

# IL PALAZZO SUL POTOMAC

The Embassy of Italy in Washington



2013 ANNO DELLA CULTURA ITALIANA  
YEAR OF ITALIAN CULTURE





“ ... the Tricolored Flag, a pledge of our determination to reaffirm, to defend, to strengthen national unity, the cause to which many Italians pledged their commitment and their lives”.

*Giorgio Napolitano*

From the address by the President of the Republic  
on the occasion of the Italian Flag Day.  
Reggio Emilia, January 7, 2011.





Inauguration of the Parliament of the Kingdom of Italy. Turin, February 18, 1861.



Inauguration of the Constituent Assembly, Rome, 1946. Photos courtesy of the Library of the Chamber of Deputies, Rome.



Rome, March 31, 1911.

The King and the Queen visit the Exhibition at the Palazzo delle Belle Arti, on the occasion of the 50<sup>th</sup> Anniversary of the Unification of Italy. Photo courtesy of the Secretariat General of the Presidency of the Republic.



50<sup>th</sup> Anniversary of the Unification of Italy. His Majesty reads from the text of his address in Campidoglio.



President of the Republic, Giovanni Gronchi, as he addresses Parliament on the occasion of the celebrations of the 100<sup>th</sup> Anniversary of the Unification of Italy. Photos courtesy of the Library of the Chamber of Deputies. Rome.





Rome, April 22, 2013. President Giorgio Napolitano during his swearing-in ceremony in Parliament. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.







Barrique – The Third Life of Wood – May 28-30, 2013 – Exhibit by Comunità San Patrignano on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.







Barrique – The Third Life of Wood – May 28-30, 2013 – Exhibit by Comunità San Patrignano on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.



# IL PALAZZO SUL POTOMAC

## THE EMBASSY OF ITALY IN WASHINGTON

SPECIAL EDITION DEDICATED TO  
2013 – YEAR OF ITALIAN CULTURE  
IN THE U.S.



EU Embassies' Open House 2013. Photo courtesy of the Embassy of Italy in Washington.

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THE EMBASSY OF ITALY  
APPRECIATES THE GENEROUS SUPPORT  
OF THE NATIONAL ITALIAN AMERICAN FOUNDATION (NIAF)



Sofia Coppola's Maria Antoinette on display during the exhibit Star Wigs (April 30 – May 6, 2013) by Dress in Dream Movie and Costume on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.





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Giuseppe Vasi, view of the Palace of Fuga and Manica Lunga, etching, 1739, Rome, National Graphic Institute. Photo courtesy of the Secretariat General of the Presidency of the Republic.

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Giovanni Paolo Panini, Quirinale Square (detail), oil on canvas, 1733. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.







The Room of the factories of Paulus V – Cesare Rossetti and Ranuccio Semprevivo. Quirinale Palace seen from the gardens, detail of the frieze, fresco, 1609-1610. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.



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Carlo Saraceni – Diplomatic Mission of the King of Persia – Detail of fresco (1616). Quirinale Palace, Salone dei Corazzieri. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.

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Detail of decoration of the wall with the frescos by Agostino Tassi. Below is the frieze with the initials of Gaetano Lodi. Quirinale Palace, Salone dei Corazzieri. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.

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Italian Fantasy, oil on canvas by Dutch painter Pierre Henri Theodore Tetr van Elven (1828-1908). Son and pupil of Jan Baptiste, he studied Fine Arts at the University of Amsterdam in 1846 and later in The Hague. Photo courtesy of Galleria d'Arte Moderna, Genova, Photographic archives, Comune di Genova.



# RECOGNITION



I wish to express my profound gratitude to the President of the Republic, Giorgio Napolitano, for unveiling this volume on the occasion of the 150<sup>th</sup> Anniversary of the Unification of Italy and of the diplomatic relations between Italy and the United States of America.

I wish to extend special appreciation to the current Ambassador of Italy to the United States of America, Claudio Bisogniero, and the Ambassador of the United States to Italy, John Phillips, for their contributions.

I also wish to thank architect Piero Sartogo for having been a part of our initiative from the beginning and for contributing to the section that describes our celebrated diplomatic chancery in Washington.

Gaetano Cortese



Rome, Quirinale Palace. The Study of the President of the Republic. Photo by Mario Quattrone courtesy of the Secretariat General of the Presidency of the Republic.



## *Il Presidente della Repubblica Italiana*

I wish to extend my warmest greetings to the readers of this inspired book dedicated to the *Palace on the Potomac*, seat of the magnificent Chancery of the Embassy of Italy in Washington.

With the talented design of Architect Piero Sartogo, Italy gained a headquarters that not only represents Italian tradition and style but also acknowledges the responsibilities and dedication of our diplomatic representatives making use of the new spaces. In particular, I wish to recall His Excellency Boris Biancheri, who recently passed away: formerly Italy's Ambassador to the United States, he had laid the groundwork for the new building and while in Washington oversaw the final bidding process. The Chancery was inaugurated in 2000 during the mission of Ambassador Ferdinando Salleo.

The volume is rich in images and provides enlightening historical and cultural background as it follows the long history of political and diplomatic relations between Italy and the United States. In this year, as we celebrate the 150<sup>th</sup> anniversary of the completion of Italy's national unification, we should remember the now indissoluble bonds forged by common roots and aspirations that joined the beginning of our history as a Nation with the first cry of the then-fledgling American democracy.

In this spirit, I extend my appreciation to Ambassador Giulio Terzi di Sant'Agata for having proposed this initiative and for the care and attention of Ambassador Gaetano Cortese in carrying it through.

Happy reading!

*Quirinale Palace, September 5, 2011*

GIORGIO NAPOLITANO



The President  
of  
the United States of America  
Barack Obama



President Barack Obama. Photo <http://www.whitehouse.gov/copyright>.



Oval Office. Photo by Bruce White for the White House Historical Association.



## Presidential Proclamation 150<sup>th</sup> Anniversary of the Unification of Italy

### A PROCLAMATION

On March 17, Italy celebrates the 150<sup>th</sup> anniversary of its unification as a single state. On this day, we join with Italians everywhere to honor the courage, sacrifice, and vision of the patriots who gave birth to the Italian nation. At a time when the United States was fighting for the preservation of our own Union, Giuseppe Garibaldi's campaign for the unification of Italy inspired many around the world in their own struggles, including the 39<sup>th</sup> New York Infantry, also known as "The Garibaldi Guard." Today, the legacy of Garibaldi and all those who unified Italy lives on in the millions of American women and men of Italian descent who strengthen and enrich our Nation.

Italy and the United States are bound by friendship and common dedication to civil liberties, democratic principles, and the universal human rights our countries both respect and uphold. As we mark this important milestone in Italian history, we also honor the joint efforts of Americans and Italians to foster freedom, democracy, and our shared values throughout the world.

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim March 17, 2011, as a day to celebrate the 150<sup>th</sup> Anniversary of the Unification of Italy. I encourage all Americans to learn more about the history of Italian unification and to honor the enduring friendship between the people of Italy and the people of the United States.

