isabella Stewart Gardner, and Altamura*

4 April. Video: *A 13th Century Passion of Christ*, performed in Aquila, introduced by Francesco Zimei

5 April. Lecture: Guido Ruggiero, *Wayfarers in Wonderland: Love and Sex in Renaissance Venice Revisited*

12 April. Tour of Berenson Furniture, led by Fausto Calderai

13-14 April. Appointees’ Trip to Padua, led by Ilaria Andreoli, and Venice: Archives then Renaissance Prostitution District, organized by Guido Ruggiero; Greek Venice, led by Maria Constantoudaki and Paschalis Kitromilides

17 May. Roundtable Discussion, introduced by Guido Ruggiero: *The Definition and Importance of the Italian Renaissance*

29 May. Visit of the Museo Galileo, led by director Paolo Galluzzi (Member, Executive Committee)

30 May. Lecture: Carlo Sisi, *Berenson e l’arte del suo tempo*, [video available on website] followed by preview of Online Exhibition and Catalog: *Berenson and Harvard: Bernard and Mary as Students* [on website]

4 June. Opening of Display in Berenson Reading Room ‘*Heart-to-Heart-Head-to-Head*’: *Edith Wharton and the Berensons* [forthcoming, on website]

6 June. Study Day, *The Use of Sources for Historical Research: Themes, Problems, and Case Histories, 1300-1800* (morning session at I Tatti, afternoon session at European University Institute)

7 June. Fellow’s Seminar. Presentations of work-in-progress by Montserrat Cabré

21 June. Fellows’ Seminar. Presentations of work-in-progress by Maria Costantoudaki, Laura Giles, and Almudena Blasco Vallés

13 June. Concert: *Tenshō Shōnen Shisetsu. Il viaggio in Italia di quattro giovani giapponesi nell’anno 1585*. I Fagiolini, directed by Robert Hollingworth [Cappella Palatina, Palazzo Pitti]

14 June. Lecture: Ilaria Andreoli, *Italia 1585: Quattro Samurai e loro doni*

14 June. Concert: Early Music at I Tatti. XX. *Tenshō Shōnen Shisetsu. The Italian Tour of Four Japanese Youths in 1585*. I Fagiolini, directed by Robert Hollingworth.

ELIZABETH CROPPER
RECEIVES THE
I TATTI MONGAN PRIZE

On 14 September 2011, Elizabeth Cropper received the I Tatti Mongan Prize. The Prize, created in honor of Agnes and Elizabeth Mongan, was founded by a gift from Melvin R. Seiden in 1986. It is given to a scholar of Italian Renaissance art, French art, drawings, and connoisseurship who carries into a new generation the qualities of imaginative scholarship, personal generosity and devotion to the institutions of art history that were exemplified in their own generation by Agnes and Elizabeth Mongan.

On 14 September Elizabeth Cropper delivered a typically stimulating talk to mark the occasion of her being awarded I Tatti's Mongan Prize. Cropper, a former Fellow (VIT'79) and now the Dean of the Center for Advanced Study in the Visual Arts (CASVA), Washington D.C., spoke of her debt to I Tatti and Florence for her scholarship. This setting offered a context for exciting archival discoveries (such as the records for Artemisia Gentileschi's children), and for new interpretations of works of art (such as Pontormo's *Portrait of a Halberdier*).

Cropper emphasized the importance of breaching conventional boundaries, whether they be those between form and content, those of historical periodization, or disciplinary ones. Some may argue that Florence has received too much scholarly attention; Cropper eloquently stood by the idea

that scholars working in Florence are compelled to undertake research of the finest order in response to the high standards set before them and that it is possible, and indeed necessary, in Florence (and at I Tatti) to overcome disciplinary divisions.

Like the success of the Mongan sisters, Cropper's was founded on her educational opportunities. She highlighted the Butler Education Act of 1944, which guaranteed secondary education to all in Great Britain; and her having attended the same school as Barbara Hepworth in Yorkshire. At Cambridge, Cropper singled out her teacher Michael Jaffe who "taught us all a good deal about standing up for what one believed in, and for getting things done."

In the U.S., where Cropper received her Ph.D. and went on to teach, she noted the importance of WWII in Europe for the field of Art History. Many young Americans worked as monuments men or in military intelligence and passed on this first-hand knowledge of European art to generations of U.S. students. Cropper emphasized how this role of art historians as protectors of cultural heritage continues today and that it has real consequences: despite Carlo Cesare Malvasia's best efforts, his reassessment of Bolognese art was not successful in displacing Giorgio Vasari's grand narrative that placed Florence and Rome at the center of the history of art



Christina Neilson.

and, as a result, Bologna was devastated during WWII.

Cropper concluded her fascinating lecture by urging the importance of asking questions and of interpreting traditions, rather than accepting them.

~ Christina Neilson
Rush H. Kress Fellow

The Mongan Prize was established by the late Melvin R. Seiden in honor of Agnes and Elizabeth Mongan and is awarded from time to time to honor a distinguished scholar in the history of art with special emphasis on connoisseurship or the history of Renaissance art. Previous I Tatti Mongan Prize winners are Sydney J. Freedberg (1988), Craig Hugh Smyth (1992), Sir Ernst Gombrich (1996), Caroline Elam (2003), and Paola Barocchi (2006).



In May, we were delighted to welcome James Cuno, President & CEO of the J. Paul Getty Trust, and Trustees of the Getty Conservation Institute during a visit to Florence led by Conservation Institute Director Tim Whalen.



Three of our Visiting Fellows: Laura Giles, Kelley Helmstutler Di Dio & Montserrat Cabré.

