



Bernard and Mary Berenson Collection of European Paintings at I Tatti

Edited by Carl Brandon Strehlke

ISBN	9788897737636
Publisher	Officina Libraria
Binding	Hardback
Territory	USA & Canada
Size	10.04 in x 12.01 in
Pages	804 Pages
Illustrations	180 color, 40 b&w
Price	\$145.00

- The fully illustrated scientific catalogue of the collection of Bernard Berenson, the major American art historian of the 20th century, held at Villa I Tatti (Florence)
- Berenson was so influential that his four major books were referred to as "the four gospels" by English-speaking art historians. The essays in the catalogue will shed more light on this pivotal figure of art history
- The previous catalogue was published in 1962 (in Italian) and has been out of print for a long time

Edited by Carl Brandon Strehlke and Machtelt Brüggén Israëls, *The Bernard and Mary Berenson Collection of European Paintings at I Tatti* surveys the 149 works assembled by the Berensons for their home in Florence from the late 1890s through the first decades of the twentieth century at the time that they were making their mark on the world as connoisseurs. The catalogue presents a privileged window on the Berensons' intellectual interests through the objects they owned. The entries, written by an international team of art historians, take full advantage of the extensive correspondence from the Berensons' friends, family, and colleagues at I Tatti as well as the couple's diaries and notations on the backs of their vast gathering of photographs. All the entries are lavishly illustrated with full scholarly and technical accountings of the objects. There are also 17 illustrated reconstructions of the original contexts of panel paintings. The catalogue includes essays on the progress of the Berensons' collecting, their love for Siena, the Siennese forger Icilio Federico Joni, the critic Roger Fry, and René Piot's murals at I Tatti, as well as a listing of 94 pictures that were once at I Tatti including donations made to museums in Europe and America.

Contents:

Preface Lino Pertile; Acknowledgments – Carl Brandon Strehlke and Machtelt Israëls; Note to the Use of the Catalogue; Abbreviations; Glossary of People in the Berenson Circle Mentioned in the Text; Section I: Introductory Essays and Entries 0 to 111; Essay I: "Bernard and Mary Collect: Pictures Come to I Tatti" – Carl Brandon Strehlke; Essay II: "The Berensons and Siena" (working title) – Machtelt Israëls; Essay III: "Passions Intertwined: Art and Photography at I Tatti" – Giovanni Pagliarulo; Entries: Paintings from the 14th to 18th century – Plates 0 to 111; Section II: Fakes; Essay IV: The Berensons and the Siennese Forger Federico Ioni – Gianni Mazzoni; Entries: Fakes – Plates 112 to 116; Section III: Roger Fry; Essay V: "Roger Fry and Bernard Berenson" – Caroline Elam; Entry: Fry – Plate 117; Section IV: René Piot; Essay VI: "A Failure: René Piot and the Berensons" – Claudio Pizzorusso; Entries: Piot – Plates 118 to 131; Section V: The Berensons, Family and Friends; Entries: Portraits – Plates 132 to 138; Entries: Miscellanea – Plates 139 to 148; Appendix: Paintings Formerly Owned by the Berensons – Carl Brandon Strehlke and Machtelt Israëls; Bibliography; Photo Credits; Index.

Carl Brandon Strehlke is Curator Emeritus of the Philadelphia Museum of Art for which he published a catalogue of early Italian paintings in 2004. He has written about and curated exhibitions on Florentine and Siennese Renaissance art, Fra Angelico, Pontormo and Bronzino. Machtelt Brüggén Israëls is guest researcher at the University of Amsterdam. In 2009 she edited two volumes for Villa I Tatti on Sassetta's Borgo San Sepolcro altarpiece. She has written and lectured about Siennese art, Piero della Francesca, and Renaissance patronage.