IN WITNESS WHEREOF, I have hereunto set my hand this sixteenth day of March, in the year of our Lord two thousand eleven, and of the Independence of the United States of America the two hundred and thirty-fifth.

BARACK OBAMA

The proclamation of President Barack Obama has a famous precedent: a speech by then President John Fitzgerald Kennedy in Washington exactly fifty years earlier, on March 16<sup>th</sup>, 1961, on the occasion of the 100<sup>th</sup> Anniversary of the Unification of Italy. According to Giulio Terzi, then Minister of Foreign Affairs and former Ambassador of Italy to the United States, the Proclamation "is an extraordinary sign of friendship from President Obama who wanted to give testimony of the closeness of his country on the occasion of an anniversary which is very important for all Italians, including those living in the United States."

Presidential Proclamation  
Columbus Day, 2012

BY THE PRESIDENT OF THE UNITED STATES  
OF AMERICA

A PROCLAMATION

As dawn broke over the Atlantic on October 12, 1492, a perilous 10-week journey across an ocean gave way to encounters and events that would dramatically shape the course of history. Today, we recall the courage and the innovative spirit that carried Christopher Columbus and his crew from a Spanish port to North America, and we celebrate our heritage as a people born of many histories and traditions.

When the explorers laid anchor in the Bahamas, they met indigenous peoples who had inhabited the Western hemisphere for millennia. As we reflect on the tragic burdens tribal communities bore in the years that followed, let us commemorate the many contributions they have made to the American experience, and let us continue to strengthen the ties that bind us today.

In the centuries since that fateful October day in 1492, countless pioneering Americans have summoned the same spirit of discovery that drove Christopher Columbus when he cast off from Palos, Spain, to pursue the unknown. Engineers and entrepreneurs, sailors and scientists, explorers of the physical world and chroniclers of the human spirit – all have worked to broaden our understanding of the time and space we live in and who we are as a people. On this 520<sup>th</sup> anniversary of Columbus's expedition to the West, let us press forward with renewed determination toward tomorrow's new frontiers.

As a native of Genoa, Italy, Christopher Columbus also inspired generations of Italian immigrants to follow in his footsteps. Today, we take time to celebrate the innumerable contributions that generations of Italian Americans have made to our country. Throughout 2013, Italy will also commemorate this rich heritage and the enduring bonds between our countries with the Year of Italian Culture in the United States, which Americans will join in celebrating.

In commemoration of Christopher Columbus's historic voyage 520 years ago, the Congress, by joint resolution of April 30, 1934, and modified in 1968 (36 U.S.C. 107), as amended, has requested the President proclaim the second Monday of October of each year as "Columbus Day."

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, do hereby proclaim October 8, 2012, as Columbus Day. I call upon the people of the United States to observe this day with appropriate ceremonies and activities. I also direct that the flag of the United States be displayed on all public buildings on the appointed day in honor of our diverse history and all who have contributed to shaping this Nation.

IN WITNESS WHEREOF, I have hereunto set my hand this fifth day of October, in the year of our Lord two thousand twelve, and of the Independence of the United States of America the two hundred and thirty-seventh.

BARACK OBAMA





Washington D.C., October 29, 2011. Gala of the National Italian American Foundation (NIAF). Photo courtesy of the National Italian American Foundation (NIAF).

## Remarks by President Barack Obama at the National Italian American Foundation Gala

THE PRESIDENT: Hello, hello, hello! (Applause.) Thank you so much. (Applause.) Viva Italia! (Applause.) Thank you very much, everybody. Thank you. Thank you so much. (Applause.) Thank you, Nancy, for that generous introduction. I am biased, but I think Nancy was one of the best Speakers of the House this country ever had. (Applause.) She was no doubt the best Italian American Speaker of the House we ever had. (Applause.) And I believe that she will be the best Speaker of the House again in 2013. (Applause.)

Now, I was just out passing out Halloween candy – (laughter) – for the kids who were coming to the White House, but now that Malia and Sasha are with their friends, they do not notice that I'm gone. (Laughter.) They're now getting to that age where they don't care. (Laughter.) They're pleased that I didn't embarrass them too much during the brief time I was with them.

So I am honored to be here to celebrate National Italian American Heritage Month and to commemorate the 150<sup>th</sup> anniversary of Italian unification. (Applause.) And I want to congratulate the President, the Chairman, all of you who are doing so much work to keep that heritage alive for the next generation. And I'm grateful for your generous welcome. (Applause.)

Now, I want to make a confession right off the bat. I do not, in fact, have any Italian ancestry. (Laughter.) Not all of us are that lucky. (Laughter.) I can't sing like Frankie Avalon. (Laughter.) Where's Frankie? I can't – he looks the same! Unbelievable. (Laughter and applause.) I can't cook as well as any of your grandmothers. (Laughter.) Michelle won't let me have seconds or thirds anymore. (Laughter.) So all I've got to offer is a last name that ends in a vowel. (Laughter and applause.) That's all I've got. (Applause.)

Nevertheless, it is good to see so many amici. (Laughter.) I see many proud sons and daughters of the old country. I see a couple dozen proud Italian American members of Congress here tonight. Let me offer a special welcome to the guests who join us from Italy this evening, including Italy's ambassador to the United States, Ambassador Terzi. Thank you so much for your outstanding work. (Applause.) His counterpart – here, as well, and he is doing an outstanding job representing us, our ambassador to Italy, David Thorne. (Applause.) Italy is one of our strongest allies, a fellow founding member of NATO. We look forward to our work together with them, and we're going to be joining them next week at the G20 to make a series of decisions that are going to be very important for the world economy.

I've also made sure to keep close the advice of Italian Americans by asking some of them to serve in my Cabinet. And as Nancy mentioned, we could not be



Rome, Villa Madama, March 27, 2014. Meeting between Prime Minister Matteo Renzi and President Barack Obama. Photo courtesy of ANSA.



prouder of Janet Napolitano, who is keeping us safe every single day. (Applause.) And my outstanding Secretary of Defense, Leon Panetta. (Applause.) And, as was mentioned, even though she's not here these evening, Jill Biden is proud to come from a long line of Giacoppas. And so she sends her regards. (Applause.)

Tonight, I think it's also important for us to honor the proud service of the countless Italian Americans who have fought for this country since our founding, and who wear the uniform today – (applause) – from the Chief of Staff of the Army, General Ray Odierno, – (applause) – to a hero whom I was proud to bestow our nation's highest military decoration, and was the first one in a very long time to personally receive the Medal of Honor, staff sergeant Salvatore Giunta. (Applause.)

So in a sense, every American joins us in celebrating this anniversary of Italian unification. What would America be without the contributions of Italy and Italian Americans? (Applause.) What would we be without the daring voyages of Columbus, and Verrazano, and Vespucci? What would our science and technology be without not just DaVinci and Galileo, but Fermi? What would movies and music be without the magic of Capra, or Sinatra, or Sophia Loren, my favorite. (Laughter.) I'm just saying. (Laughter.)