THE USE OF SOURCES FOR HISTORICAL RESEARCH:

THEMES, PROBLEMS, & CASE STUDIES,

1300-1800

VIT-EUI STUDY DAY

On Wednesday 6 June we had an extremely successful study day with the Department of History and Civilization of the European University Institute (EUI) of Fiesole. Many of us felt that it was important to make contacts and exchange ideas with the large community of scholars who work on the other side of the Maiano hill, including many professors and post-doctoral fellows working on early modern history. The day went very well. We had four papers in the morning at I Tatti and then moved to the EUI for lunch, when we enjoyed an extraordinary view of Florence in the loggia of the Badia Fiesolana, followed, in the afternoon, by more presentations. To stimulate a real exchange of ideas, we suggested a focus on the use of historical sources, including sources that may be well known to scholars working in one discipline but not to others. So I Tatti Fellows Marta Caroscio and Christina Neilson presented papers on, respectively, archeological evidence from Spanish-Moroccan Ceuta and on interpreting wood in early modern European sculpture. Two papers from the EUI touched on the sources for biographical history (with case studies as different as a 16th c. political author from Florence and a 17th c. military officer based in Bohemia). In the afternoon we had as many as 8 short presentations – including by I Tatti Fellows Marta Cacho Casal, Roisin Cossar, Filippo De Vivo, and Kelley Helmstutler Di Dio – on different kinds of Renaissance inventories, ranging from 14th c. notarial inventories from Bologna, to 16th c. shop inventories from Venice, to inventories of libraries, archives, artists' houses in Spain, Mexico City and the Cape colony. A lively and rich discussion lasted until past 6pm.

~ Filippo De Vivo
Francesco De Dombrowski Fellow

WAYFARERS IN WONDERLAND: LOVE AND SEX IN RENAISSANCE VENICE REVISITED

Venice was a “Wonderland” for Renaissance pleasure-seekers. Guido Ruggiero, Professor of History at the University of Miami and a Visiting Professor at I Tatti in the first half of 2012, used Lewis Carroll’s image of an off-kilter world to describe the emotional and sexual landscape of the Republic in a lecture entitled “Wayfarers in Wonderland: Love and Sex in Renaissance Venice Revisited” on 5 April, 2012. His Venice was a city where both men and women believed that strong emotional connections should be sought outside marriage, where courtesans chose their own sexual partners, and where nuns threw great parties for their fortunate guests. Ruggiero drew his evidence from archival records of court cases (including accusations of fornication levelled against the inhabitants of Venetian convents) and literary works from the Renaissance. In a lively question and answer session he argued that historians can and should employ both literary and

documentary sources in their scholarship, since all written records are both textual constructs and representations of particular genres. Ruggiero is also interested in the Venetian organization of space, especially the spaces in which Venetians of all social ranks lived their sexual and emotional lives. He described the organization of prostitution in the city as both public and secret. Prostitutes were located around the Rialto bridge, one of the best-known sites in the city, but their places of work were quite difficult to find, since they were hidden away in a maze of narrow alleyways. Furthermore, while both literary and archival records treat Renaissance Venice as a special site for passion and pleasure, Ruggiero is less convinced of its exceptionalism, and he cited examples from Rome and Florence to make the case that sexual activities were often similar from one city to another. Ruggiero ended his stimulating talk with the suggestion that the “psychic divide” between the emotional lives of his subjects and that of the modern observers makes Venice a Wonderland not only for its Renaissance inhabitants, but for contemporary scholars, as well.

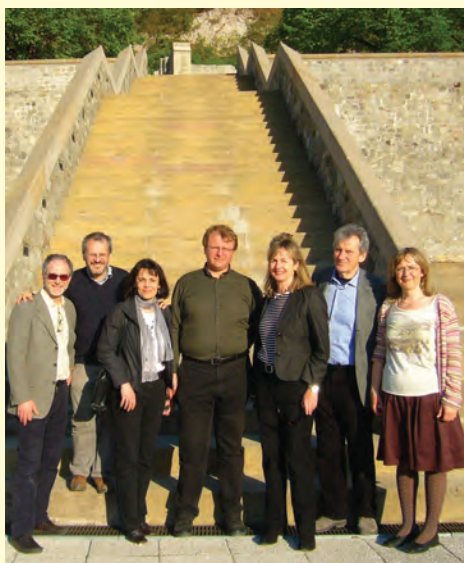
~ Roisin Cossar
Deborah Loeb Brice Fellow



Filippo De Vivo & Roisin Cossar.



Ariane Schwartz (ITRL Assistant Editor), Michael Tivorek (VIT'10), and Evan MacCarthy (VIT'07,'13) help James Hankins (VIT'89,'93,'07) (2nd from right) celebrate his receipt of the 2012 Paul Oskar Kristeller Award from the RSA.



Left: Lino Pertile, Anna Bensted & Jonathan Nelson went to Hungary in April where many former Fellows gathered for the presentation of the I Tatti book: Italy and Hungary. Here they are at the Royal Palace of Visegrad with Peter Farbaky (VIT'02), Dóra Sallay (VIT'11), Gergely Buzás & Ildikó Fehér (VIT'06).

Above: Carl Strehlke discusses the European Painting Catalog project at I Tatti, with graduate students from the Institute of Fine Arts (NYU) and VIT appointees.

The Medici in Words & Music



Blake Wilson (VIT'98,'11); Riccardo Fubini (VIT'65-'73) & Melissa Bullard (VIT'81).

13
QR

In collaboration with the Monash University Prato Centre, *The Medici in the Fifteenth Century: "Signori" of Florence?* brought scholars from far and near for two and a half days of stimulating papers last October. The first day was held in Prato and dedicated to the late Bill Kent (VIT'78,'83,'87,'96,'97) who founded the center and was its first director. The interdisciplinary conference was organized by Robert Black (VIT'93, University of Leeds) and John Law (VIT'95,'07, University of Wales, Swansea) and included a large number of former Fellows among the speakers.

"The role of the Medici as leaders of Florence has been controversial since their own day in the fifteenth century: were they just the first citizens of the republic or were they in fact signori of Florence and its territorial state?" Read Robert Black's description of the conference on our website under Events / Conferences and Lectures.

On Friday, 13 October 2011, the distinguished German early-music ensemble Singer Pur performed polyphonic works written for the church and court in Ferrara, Florence, Mantua, and Milan. The repertory performed aligned nicely with the conference "The Medici in the Fifteenth Century: Signori of Florence?", so that audience members were enabled to hear the sounds of the lost world that was evoked so effectively in the conference papers. During the fifteenth century, Florence was de jure a republic; all the same, the Medici behaved enough like a seigneurial family to justify the question posed in the very conference subtitle. As a result, their anxieties about not comporting

themselves overtly like an aristocratic family necessitated circumspect behavior. They exercised their musical patronage discreetly, through the agency of a nominal support for the public institutions of musical patronage in Renaissance Florence: the Cathedral and Baptistry, and other churches. Yet the documentary record is clear: the Medici also retained employees of the musical establishments at the public institutions for their own private musical rituals and entertainments. With the inception of the duchy in the sixteenth century, of course, the Medici could then behave overtly like a seigneurial family, which by that time they had become, and they did so.

Milan, on the other hand, was an aristocratic city-state in the fifteenth century, and one of the largest and post-powerful in Renaissance Italy. Its rulers, the Sforza, self-consciously emulated the one royal court on the Italian peninsula – the Aragonese kingdom of Naples – and established a large and impressive musical establishment on the Neapolitan model.

The "lesser" aristocratic courts of the Gonzaga (Man-

tua) and Estensi (Ferrara) followed suit, although they were "lesser" only with respect to their size and political and military authority. With respect to their musical patronage, Mantua and Ferrara were worthy rivals to far larger polities on the Italian peninsula. In all cases, these polities saw their musical patronage as a means of enhancing their status and prestige, in addition to the sheer enjoyment the musical performances provided.

Singer Pur's repertory consisted of complex polyphonic musical settings of Latin sacred texts, intended for performance in the ecclesiastical institutions of these four polities, whether private (the chapels in the ducal palaces) or public (the cathedrals), and of polyphonic musical settings of French and Italian secular texts (love poetry), intended for performance in the aristocratic (or, in the case of the Medici, "proto-aristocratic") courts of the four, in the private residential spaces of the family palazzi. One re-entered that world "acoustically" as a result of the skillful and historically-sensitive a cappella performances of this accomplished musical ensemble.

~ Anthony Cummings

Robert Lehman Visiting Professor



Singer Pur.

Tenshō Shōnen Shisetsu: The Italian Tour of Four Japanese Youths in 1585

On 20 February, 1580 Alessandro Valignano set out for Europe with a Jesuit delegation known as the Tensho Embassy, the Tenshō Shōnen-shisetsu or the Boys' Delegation to the West during the Tensho Era (1582-1590). The mission - to the courts of Philip II of Spain and Pope Gregory XIII in Italy - was conceived by Valignano to introduce the Japanese to Europe and to win support for the Jesuit mission in Japan. The four young boys - the two delegates, Mancio Ito and Miguel Chijiwa, and their assistant delegates, Julian Nakaura and Martin Hara - were students in the Jesuit seminary in Arima. Though very young, they were received as nobles in Europe. They were sent on their way with many precious gifts and the Pope granted the Jesuits the sole right to preach in Japan. But upon their return to

Japan, some eight years after their departure, they found that the military leader Toyotomi Hideyoshi had issued an edict of expulsion against the Jesuits in 1587.

Such is the story that Ilaria Andreoli, Florence Gould Fellow, recounted at I Tatti on 14 June 2012, illustrating her lecture with beautiful images showing the gifts the boys brought from Japan as well as those they received in exchange. Despite the change in political climate at home and their less than triumphal re-entry, this embassy to Europe is still remembered in Japan as a very important historical event. Many of the valuable gifts brought back to Japan have become part of the artistic culture there.

~ Manuela Michelloni
Acquisition Librarian



Fellows' Trip to the Veneto

The Veneto beckoned for two days in April. Fellows visited Palazzo Liviano, Odeo Cornaro, the Basilica Il Santo and the Scrovegni Chapel in Padua, as well as the Archivio di Stato, the nearby Renaissance red light district, the Museum of Byzantine and Post Byzantine Icons and the church of San Giorgio in Venice.



Lino Pertile Lecture: L'Inferno di Dante e il Lager di Primo Levi

On 27 January, the "International Day of Commemoration to honor the victims of the Holocaust," Professor Lino Pertile, director of I Tatti, delivered a lecture juxtaposing two types of suffering: that of the damned, as imagined by Dante in the Inferno, and that of the prisoners of the Nazi extermination camps, as described by Primo Levi in *Se questo è un uomo*. The lecture raised questions such as: Is there a degree of suffering and degradation beyond which a man or a woman ceases to be a human being? Is there a point beyond which our spirit dies and only pure physiology survives? And to what extent, if any, may poetry and literary culture be capable of preserving the integrity of our humanity?

You can listen to this lecture - in Italian - by going to our Sound and Vision section on the website at <http://itatti.harvard.edu/sound-vision>

BERENSON E L'ARTE DEL SUO TEMPO

For the first time, I Tatti hosted a lecture dedicated to Bernard Berenson and the art of his time. This was presented in Italian on 30 May 2012 by Carlo Sisi, co-curator of the recent exhibition “Sargent and the American Impressionists”, held at Palazzo Strozzi. With his usual eloquence, Sisi noted the influence of Berenson’s theories and the importance his writings had in establishing an ideal link between painting of the past and new forms of art. His books and articles on the painters of the Renaissance were used by artists in their exploration of new tendencies, generally referred to as impressionism. Indeed, Berenson’s *Italian Painters of the Renaissance* already contains the premise which extends the value and significance of his writings towards a comprehension of modern art. Because the categories supplied in



Carlo Sisi, Jonathan Nelson, Michael Rocke, and Brenda Preyer.

the four volumes of the *Italian Painters* are so closely linked to the constructive quality of the painted image, Berenson’s writings contributed to the appreciation of contemporary works.

Following in the tradition of learned conversations held at the Villa in Berenson’s day, Sisi offered a vivid picture of the Anglo-American colony in Florence between the end of the 19th and the beginning of the 20th century. Artists, art experts, collectors, writers, and intellectuals met in the palaces of Florence and in the villas in the surrounding hills, often re-establishing friendships made earlier in

To celebrate the end of the academic year and the US public holiday, I Tatti holds a party for the staff on 4 July each year. No fireworks but a magical evening.



their lives or during stays in European capitals. Many of them appear in very fine portraits painted by John Singer Sargent and Egisto Fabbri. Sargent, from a wealthy and cosmopolitan family, was born in Florence in 1856. Egisto Fabbri, however, was born in New York in 1866, descendent of an Italo-American family of bankers. Magnificent photographs by Ernestine Fabbri, as well as paintings by William Merrit Chase and Sargent himself, depict the spirit of villa life. Some of them, like Princess Ghyka at the Gamberaia or the Fabbri at their villa at Bagazzano, isolated on the hills beyond Settignano, created beautiful gardens and these are also recorded.