What would sports be without the guts and the grit of Di Maggio and Lombardi – and La Russa? (Applause.)

AUDIENCE MEMBER: Piazza!

THE PRESIDENT: Piazza! (Laughter and applause.) The White Sox could still use you. (Laughter.) What would this city be without the influence of Roman thought and architecture, the Piccirilli Brothers who – their work on the Lincoln Memorial; Brumidi's magnificent touch on the Capitol?

Although, I must say, it might be nice to know what our politics would – like without the contribution of Machiavelli. (Laughter.) That's been internalized a little too much here in Washington. (Laughter.)

America would not be what it is today without the unique contributions and the uncommon pride of Italian Americans. (Applause.) And like so many other groups – as Nancy said, like so many other groups, the Italians came to America in search of opportunity. They came with little. Very few were wealthy. But they came with an unwavering faith in God, an unfailing commitment to family, and an unlikely hope in the possibilities of America – the belief that in this country, you could be prosperous, you could be free, you could think and talk and worship as you pleased. It was a place where you could make it if you try.

And it wasn't always easy. Italians weren't always welcome. And when we think about today's immigrants, we have to remind ourselves that those of us who now feel comfortable in our American identity, that that wasn't always the case in the past. (Applause.) The opportunities our forbears hoped for wasn't always within



Washington D.C., October 29, 2011. Ambassador Giulio Terzi di Sant'Agata greets U.S. President Barack Obama at the Gala of the National Italian American Foundation.



Washington D.C., October 29, 2011. Gala of the National Italian American Foundation (NIAF). Photos courtesy of the National Italian American Foundation (NIAF).

reach right away. But they did not wait for anybody to hand it to them. They built new lives for themselves, and at the same time they ended up building an entire nation. They enriched our heritage and our culture with their own. They helped forge the very promise of this country – that success is possible if you're willing to work for it. And those efforts built a better America for all of us.

Everybody in this room just about, everybody, has an ancestor or lots of ancestors who fit that story of transplanted roots that somehow grew in American soil; of families that struggled and sacrificed so that our families might know something better. Of parents who said, maybe I can't speak English, but I'll make sure my child can speak English; they might teach English someday. (Applause.) I might not have an education, but I'm going to make sure my child has an education. (Applause.) I might perform backbreaking labor today, but someday my child can be a Senator, or a Supreme Court Justice, or Speaker of the House, or a Secretary in the Cabinet, or President of the United States. (Applause.)

So that's what binds us together. That is what has always made our country unique. We've always been and we will always be a nation of immigrants from all over the world. And out of many, somehow we're able to forge ourselves into one people; and this is the place where the highest hopes can be reached, and the deepest and most sincere dreams can be made real.

And that's the legacy our forebears left for us, and that's what we now have to leave to our children. These are tough times right now, and millions of Americans are hurting. Millions are without work, and those who have work are still all too often struggling to get by. And for many, the dream that brought so many Italian Americans to these shores feels like it's slipping away.

So we've got work to do. But while these times are hard, we have to remind ourselves they're not as hard as those that earlier generations faced. And the legacy of their courage and their commitment and their determination and their generosity and their willingness to think about the next generation – we have to be just as passionate and just as selfless as they were to keep that dream alive, and make sure our children inherit futures that are big and bright, and that this country is as generous as it's always been.

And that's what we have to commit to ourselves tonight. So on behalf of all Americans, I want to thank you for everything that the Italian American community has done; everything that you've done to contribute to the chronicles and the character of the greatest nation on Earth.

Thank you, so much. God bless you. God bless the United States of America. Thank you. (Applause.)



The President  
of  
the Italian Republic  
Giorgio Napolitano



President Giorgio Napolitano during the meeting with representatives of the Italian community, on the occasion of the celebrations of the 150<sup>th</sup> Anniversary of the Unification of Italy in New York. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.



Rome, Quirinale Palace. View of Sala d'Ercole. Photo by Mario Quattrone courtesy of the Secretariat General of the Presidency of the Republic.



ADDRESS BY  
THE PRESIDENT OF THE ITALIAN REPUBLIC  
GIORGIO NAPOLITANO

AT THE MEETING WITH A DELEGATION OF THE ITALIAN COMMUNITY

*New York, March 27, 2011*

*150 New Yorkers celebrate the 150<sup>th</sup> Anniversary of the Unification of Italy*

Let me first of all thank you for having organized this magnificent event to celebrate together the 150<sup>th</sup> anniversary of the unification of Italy.

It is particularly touching for me, as President of the Italian Republic, to share with you such a historical moment.

President Obama, in his impressive proclamation on the occasion of the 150<sup>th</sup> anniversary of the Italian unification, celebrated “the courage, sacrifice and vision of the patriots who gave birth” to the Italian State. He added that “at a time when the United States was fighting for the preservation of our own Union, Giuseppe Garibaldi’s campaign for the unification of Italy inspired many around the world in their own struggles, including the 39<sup>th</sup> New York Infantry, also known as the Garibaldi Guard.”

I am deeply grateful to President Obama for such a Proclamation and to the Congress for the Congressional Record.

Pride and trust: these are two words I have insisted upon in my address before the Italian Parliament on the 17<sup>th</sup> of March. Italian unification has represented an extraordinary historical accomplishment, despite severe difficulties and gloomy forecasts; the centuries – long path of the idea of Italy, fostered by paramount messages of language, literature and culture – had eventually come to an end.

Next Tuesday I will pay tribute to Ellis Island and the 4 million Italian immigrants that arrived there. Italy will never forget its sons and daughters who were obliged to leave their country in search of a better future.

The historical record is crystal clear: before unification, the living conditions in 1861 Italy were mostly painful and unsatisfactory, with high rates of disease, illiteracy, and poverty. The newly born State created the premises for the modernization of the country and for gradual social progress but could not, for quite a long time, afford to provide an acceptable future for all Italians. Emigration sadly became a necessity.



Rome, Quirinale Palace. View of Sala Gialla. Photo by G. Ricci courtesy of the Secretariat General of the Presidency of the Republic.

Songs, poems, novels and films have masterly depicted the sorrow of the departure, the difficulties of the arrival, the opportunities opened by the new life. You know it all too well: the pain, the struggle, the success.

Italy is grateful to the United States for the opportunities given to our citizens. Far from the rigidity of the European social structure in those days, America was ready to reward hard work and commitment, to promote social advancements, to celebrate the self-made man. America was able to create in the individual an intense feeling of belonging and allegiance while recognizing his right to pursue happiness.

Today I have the pleasure of being before you and, from your positions and contributions to American society, I can immediately grasp the immense results attained by the community of Italian origin. I am profoundly touched by the genuine affection that you feel toward our Country. You have a major and successful role in promoting values and qualities associated with Italy.

No one better than Geraldine Ferraro embodied the Italian contribution to the American dream. Today we mourn her loss. She has left a legacy in U.S. political life and in American society which will last forever. All Italian Americans can be proud of her.