The artists came to Florence attracted by its beauty and its art, usually after having absorbed the new trends in painting in France. The paintings that they produced here also show that they studied closely the work of contemporary Italians such as Telemaco Signorini and from an even earlier period, Ludovico Tommasi. Prolific draughtsmen such as Joseph Pennell, who illustrated books by Vernon Lee, Henry James and Edith Wharton, provided the link between the literary and artistic aspect of the Anglo-American community.

In addition to Bernard and Mary Berenson, and the figures already mentioned, members of the Anglo-

American community included Fabbri’s sisters Ernestine and Cora, Mabel Hooper La Farge, Bancel La Farge, Charles Loeser, Herbert Percy Horne, William Merrit Chase and many others. Berenson had been a fellow undergraduate of Charles Loeser’s at Harvard and had met Herbert Horne in England when he first became passionately interested in the history of art. (For Berenson’s ties with Loeser, see the article in the online exhibition.)

~ Laura Corti
(VIT’84-’03)

A video of this lecture can be seen online in our Sound and Vision section.



Maria Del Rio-Barredo, Mellon Visiting Fellow, Shona Kelly Wray, Robert Lehman Fellow, and Ilaria Andreoli, Florence Gould Fellow. Their I Tatti projects were respectively on the influence of the Spanish Court in Renaissance Europe, faculty families in 14th-century Bologna & the Florentine illustrated book between 1490 and 1550.

Council Notes

Council members are in color.

16
✂

The first year of **SUSAN M. ROBERTS'** chairmanship was characterized by intense Council activity. In the fall, three working groups chaired by **JOHN GILMORE**, **SUSAN ROBERTS** and **NEIL RUDENSTINE**, discussed the Council's structure, I Tatti's mission and its financial needs. We thank all those who graciously gave their time and expertise. Reports articulating their findings and I Tatti's priorities were presented at the May 2012 Council meeting, when Lino Pertile further expounded on his vision to engage I Tatti internationally. We thank Neil Rudenstine and the Andrew W. Mellon Foundation for hosting these meetings. While acknowledging the sobering realities of the current economy various ideas were generated to increase support for I Tatti and to recognize the many friends whose annual support is so important to the Harvard Center. One of these is to establish the *Amici dei Tatti* / Friends of I Tatti (see page 17). We are confident that by restructuring our supporting group, and formalizing categories of giving and recognition, we'll breathe new life into our constituency. To this end, we are delighted to announce that **JULIE TOBEY** has accepted the chairmanship of the *Amici dei Tatti*/Friends of I Tatti.

We also welcome two new Council members, **ANTHONY M. CUMMINGS** (VIT'90, '12) and **GUILLAUME MALLE**. Tony Cummings, professor of music history at Lafayette College, was a member of our Academic Advisory Committee from 1994-98, and Robert Lehman Visiting Professor in 2011. He specializes in the music of the Italian Renaissance, particularly the musical patronage of the Medici family. Next year, the American Philosophical Society will publish his intellectual biography of the Italian music historian Nino Pirrotta, who, during his Harvard career (1956-1971, Naumburg Professor of Music and Chief Music Librarian), was instrumental in ensuring that the history of Renaissance music was strongly represented at I Tatti.

Guillaume Malle is the son of late Council member Jean-François Malle. For 21 years he has worked at Credit Suisse, most recently as a managing director in their commodity trading and marketing operations. A collector of contemporary art, Guillaume lives in New York City with his wife Christina

and their three children.

Last April, Susan Roberts visited Cambridge, where local Tattiani, including Harvard undergraduate recipients of an I Tatti internship, Harvard University Administrators and Development Office senior staff attended a reception in her honor in the serene surrounding of Houghton Library, the primary repository for rare books and manuscripts at Harvard. We thank Lori Gross, Assistant Provost for Arts and Science, William Stoneman, Florence Fearington Librarian, and Peter Accardo, Coordinator of Programs, for their collaboration and welcome. **JOHN GILMORE** and his wife Elizabeth hosted a dinner for Susan. Among the guests were Dean Diana Sorensen, chair of our Executive Committee, Mrs. Mariot A. Solomon, Dr. Robert McCarley, and Council member **JOSEPH PELLEGRINO JR.** Susan's trip concluded with a visit to the Isabella Stewart Gardner Museum where we were graciously welcomed by Jessie Schlosser Smith, Executive Assistant to the Director, and Oliver Tostmann,

Curator of the Collection, who surprised us with a lunch served in Isabella's own private apartment.

Magnificence before Lorenzo de' Medici: Splendor, Virtue, and Political Legitimacy in Early Renaissance Italy, was the title of the 2012 New York City lecture given by Areli Marina (VIT '11) at The Colony Club, which was followed by a reception. We heartily thank **TREACY AND DARCY BEYER**, **WALTER AND VIRGIE KLEIN**, and **BANNIE AND BARNEY MCHENRY** for helping to defray the cost of these events. In March, guided by Andrea Bayer, Curator, Department of European Paintings, and Kathleen Weil-Garris Brandt, Professor, Institute of Fine Arts, New York University, Council members and special guests toured *The Renaissance Portrait from Donatello to Bellini* at the Metropolitan Museum of Art. We thank Susan and Tony Roberts for the warmest of receptions they reserved for us in their home following a tour that made remote Renaissance figures so present.

~ Graziella Macchetta
Development
Associate



In June, Peggy and Bruce Mainwaring inaugurated the Loggiato study named in their honor by their daughter Susan Roberts. The occasion provided a delightful opportunity for the Mainwarings to meet Deborah Loeb Brice Fellow Dario Tessicini and discuss their mutual interest in astronomy.