Taking into account our special relationship, I gave my patronage to the program of events Italy@150. I am grateful to Ambassador Terzi and to the Embassy of Italy for the organization of such celebrations and I am impressed by the many events spontaneously carried out everywhere in the States to celebrate our anniversary, thanks to the exceptional dynamism of the Italian community.

I would also like to thank the Conference of the Presidents of the most important Italian–American organizations for their invaluable help in attaining an essential result, the inclusion of the Italian language in the Advanced Placement program and thus in the secondary education system here in the States.

The promotion of Italian is an absolute priority because language is the first tool to spread an updated knowledge of Italy, far from platitudes and clichés. Furthermore, the Italian language is one of the most ancient and noble cultural forces that have united our Country and kept our citizens together and cohesive abroad.

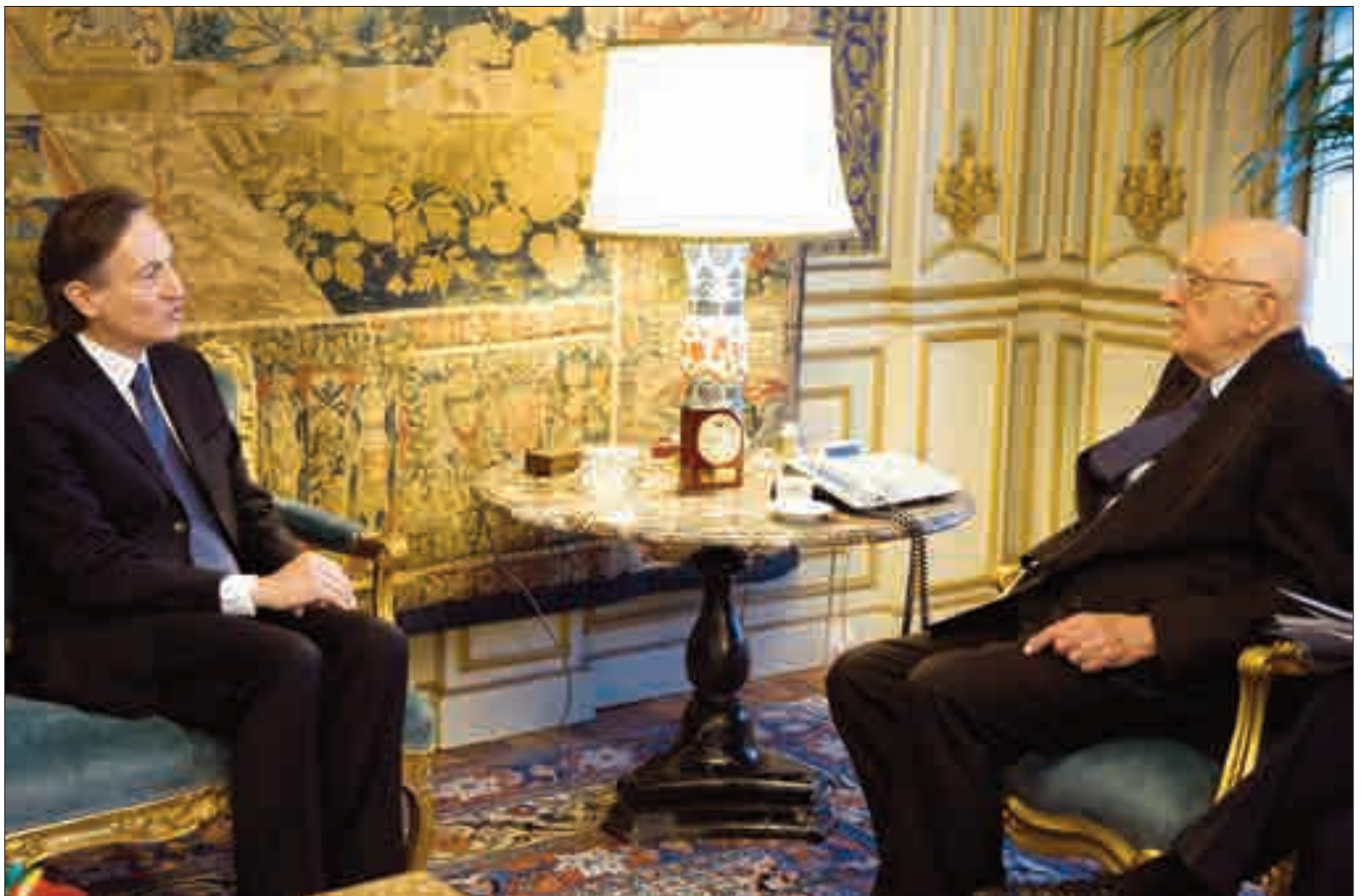
It would be impossible to pay tribute to all the prominent Italians who lived in the States, specifically in New York. On this special occasion I wish to celebrate two outstanding personalities: Antonio Meucci, who was at the same time many things, emigrant, New Yorker, patriot of the Risorgimento, inventor of the telephone, and Giuseppe Garibaldi, who lived also in New York as Meucci's guest, and who exchanged letters with Abraham Lincoln, in a spirit of mutual admiration.





Rome, Quirinale Palace. View of Sala degli Ambasciatori. Photo by G. Ricci courtesy of the Secretariat General of the Presidency of the Republic.

The present world, as I am going to state tomorrow in my speech at the United Nations General Assembly, is filled with opportunities, challenges and contradictions. The years ahead will not be easy for anyone, and in particular for Italy. But I am glad I can say to you today that in the past few days the celebrations of our 150<sup>th</sup> anniversary have seen a new spirit emerging through massive and enthusiastic public participation in all initiatives taking place in all parts of Italy. The new spirit of pride and trust to which I alluded; a new will to reinforce our national cohesion and unity, is the precondition to overcome the difficulties which are in front of us. Yes, we shall overcome.



Rome, Quirinale Palace, December 27, 2011. President Giorgio Napolitano with the new Ambassador of Italy to the U.S., Claudio Bisogniero. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.



# ADDRESS BY THE AMBASSADOR OF ITALY TO THE UNITED STATES OF AMERICA

*Claudio Bisogniero*



Rome, Quirinale Palace, December 27, 2011. President Giorgio Napolitano with the new Ambassador of Italy to the U.S., Claudio Bisogniero. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.

From my very first days in Washington, this time as Ambassador of Italy, I immediately sensed the breadth and depth of the relationship between Italy and the United States. The first proof came when I presented my Letters of Credence to President Obama; the words he used to describe Italy's contribution to peace were unequivocal: "we don't have a closer ally, as I always say." Many others followed in the course of visits at the highest level by top elected and appointed officials of the Italian government. President of the Republic Giorgio Napolitano, President of the Senate Pietro Grasso, Prime Ministers Monti and Letta – all were extended a special welcome. These occasions also revealed an endorsement of the reforms and efforts undertaken by our government and the key role that it can play in balancing Europe's debate on the debt crisis.

Another and very strong signal of friendship we received was the wave of enthusiasm that washed over us as we introduced 2013 – *Year of Italian Culture in the United States*. I would like to thank Ambassador Gaetano Cortese for his idea to dedicate the new edition of *Il Palazzo sul Potomac* to this initiative and for having completed the project with great commitment. With over 300 events in more than 60 U.S. cities, the Year was an incredible voyage to discover Italy and its connections with the United States. Thousands of Italians and Americans worked together, from the initial planning to the raising of the curtain, to ensure that each event



Washington D.C., February 9, 2012. Ambassador Claudio Bisogniero with U.S. President Barack Obama at the White House. Photo courtesy of the Embassy of Italy in Washington.



Washington D.C., April 18, 2013. Ambassador Claudio Bisogniero inaugurating an event of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.



Washington D.C., February 27, 2014. U.S. Supreme Court Justice Antonin Scalia and Ambassador Claudio Bisogniero at the Embassy of Italy on the occasion of the Washington Chorus' "Essential Verdi Gala". Photo by Neshan H. Naltchayan courtesy of Hollywood on the Potomac.



Washington D.C., March 26, 2014. U.S. astronaut Karen Nyberg, Minister Plenipotentiary Luca Franchetti Pardo and Italian astronaut Luca Parmitano. Photo courtesy of the Embassy of Italy in Washington.

would meet with every success. The Year has brought to light many possibilities for increased collaboration between Italy and the United States in a kaleidoscope of sectors, from art to medicine, music to aerospace, teaching to technology, tourism to business.

There could not be clearer proof that our friendship is truly exceptional. Our bilateral cooperation covers a host of fields. A long list, based on four main pillars. The first is political cooperation and the promotion of security. In all fundamental international issues, Italy stands side by side with the United States. Our troops are operating shoulder to shoulder in Afghanistan, Kosovo and counter piracy. Not to mention Italy's strong engagement in the Middle East where – besides the long-lasting leading role Italy has taken in the UN Security Mission in Lebanon – we have been since the beginning at the forefront in the efforts by the international community for the stabilization and reconstruction of Libya and in the context of the Syrian crisis. The second pillar is economic cooperation. Our governments share the belief that to boost our economies the priority is on economic policies capable to stimulate economic growth and the creation of new jobs. In this respect, Italy is a strong believer in the need for increasing bonds between European and American economies through the TTIP agreement. Italian exports to the USA continue to grow both numerically and qualitatively, with Italy being the sixth largest exporter of high tech products to the USA. Serving as a perfect example are the three Multi Purpose Logistics Modules (Leonardo, Raffaello, and Donatello) of the International Space Station: they are Italian built. The same is true for nearly 20% of the new Boeing 787 airline. Italian companies have sizeable investments in this country's major high tech industries: automotive, aeronautics, energy, defense, naval construction, and biotech. The third pillar is people-to-people exchanges. Italy is the destination for about 4.5 million American tourists, as well as the second country of destination





Rome, Villa Madama, March 27, 2014. President Barack Obama and Prime Minister Matteo Renzi with Secretary of State John Kerry and Minister of Foreign Affairs Federica Mogherini. In the background from left to right, Prime Minister Renzi's Diplomatic Counselor, Ambassador Armando Varrichio, and Ambassador of Italy to the U.S. Claudio Bisogniero. Photo courtesy of Laboratorio Fotografico Chigi.



Washington D.C., September 9, 2013. Ambassador and Mrs. Claudio Bisogniero welcome the Clintons at the Embassy of Italy. Photo courtesy of the Embassy of Italy in Washington.



Washington D.C., November 22, 2013. Maestro Kenneth Slowik and Ambassador Claudio Bisogniero on the occasion of the concert "A Stradivarius Night" at Villa Firenze.



Washington D.C., November 22, 2013. Ambassador Claudio Bisogniero and U.S. Supreme Court Justice Samuel Alito on the occasion of the concert "A Stradivarius Night at Villa Firenze".



Washington D.C., October 16, 2013. Former Prime Minister Enrico Letta and Ambassador Claudio Bisogniero. Photos courtesy of the Embassy of Italy in Washington.

(after the UK) for American students. Over 30,000 are taking courses at Italian universities. More than 80,000 U.S. students are taking classes in Italian at U.S. universities and some 77,000 at primary and secondary schools. The fourth pillar is represented by cultural and scientific cooperation. About 15,000 Italian researchers and scholars are currently working in the United States in fields such as medicine, chemistry, and physics. There are some 700 cooperation agreements between American and Italian universities, and our countries have joint programs in the most advanced sectors. In 2013, we celebrated the first 50 years of cooperation in the space sector: from the launch of the San Marco 1 satellite to Shuttle Endeavor's last mission in May 2011 that carried Italian astronaut Roberto Vittori; from the *Volare* mission, which in 2013 took astronaut Luca Parmitano aboard the International Space Station, to the first Italian woman in space in 2014, Samantha Cristoforetti.

These are today's fruit of a longstanding relationship. The dialogue between Italy and the United States radiates from a vigorous tree of shared history that is deeply rooted in the fertile soil of freedom and equality underlying our national identities.

When, in 1961, Italy commemorated the one hundredth anniversary of its Unification, President John F. Kennedy spoke in noble terms of the cultural and ideal bonds between Italy and the United States: "All of us, in a large sense, are beneficiaries of the Italian experience. It is an extraordinary fact in history that so much of what we are, and so much of what we believe had its origins in this rather small spear of land stretching into the Mediterranean. All in a great sense that we fight to preserve today had its origins in Italy. [...] From the banks of the Tiber there rose Western civilization as we know it, a civilization whose tradition and spiritual values give great significance to Western life as we find it in Western Europe and in the Atlantic community."





Washington D.C., April 6, 2013. Ambassador Claudio Bisogniero and U.S. Vice President Joe Biden at Villa Firenze for the Washington National Opera Ball.



Washington D.C., May 13, 2014. Italy's Minister of Foreign Affairs Federica Mogherini and Ambassador Claudio Bisogniero. Photos courtesy of the Embassy of Italy in Washington.





Washington D.C., March 18, 2014. Italy's Minister of the Interior Angelino Alfano meets U.S. Attorney General Eric Holder.

We should never forget the many who have enriched its development and growth over time. The architecture of the U.S. capital city is quintessential Italian classicism, with unmistakable allusions to ancient Rome and, more recently, to Palladio's creativity and artistry. The friendship between our countries is 'sculpted' in the neoclassical icons of U.S. democracy: the White House, the Capitol (with Costantino Brumidi's splendid frescoes), the Washington Monument, the Lincoln and Jefferson Memorials, and the Supreme Court.

Our Embassy, *Il Palazzo sul Potomac*, is also architecturally iconic, reconciling Italy and the United States with its allusions to the original plan of the city, the river intersecting it, and the tradition of Tuscan villas with their medieval buttresses. Politically and culturally, together with Villa Firenze, our chancery has become center stage for some of the most prestigious events in the nation's capital, opening doors to exchanges and interactions at all levels of civil society.