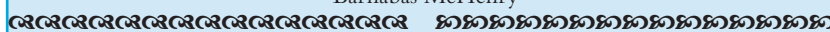


THE 2012/13 VILLA I TATTI COUNCIL



Susan M. Roberts, *Chairman* ~ Lino Pertile, *Director*

Darcy Beyer	Gabriele Geier	Joseph P. Pellegrino, Jr.
Treacy Beyer	John Gilmore	Neil L. Rudenstine
Jean A. Bonna	William Hood	Sylvia Scheuer
Debby Brice	Walter Kaiser	Sydney R. Shuman
James R. Cherry, Jr.	Virgilia Pancoast Klein	William F. Thompson
Anne Coffin	Frederick S. Koontz	David Tobey
Anthony M. Cummings	Mary Gibbons Landor	Julie Tobey
Robert F. Erburu	Guillaume Malle	Angela Weisl
	Barnabas McHenry	



AMICI DEI TATTI/FRIENDS OF I TATTI

NEW FRIENDS GROUP FORMED



Top to bottom: Guillaume & Christina Malle; John & Elizabeth Gilmore flanking George Labalme; Angela Weisl & Mary Gibbons Lander; Susan Feagin and Susan Roberts on the tower of the Morrill House. Right: Michael Roche & Julie Tobey.

Dear Friends,

We are very pleased to announce the formation of a new group of supporters of the Harvard Center in Florence. Through their generosity, and admiration for the scholarly work of I Tatti, the *Amici dei Tatti* sustain the fellowship program, support the library, and help maintain the landmark buildings and property in Florence.

Amici become members of the larger I Tatti community and are kept in touch with events in Florence and elsewhere through the I Tatti newsletter and a quarterly electronic bulletin. Everyone who donates \$500 or more each year becomes a Friend of I Tatti and those who can give more generously are also invited to events in Florence, New York, or other locations.

We hope that our newsletter readers will join the *Amici dei Tatti*! We know that with your support the study of the Italian Renaissance will continue to flourish in Florence and wherever in the world our Fellows lecture, meet with students, open exhibitions, or engage the minds of those passionate about history, art, literature, music, economics, law, science, religion, and philosophy. Recent contributions from our Friends were instrumental in purchasing books for the Biblioteca Berenson (see Michael Roche's report on page 4), in funding the lectures and conferences such as *The Medici in the Fifteenth Century* (page 13) and publishing the *Bernard Berenson Lectures*. Other publications supported by the Friends include *The I Tatti Renaissance Library*, which now numbers more than 50 volumes, in the original Latin with translation, and which continues to be a roaring success.

The *Amici dei Tatti*/Friends of I Tatti promises to be a great resource for the Harvard Center as we add new Friends to the community and recognize the generosity of our longtime benefactors. With more than 1,000 Fellows scattered across the globe, I Tatti has become the international research institute envisioned by Mr. Berenson more than fifty years ago. But like all non-profit institutions engaged in historical studies, I Tatti must always look forward, even while focused on the illustrious past. With your help, we can continue to fulfill and broaden I Tatti's mission.

For further information, contact Alexa Mason (amason@itatti.harvard.edu, +39 055 603 251) in Florence or Graziella Macchetta (graziella_macchetta@harvard.edu, +1 617 495 8042) in Cambridge.

With many thanks,

Julie Tobey
Chair, *Amici dei Tatti*
julietobey@verizon.net
&
Susan Mainwaring Roberts
Chair, I Tatti Council
susan@mainwaringroberts.com

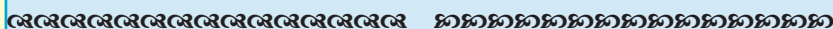


AMICI DEI TATTI / FRIENDS OF I TATTI



LEVELS OF GIVING

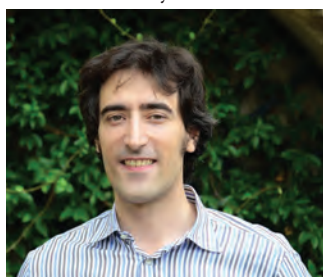
\$500 to \$999	Annual	Amici dei Tatti
\$1000 to \$2,499	Annual	Amici Supporters
\$2,500 to \$4,999	Annual	Amici Patrons
\$5,000 and up	Annual	Amici Benefactors
\$5,000 and up	Annual, pledged for each of three years	Amici Founders' Circle



Publications

with support from the Lila Wallace – Reader’s Digest Endowment Fund, the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, The Andrew W. Mellon Foundation, the Robert Lehman Foundation, and the Myron and Sheila Gilmore Publication Fund.

ITatti publications have had a massive impact on Renaissance studies, far greater than most people realize. The center has published over 100 volumes – the vast majority in the last decade – and another 25 are forthcoming. This active publication program serves as a bridge between I Tatti and the international scholarly community; for full details and recent titles please see our website, under Publications. We have four book series: the **Bernard Berenson Lectures** (4 volumes), the **I Tatti Renaissance Library** (54 volumes), the **I Tatti Studies in Italian Renaissance History** (4 volumes), and the **Villa I Tatti** series (28 volumes), as well as a journal, **I Tatti Studies** (13 volumes). The list of proceedings of conferences and seminars held or organized at I Tatti includes many publications outside of these series, and seven more books about the Berensons or I Tatti were produced by or in collaboration with the Harvard Center. Moreover, the Lila Wallace – Reader’s Digest Publications Grant has provided subsidies for well over 100 books, many of which grew directly out of research carried out at the Center. Now that most publishers have dramatically reduced the number of Renaissance books they produce, the importance and influence of I Tatti will only increase.



*Luigi Silvano,
Andrew W.
Mellon Fellow,
with a topic
on learning
Greek in late
quattrocento
Florence.*



*Two Visiting Professors from Greece: Maria
Constantoudaki; Paschalis Kitromilides.*

NEW GENERAL EDITORS FOR I TATTI JOURNAL AND HISTORY SERIES

ITatti is very pleased to announce the appointments of two General Editors. Starting on 1 July, Jane Tylus took over responsibility for our journal, *I Tatti Studies: Essays in the Renaissance* and Kate Lowe (VIT’97,’10) for our History volumes, in the series *I Tatti Studies in Italian Renaissance History*. For details on both publications, please see our website.

Jane Tylus is Professor in the Departments of Italian Studies and of Comparative Literature at New York University, where she also serves as Director of the Humanities Initiative. At *I Tatti Studies*, she takes over the helm from Caroline Elam (VIT’82,’05). Since the very first number of *ITS*, in 1985, Caroline has served as an editor, and in 2007 she took on the role of executive editor. The next number, volume 14–15, now in press, was produced under

her supervision, and will appear in the winter with articles by Carmen Donia, Margaret Haines, Alana O’Brien, Linda Pellecchia (VIT’95), Oliver Rouchon, Patricia Simons, and Martin Stefanik (VIT’08). For the future, *ITS* continues to welcome submissions of individual articles, but will also consider proposals for groups of thematically related contributions.