Washington D.C., November 21, 2013. Ambassador and Mrs. Claudio Bisogniero with Ms. Molly Smith, Artistic Director of Arena Stage, on the occasion of the opening of the exhibition "60 Years of Italian Style."

Of course, the soul and genius of the relationship between Italy and the United States is nurtured by the contribution of Italian Americans. According to the last official census, more than 17 million Americans claim Italian descent, 2.3 million more than a decade ago. The real number is probably higher, maybe 25 million. They are the backbone of the friendship between our countries. As President Obama underscored in his Proclamation for the 150<sup>th</sup> Anniversary of Italian Unification, they have made 'incalculable contributions' to 'building' the United States. "What would we be" – the President asked numerous times in his remarks at the 2011 NIAF Gala – "without the contributions of Italy and Italian Americans? What would we be without the daring voyages of Columbus, and Verrazzano and Vespucci? What would our science and technology be without not just Da Vinci and Galileo, but Fermi? What would movies and music be without the magic of Capra, or Sinatra, or Sophia Loren?"



Washington D.C., Villa Firenze, February 9, 2012. Ambassador Claudio Bisogniero with Prime Minister Mario Monti. Photos courtesy of the Embassy of Italy in Washington.



New York, June 3, 2013. Ambassador Claudio Bisogniero and The Boxer at Rest on display at the MET on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.



Washington D.C., December 2, 2013. Italian Deputy Minister of Foreign Affairs Lapo Pistelli meets Bill Gates at The Global Fund Fourth Voluntary Replenishment Conference. Photo courtesy of the Ministry of Foreign Affairs.





Washington D.C., June 27, 2014. U.S. Secretary of Defense Chuck Hagel and Italian Minister of Defense Roberta Pinotti meet at the Pentagon.



Chicago, June 20, 2013. Ambassador Claudio Bisogniero and Maestro Riccardo Muti, conductor of the Chicago Symphony Orchestra, on the occasion of 2013 – Year of Italian Culture in the U.S. Photos courtesy of the Embassy of Italy in Washington.





Rome, Palazzo Margherita, seat of the Embassy of the United States of America in Rome. Photo courtesy of the U.S. Embassy in Rome.







Rome, Leonardo da Vinci Airport. Fiumicino. Photo courtesy of Christian Cortese.





Ambassador John Phillips. Photo courtesy of the U.S. Embassy in Rome.

## STATEMENT BY AMBASSADOR DESIGNATE JOHN PHILLIPS

Fiumicino Airport, September 13, 2013

Buon giorno! Siamo davvero felici di essere arrivati in Italia, la terra dei miei antenati.

Sono orgoglioso di essere il nuovo Ambasciatore degli Stati Uniti in Italia.

Ora passo all'inglese.

Over the past four decades, my wife Linda Douglass and I have been to Italy many, many times. We have come back again and again, not just because of the beauty of your land or its extraordinary history. We have also been drawn here by the welcoming nature of the Italian people who have always made us – and so many other Americans – feel very much at home.

I am sure that my grandparents, Angelo Filippi and Lucy Colussi, who immigrated to America from Italy over 100 years ago, would be proud to know that their grandson has returned as the United States ambassador to the great nation where they were born.

Italy and America are true allies and have together enjoyed a close and enduring relationship over many years. Both countries share the values of freedom and commitment to human rights throughout the world. We have been steadfast partners on some of the most difficult challenges we have faced in recent years.

I am honored to represent the American people and President Barack Obama as we work to build upon the special and important relationship that exists between our two countries.

As ambassador, I will work as hard as I can to further strengthen that relationship and focus on the issues of greatest concern to both of our countries: economic progress and opportunity for the next generation, trade, innovation, sound energy policy and security for our nations.

Now I am ready to begin what I hope and trust will be a very productive working relationship over the coming years.

Thank you!



Detail.



Rome, Leonardo da Vinci Airport.  
Library Pictures.



Rome, Palazzo Margherita, seat of the Embassy of the United States of America in Rome. Photo courtesy of the U.S. Embassy in Rome.

*Embassy of the United States of America*

I was honored to receive a request from Ambassador Gaetano Cortese inviting my comments for inclusion in *Il Palazzo sul Potomac*, a magnificent book on Italy's beautiful embassy in Washington. It is my pleasure to be a part of this effort.

The "Year of Italian Culture" that took place in the United States during 2013 was an important initiative and a great success. Events and exhibitions across our country gave Americans many opportunities to see firsthand the extraordinary richness of Italy's cultural achievements, whether the inspiring works of past ages or those of cutting edge modern Italian artists, musicians, architects, scientists, writers or filmmakers. Italy sent some astonishing works of art such as Michelangelo's "David Apollo" and the ancient sculptures "The Boxer at Rest" and "The Dying Gaul," which, of course, attracted much attention and large crowds. On a smaller scale but just as important, in city after city from one coast to the other there were exhibitions, lectures, seminars, and discussions for Americans to learn about Italian culture today, that is based on an astonishingly rich heritage, that is dynamic and innovative. We can only expect continued success and extraordinary achievements in the future.

For me and my fellow Americans, "The Year of Italian Culture," even though officially concluded, endures. As former Secretary of State Hillary Clinton said at the inauguration of this special year, "I thought every year was the year of Italian culture in the United States." Reminders of our Italian-based heritage are all around us. The very building in which Michelangelo's work was displayed, the National Gallery of Art, is, like so many other landmark buildings in Washington, inspired by the great architect Palladio, a man honored by our Congress in 2008 as the "father of American architecture." When you look above you inside the dome of our Capitol it is the Roman-born Constantino Brumidi's monumental fresco that you see. The New York Times chose the architect Renzo Piano to design its landmark building on Eighth Avenue, one of many examples of Italian architects' works in the United States. Likewise, we are privileged to admire the work of the thousands of anonymous Italian artisans who did splendid work in stone and wood and paint and glass in buildings all across America.

The Embassy of Italy in Washington, the "palace on the Potomac," designed by architect Piero Sartogo, is itself a work of art that graces our capital city. It befits a great nation such as Italy. Italians have every right to be proud that their culture is represented in the United States by such an impressive structure and the fine collection of art that it houses. My warmest congratulations.

A handwritten signature in dark ink, appearing to read "John R. Phillips".

John R. Phillips  
Ambassador of the United States of America  
of Italy and the Republic of San Marino





Rome, Quirinale Palace, Salone dei Corazzieri. Presidential Guard stands at attention in full dress uniform when foreign Ambassadors present their credentials to the Head of State. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.







Rome, Quirinale Palace, October 2, 2013. The Ambassador of the United States of America, John Phillips, presents his credentials to the President of the Republic, Giorgio Napolitano.





Rome, Quirinale Palace, October 2, 2013. The Ambassador of the United States of America, John Phillips, presents his credentials to the President of the Republic, Giorgio Napolitano. Photos courtesy of the Press and Communication Office of the Presidency of the Republic.



Rome, Quirinale Palace. La sala delle Dame. Photo by G. Ricci courtesy of the Secretariat General of the Presidency of the Republic.