Kate Lowe is Professor of Renaissance History and Culture at Queen Mary, University of London. She takes on the role of General Editor from Edward Muir, (VIT’73) who directed the History series since its inception. Ed oversaw the four volumes already produced, and those by the following authors, expected in 2012 and 2013: Monica Azzolini (VIT’06), Nicholas Baker, Brendan Dooley, Mark Jurdjevic (VIT’08), Elizabeth McCahill, Emily Michelson, Sean Roberts, and Nicholas Terpstra (VIT’95,’09,’13).



Recent Publications

The I Tatti Renaissance Library

Giovanni Pontano, *Dialogues*, vol. 1: *Charon and Antonius*, ed. Julia Haig Gaisser

Giovanni Pontano (1426–1503) was the most important Latin poet of the fifteenth century as well as a leading statesman who served as prime minister to the Aragonese kings of Naples. His *Dialogues* are our best source for the humanist academy of Naples, which Pontano led for several decades. *Charon*, set in the underworld of classical mythology, illustrates humanist attitudes to a wide range of topics, satirizing the follies and superstitions of humanity. *Antonius* is set in downtown Naples, where the academicians converse on favorite topics, stopping from time to time to interrogate passersby.

The Bernard Berenson Lectures on the Italian Renaissance

Charles Dempsey (VIT'74), *The Early Renaissance and Vernacular Culture*
Upending conventional interpretations, Dempsey argues that a fusion of classical form with contemporary content, once seen as the paradox of the Renaissance, can be better understood as its defining characteristic. Botticelli's *Birth of Venus*,

for example, was modeled on an ancient statue, but featured fashionable beauty ideals of long flowing blonde hair, ivory skin, rosy cheeks, and perfectly arched eyebrows. As Dempsey's thorough study illuminates, Renaissance poets and artists did not simply reproduce classical aesthetics but reimagined them in vernacular idioms.

I Tatti Studies in Italian Renaissance History

Gary Ianziti (VIT'82), *Writing History in Renaissance Italy: Leonardo Bruni and the Uses of the Past*

Leonardo Bruni (1370–1444) is recognized as the most important humanist historian of the early Renaissance. *Writing History in Renaissance Italy* offers a fresh approach to the subject of historiography by undertaking a systematic, work-by-work investigation that encompasses for the first time the full range of Bruni's output in history and biography. The study is the first to assess in detail the impact of the classical Greek historians on the development of humanist methods of historical writing. Ianziti monitors Bruni's position within the shifting hierarchies of power in Florence, drawing connections between his various historical works and the political uses they were meant to serve.



Cecilia Hewlett, Hanna Kiel Fellow, is working on "Miracle, Markets & Militia: Peasants on the Move in Renaissance Tuscany."

The Villa I Tatti Series

Colors Between Two Worlds: The Florentine Codex of Bernardino de Sahagún, eds. Gerhard Wolf, and Joseph Connors (VIT'03–'10) with Louis A. Waldman (VIT'06)

For half a century the Franciscan friar Bernardino de Sahagún (1499–1590), worked on an encyclopedic compendium of the beliefs, rituals, language, arts, and economy of the vanishing culture of the Aztecs. *Colors Between Two Worlds* examines the illustrated manuscript through the issue of color. The colors used by the Aztecs in their artistic production illuminate their understanding of the world around them, from the weather to the curing of disease. The pigments and dyes that indigenous artists used also reflect a larger dialogue between native and European cultures.

Marta Caroscio, Lila Wallace-Reader's Digest Fellow, is working on "The Renaissance on the table: the material culture of eating in Florence".



On the trip to Rome last November, Appointees visited the Filippino Lippi exhibition as well as his paintings in Santa Maria sopra Minerva.



Staff Notes

At the 2011 Thanksgiving celebration two staff members were honored for their long and faithful service to I Tatti and Harvard University. Director Lino Pertile awarded Harvard chairs and certificates to Susan Bates and Rosanna Papi, whose conscientious work in the administration and on the house staff respectively has always been performed with devotion, attention to detail, and a warm smile. Harvard chairs, based on the sturdy early 19th-century chairs in Harvard's Freshman Dining Room, have been given to faculty and staff in recognition of 25 years of service since 1954.



Rosanna Papi, Susan Bates & Lino Pertile.

20
20



In addition to the arrivals and departures mentioned by Michael Roche on page 5, we were sad to bid farewell to Beppina Bongini who retired in January 2012. After 29 years of keeping the Geier Library and reception area spic and span, she was very well known by the Fellows. She was an essential link to the community of Settignano, unfailingly gracious but exacting in her standards, and admirably direct when things didn't meet her approval. If I Tatti is, as we like to think, a family, she is the aunt whom everyone respected and loved for her unshakeable loyalty to the family.

Lino Pertile with Beppina Bongini.

Every former Fellow who returns to I Tatti remembers – and is remembered by – Liliana Ciullini who began working for Mr. Berenson in 1947. At that time, she and her family lived as tenant farmers in the Corbignano farmhouse. In 1966 they moved into the gatehouse at the bottom of the garden. Both of Liliana's siblings, Bruno and Lina, worked for I Tatti as did their mother, Anna Maria, who was the gatekeeper. Now, 46 years later, Bruno and Liliana have moved house again, this time to a newly created apartment at Ponte a Mensola. Still on the I Tatti property, they are living on one floor, with a view up the hill to San Martino and the Villa, and within a stone's throw of the local shop and neighbors and former colleagues Lilia Sarti and Angiolino and Maria Papi. Why don't you pop in to say hello on your next visit?

*Angela Lees & Liliana Ciullini the day of the move;
Bruno & Liliana enjoy their first dinner in the new house.*



At the start of each academic year, Orientation provides an opportunity for the new Appointees to meet the staff as well as each other through a series of formal and relaxed gatherings. The treasure hunt and pot luck dinner are two of the latter events that help to break the ice.