Rome, Quirinale Palace. October 2, 2013. The Ambassador of the United States of America, John Phillips, with the President of the Republic, Giorgio Napolitano. Photos courtesy of the Press and Communication Office of the Presidency of the Republic.

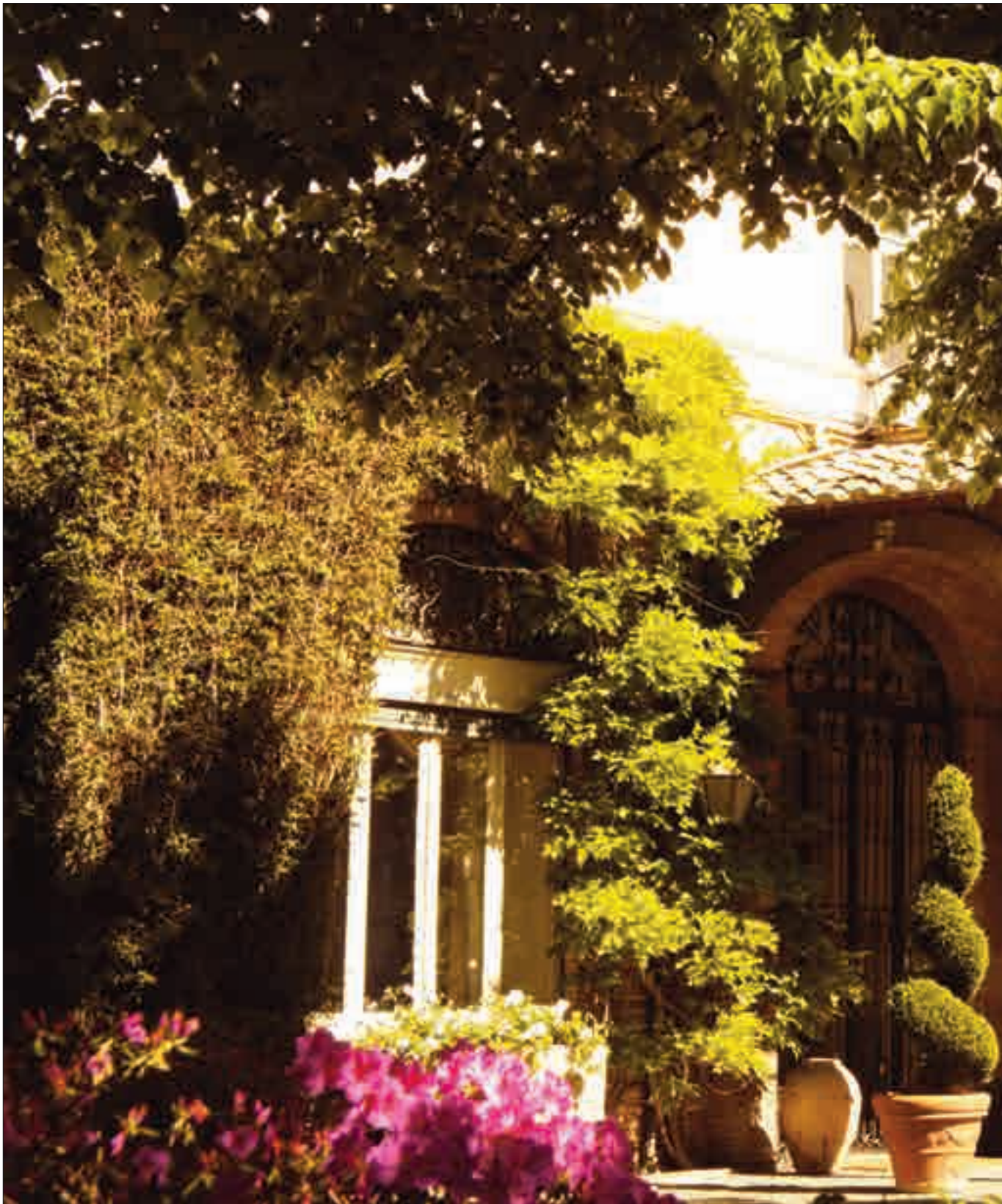




Rome, Quirinale Palace. Presidential Guard stands at attention in full dress uniform when foreign Ambassadors present their credentials to the Head of State. Photo courtesy of the Press and Communication Office of the Presidency of the Republic.







Rome, Villa Taverna. Photo by Mario Guerra courtesy of the U.S. Embassy in Rome.







Rome, March 6, 2014. U.S. Secretary of State John Kerry with Prime Minister Matteo Renzi at Villa Taverna (Residence of the Ambassador of the United States of America to Italy). Photos courtesy of ANSA.









Rome, March 6, 2014. U.S. Secretary of State John Kerry with Minister of Foreign Affairs Federica Mogherini at Villa Taverna (Residence of the Ambassador of the United States of America to Italy). Photos courtesy of ANSA.







Rome, Villa Taverna. View of the garden. Photo courtesy of the U.S. Embassy in Rome.









Portrait of Cristopher Columbus by Sebastiano del Piombo (1485-1547). Library Picture.

# THE INFLUENCE OF THE ITALIAN ENLIGHTENMENT ON THE FORMATION OF THE AMERICAN NATION



Philatelic stamps in honor of Christopher Columbus for the 500<sup>th</sup> Anniversary of the discovery of America.



Philatelic stamps in honor of Christopher Columbus for the 500<sup>th</sup> Anniversary of the discovery of America.

**T**he history of relations between the peoples of Italy and of the United States may be traced back to the very discovery of America, when the great Genoese navigator, Christopher Columbus, landed in the New World for the first time in 1492.

Indeed U.S. authorities celebrate Columbus Day on the second Monday of October every year to commemorate the spirit of exploration and freedom and the contributions of Italians and Italian Americans to the birth and development of the United States of America as well.

More than any other, this anniversary marks the historical and cultural depth of the Italian contribution to the formation and growth of American society.

It was Italians – scholars like Filippo Mazzei, men of action like Giuseppe Garibaldi, and scientists like Antonio Meucci – who spread the ideals of freedom and national unification in both the United States and Italy; before the two nations were consolidated into States, as we now know them.

Even before permanent diplomatic relations were established between the two countries, first with the Kingdom of Sardinia and with the Kingdom of the Two Sicilies, then with the Kingdom of Italy, very deep roots had already been established between Italy and the United States.

In particular, Italian Enlightenment itself made a significant contribution to the formation and growth of the American nation. Suffice it to cite the influence of three figures of the caliber of Neapolitan Gaetano Filangieri, Tuscan Filippo Mazzei, and Milanese Cesare Beccaria.

In his volumes entitled "The Science of Legislation," a work that attacked aristocracy's feudal privileges from





Portrait of Gaetano Filangieri, engraving. Author Pedretti Gnaccarini, Poliorama Pittresco, 1839.



Giuseppe Garibaldi on horse. Photo courtesy of Museo del Risorgimento di Roma.