Left to right: Beppina Bongini, Antonio Crescioli, Sanne Wellen and Albiera, Tommaso Mozzati, Rosa Molinaro, Ada Palmer, Jonathan Nelson, Jeremie Korta, Shona Kelly Wray, & Simonetta Pinto made up one of the treasure-hunt teams at Orientation.

LILA ACHESON WALLACE - READER'S DIGEST SPECIAL GRANT RECIPIENTS 2011-2012

All former I Tatti Appointees can apply for two kinds of grants from the Lila Wallace – Reader's Digest Endowment Fund: the Special Project Grant, for interdisciplinary projects, and the Publications Subsidy, for scholarly books. The **LILA WALLACE – READER'S DIGEST SPECIAL PROJECT GRANT** provides support for interdisciplinary projects in the Italian Renaissance, such as a conference, course, seminar, or lecture. The event must be organized by at least one former appointee, and take place in a geographic area that has been under-represented at I Tatti.

The **LILA WALLACE – READER'S DIGEST PUBLICATIONS SUBSIDY** provides subsidies for scholarly books on the Italian Renaissance. These can be monographs by one or two authors, or edited collections of essays by several authors. Books based on research carried out at I Tatti are especially appropriate. Further information can be found on our website at www.itatti.harvard.edu under RESEARCH and GRANTS. The application deadline is 1 November each year.

DAVID P. BÉNÉTEAU (VIT'00) towards the publication of *Li Fatti de' Romani* (Edizioni dell'Orso).

LORENZ BÖNINGER (VIT'95) towards the publication of *Lorenzo di Francesco Guidetti, Ricordanze A* (Edizioni di Storia e Letteratura, Rome).

ANGELA DRESSEN towards the publication of *The Library of the Badia Fiesolana: Intellectual History and Education under the Medici (1462-1494) Florence* (SISMEL – Edizioni del Galluzzo).

GIOVANNI MARIA FARA (VIT'11) towards the publication of *Albrecht Dürer nelle fonti italiane antiche: 1508-1686* (Casa Editrice Leo S Olschki).

TOM F. K. HENRY (VIT'03) towards illustrations for *The Life and Art of Luca Signorelli* (Yale University Press).

PETER F. HOWARD (VIT'01,'08) towards the publication of *Creating Magnificence in Renaissance Florence* (Centre for Reformation and Renaissance Studies, University of Toronto).

GERALDINE A. JOHNSON (VIT'99) towards illustrations for *The Sound of Marble: The Sensory Reception of Art in Renaissance Italy* (Cambridge University Press).

ALESSANDRA MALQUORI (VIT'00) towards the publications *Il giardino dell'anima. Ascesi e propaganda nelle "Tebaidi" fiorentine del Quattrocento* (Vaienti, 3), *Atlante delle "Tebaidi" e dei temi i figurativi* (Maschietto Editore, Florence).

DORA SALLAY (VIT'11) towards the publication of *Corpus of Sienese Paintings in Hungarian Collections, 1420-1510* (Centro Di).



Graduate Visiting Fellow Craig Plunges.

PIER MATTIA TOMMASINO (VIT'11) towards the publication of *L'Alcorano di Macometto. Storia di un libro del Cinquecento* (Società Editrice Il Mulino).

A complete list of all books to have received this subsidy can be found on our website under Research/Grants.

Bernard & Mary as Harvard Students

Following Carlo Sisi's lecture, Jonathan Nelson, Assistant Director for Academic Programs and Publications, announced the opening of the online exhibition and catalog: *Berenson & Harvard*.



Long before Bernard and Mary Berenson transformed the study and appreciation of Italian Renaissance art, they arrived separately as students at Harvard in 1884. Through student writings, documents, scholarly essays, and photographs, the online exhibition *Berenson & Harvard: Bernard and Mary as Students* offers engaging portrayals not only of the two students but also of Harvard College and the Harvard Annex in



the late nineteenth century.

In addition to the online exhibition, which can be accessed through our website, a few documents are currently on display in the foyer of the Deborah Loeb Brice Loggiato.

IN MEMORIAM

I Tatti records with sorrow the following deaths:

A. RICHARD TURNER (VIT'64), a renowned scholar of Renaissance art, died on 9 September 2011, aged 79, following a battle with cancer. An art historian specializing in Leonardo da Vinci, Dick Turner was educated at Princeton University (A.B. 1955, M.F.A. 1953, Ph.D. 1959). After teaching at the University of Michigan, Princeton, and Middlebury College, he was appointed president of Grinnell College in Iowa in 1975. In 1979 he became the director of the Institute of Fine Arts at New York University and later served as dean of the faculty of arts and sciences and as director of the New York Institute for the Humanities. He retired in 2000. His book, *The Vision of Landscape in Renaissance Italy* (Princeton, NJ: Princeton University Press, 1966), was the result of his fellowship at I Tatti. He returned for a year of renewal in 1973/74. Among his other publications are *Inventing Leonardo* (New York: Knopf, 1993) and, with Glenn Andres and John M. Hunisak, *The Art of Florence* (New York: Abbeville Press, 1988). Dick Turner was a keen photographer and birder, a volunteer at the Cape May Bird Observatory, and a director of the New Jersey Audubon Society and the Pinelands Preservation Alliance.

JOSEPH P. PELLEGRINO, I Tatti Council member, died on 19 November 2011 after a long illness. Educated at Phillips Academy Andover and Harvard College (AB'60), he joined the family business, the Prince Company, in 1968. He went on to become President and CEO of

Langford Capital Corporation. The Joseph Pellegrino University Professor at Harvard is named in his honor. A lover of history and the arts, he was a former Treasurer and Honorary Life Trustee of the Museum of Fine Arts, Boston. He and Anne, his wife, co-founded The Friends of the Collection at George Washington's Mount Vernon, and helped to establish The Inner City Scholarship Fund for Catholic school children. Joe joined the I Tatti Council in 1998, visited Florence often, and was a generous and steadfast supporter. We are delighted that his son, JJ (Joseph Jr.) Pellegrino, has picked up his mantle and joined the Council.

SHONA KELLY WRAY (VIT'12), Associate Professor of History at the University of Missouri, Kansas City, died suddenly on 6 May 2012 at I Tatti. She was educated at the University of California, Davis (BA, 1986), and the University of Colorado, Boulder (MA, 1990, PhD 1999). Shona's research focused on the social history of Italy in the 13th and 14th centuries, in particular on community responses to the Black Death, notarial culture and testaments, peace settlements and conflict resolution, women's property issues, and faculty families in Bologna, this last the topic of her project as the Robert Lehman Fellow at I Tatti this past year. She had numerous publications to her credit and her book *Communities and Crisis: Bologna during the Black Death* (Leiden: Brill, 2009) will long remain a model of archival

scholarship. All of us at I Tatti treasure our memories of her as a vibrant and generous member of our community, and as an accomplished and inspiring scholar. The Early Music Concert held at I Tatti on 14 June 2012 (see page 9) was dedicated to her memory.

BARBARA LINFORTH SMYTH, widow of Craig Hugh Smyth, I Tatti's third director, died peacefully at her home in Cresskill, N.J. on 12 August 2012 at the age of 96. She will be remembered with great affection and admiration by the many staff and Fellows at I Tatti during the Smyths' tenure from 1973 to 1985 where, as Elizabeth Cropper wrote, "Barbara Smyth's kindness was matched by her discipline and a sharp wit that often surprised the unaware. Together, the Smyths made sure that the Fellows' work flourished, and they in turn worked hard to bring I Tatti into the Florentine cultural and intellectual community." (Proceedings of the American Philosophical Society, Vol. 153). The Craig and Barbara Smyth Library, inaugurated at I Tatti in 2009, reminds us every day how much they both contributed to I Tatti.



From left to right:
Il giardino dei nipotini,
Pellegrino garden at I Tatti;
Shona Kelly Wray
& Francesco Zimei;
Above: Barbara Linforth Smyth.

BOOKS BY FORMER FELLOWS

The long list of recent publications by former Fellows has found a new home on our website at <http://itatti.harvard.edu/content/books-former-appointees>. There you will be able to search the list for a specific book or, with the aid of Serendipity, find just that book you didn't realise had been written. You can navigate to this and other fascinating topics about the Biblioteca Berenson by clicking on the main Library page of the website and scrolling through the Library News section. The books included in this list are recent additions, whether purchased by one of the endowed book funds, from donations given by the Friends of the Biblioteca Berenson, or given directly.



I Tatti Prize for Best Essay by a Junior Scholar

"Publish or perish!" We all know the phrase; and most academics do all they can to heed these words. But not all publications are alike. In the first open competition ever offered by I Tatti, we want to reward the best scholarly essay published within the last year on an Italian Renaissance topic by any author who has obtained a Ph.D. within the last five years. The selection committee looks for rigorous and original research, and convincing results expressed in clear and effective prose. See our website for more details. Deadline: 30 June.

STOP PRESS: And the winner is: The article by Chiara Franceschini on Michelangelo's *Doni Tondo*, published in the *Journal of the Warburg and Courtauld Institutes*



VILLA I TATTI COMMUNITY 2012-2013

Nadja Aksamija, Andrew Berns, Giancarlo Casale, Gabriele Fattorini, Emanuela Ferretti, Philippa Jackson, Eun-Sung Juliana Kang, Valentina Lepri, Evan MacCarthy, Nicoletta Marcelli, Mauro Minardi, Renee Raphael, Laura Reife, Jessica N. Richardson, Marco Sgarbi, Julian Brooks, Christopher Brown, Evelien Chayes, Eric Gordon, Ana Carolina Hosne, Adam Jasienski, Chen Liu, Sanam Nader-Esfahani, Monica Preti-Hamard, Alexandre Ragazzi, Min-Ling Tsai, Daniel Zolli, Victoria Kirkham, Stephen Milner, Sangjin Park, Alina Payne, Nicholas Terpstra, Eve Borsook, Allen Grieco, Margaret Haines, Michael Rocke, Ingrid Baumgärtner, Jun Li.



Full information about the 2012-2013 Fellows, Visiting Professors etc. can be found under Community / Current Appointees on our website (www.itatti.harvard.edu). Click on their names and you will find a brief biography, the fellowship held, and the name and summary of the project that brings these scholars to I Tatti. We are working on a fully interactive and searchable database of former Fellows too which should arrive on the website in the next few months.



Left to right: Anna Bensted & Hermione Grassi;
Luke Roman (Melville J. Kahn Fellow, Giovanni Pontano & Classical Elegy)
& Marta Cacho Casal (Ahmanson Fellow, Artists and their Books);
Ilaria Andreoli (Florence Gould Fellow, The Florentine Illustrated Book), Marta Caroscio &
Tommaso Mozzati (Hanna Kiel Fellow, Il convento fiorentino fuori Porta San Gallo).



I TATTI NEWSLETTER
Harvard University
124 Mt. Auburn Street
Cambridge, MA 02138-5762



Non-Profit
U.S. Postage
PAID
Boston, MA
Permit No. 1636

California here we come!

In May, Lino Pertile & Anna Bensted travelled to California where they were treated royally by I Tatti's friends on the West Coast. In San Francisco, they met with the trustees of the Frank A. Campini Foundation. Victor and Victoria Atkins welcomed them to Santa Barbara. In Los Angeles, Thomas Parry and Juan Bastos welcomed guests to a reception in their home, and Anne and Jim Rothenberg (Harvard Treasurer) hosted a dinner in the California Club.



Lino Pertile, Anna Bensted with Henrika & Patricia Neys, and Paul & Joe Ruby from the Frank Campini Foundation.



Tom Parry, Susan Reardon, Suzanne Labiner, George Reardon, Anna Bensted, Juan Bastos, Lino Pertile & Anne Rothenberg.

The I Tatti newsletter is published once a year. **ALEXA M. MASON**, editor & writer; **SUSAN BATES**, design & layout; **WORDTECH**, printing & distribution. Photographs are by **JUAN GONZÁLES GARCÍA**, **ANGELA LEES**, **SIMONETTA PINTO**, **ALESSANDRO SUPERBI**, **GIANNI TRAMBUSTI**, or **ALEXA MASON**, who apologizes to anyone whose photo she has used and whom she has not acknowledged. 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 Fellow or Professor, or Research Associate. Many thanks to all who have contributed.