Jerome Induno, Garibaldi's visit to Vittorio Emanuele II, 1879, oil on canvas Milan, Museo del Risorgimento.

their foundations, Gaetano Filangieri (b. Cercola, 1752, – d. Vico Equense, 1788) highlighted the Enlightenment's aspiration to reform society on a rational basis, thus implicitly taking forceful issue with feudal law and with what the author termed the chaos of legislation in all European countries.

Filangieri set the light of reason up against the obscurity of the law then in force. As a son of the 18th century, he pleaded the necessity of rational principles capable of imposing order and uniformity on the whole body of the law, which could not be founded on tradition, custom, and authority, but had to be based on reason and universality. Like all the great intellects of the Neapolitan Enlightenment, Filangieri draws strength from the Platonic tradition. "There is a level of the essence of being, a level of ideas, a level of legal requirements independent of time and place, dictated by the force of reason, and it is this which has to be drawn on when creating new relationships among mankind, a new body of law that does not focus solely on legality, but is the prerequisite for moral revival, a revival of integrity, which is, in turn, the prerequisite for national happiness. The well-being of peoples depends on a thriving integrity and moral life, and these, in turn, depend on the body of the law, which must be coherent, transparent, and rational."<sup>1</sup>

Filangieri, in his "Science," argues the case for codifying laws and gradually reforming criminal proceedings, identifying the Bourbon kingdom's historic evils in feudal abuses, unfair distribution of landed property, the excessive wealth of the clergy, and the miserable living conditions of the least well-off.

The first two volumes of the "Science," which were published in 1780, elicited an immediate negative response from the Neapolitan feudal lords and very shortly (1784) led to the author's works being banned.

In this highly disturbing climate, Filangieri sent Benjamin Franklin, one of the founding fathers of the American nation, a letter that read: "I would hope to be able to render my services to the free land of America," thus hinting that he was ready to move there. However, his ambition was not to be fulfilled, and he retired to

<sup>1</sup> For more details on the books see Antonio Gargano, "La scienza della legislazione di Gaetano Filangieri", Istituto Italiano per gli Studi Filosofici, Naples.





“The Science of Legislation” by Gaetano Filangieri. Library Picture.



Goethe in the Roman countryside. Johann Tischbein. Library Picture.





Benjamin Franklin (Boston, January 17, 1706-Philadelphia, April 17, 1790). Portrait from 1767 by English painter David Martin (1737-1797). Photo courtesy of the White House Historical Association.



An inscription in memory of Antonio Meucci. Palazzo delle Poste Centrali - Firenze.

Cava dei Tirreni after successfully winning a dispensation from his court duties. In 1786 and 1787 in particular, Cava dei Tirreni became a pole of attraction for enlightened scholars and intellectuals from the whole of Europe. Goethe paid the Neapolitan thinker a visit in 1787, recording the very strong impression that this meeting left on him in his “Italian Journey.”

Although Filangieri’s work was increasingly banned by the Bourbons as revolutionary material, and hence condemned by the Council of State, it was acquiring more and more followers abroad, and Filangieri was seen in France as one of the fathers of the French Revolution. When Napoleon Bonaparte received Filangieri’s widow, who was forced into exile in Paris with their two children after the 1799 uprisings had been quashed, he had a copy of “The Science of Legislation” prominently displayed on his desk.

Despite never succeeding in visiting the United States, the illustrious jurist kept up a correspondence with Franklin who, among other things, had advised Filangieri, when the former wanted to move to Pennsylvania to help draft the Constitution, to have himself sent to the United States as the King of Naples’ economic and trade representative. As the plan never came to fruition, Franklin sent him a copy of the Constitution of the 13 states, asking for his opinion. This led to the inclusion of many aspects of the eminent Neapolitan jurist’s extremely modern approach to the law into the American Constitution. Some of his considerations on the rights of the defendant are to be found, almost word for word, in the Sixth of the ten Amendments forming part of the Bill of Rights.<sup>2</sup>

Another Italian who played a role, albeit not a leading one, in the American Revolution, was Florentine Filippo

<sup>2</sup> The Filangieri-Franklin correspondence was examined in depth by a symposium organized by the Embassy of Italy and held at the Library of Congress as part of the 150<sup>th</sup> anniversary of Italian unification celebrations. The former President of the Italian Senate, philosopher Marcello Pera, and Supreme Court Justice Antonin Scalia were guests of honor.

An international meeting on the same subject was held on June 16, 2004 at the Castle of Vico Equense where Filangieri died in 1788 at the age of 36. The meeting by the title: “Filangieri and Franklin from the Constitution of United States to the European fundamental Charter”, was organized by the Mayor of Vico Equense, Giuseppe Dilengite, and the President of the Columbus Citizens Foundation of New York, Lawrence Auriana.



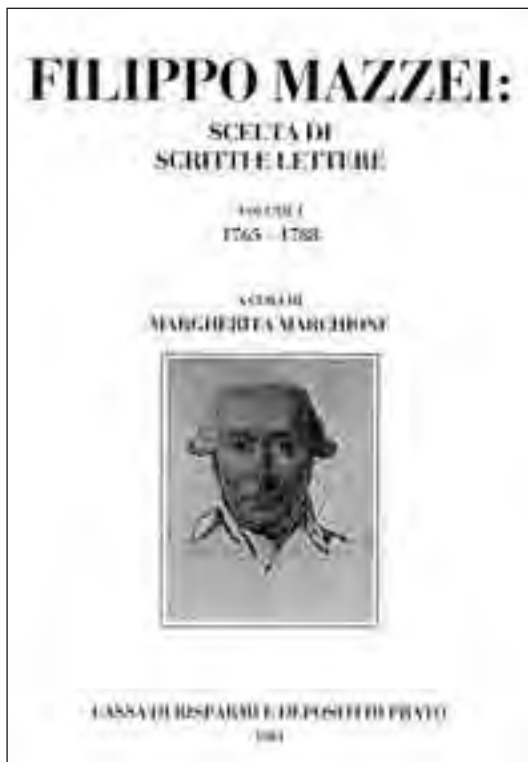
*Sua Altezza Reale concede al  
 Supplicante Filippo Maria, la piena  
 potestà di effondere ogni sorta di Sarcote, unguento  
 per Angina, Mucosa, e altre Reche, e di  
 loro frangere, e fare, e conservare per sé, e  
 dargli nella sua Libreria, e di farne  
 a Livorno tutte quelle stampe, e  
 che dal medesimo si faranno tirare, e  
 che saranno custodite in America.  
 Dato in Firenze, L. 3 Maggio 1773.  
 Pietro Leopoldo.*

Family of the Grand Duke of Tuscany Pietro Leopoldo, 1781, Wilken Berczy. Galleria d'Arte Moderna, Firenze. Photo courtesy of Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico per il Polo Museale della città di Firenze. Gabinetto Fotografico.

The Grand Duke Leopoldo's authorization to emigrate to Virginia. Photo courtesy of Biblioteca Labronica di Livorno.



Miniature of Filippo Mazzei. Biblioteca Nazionale-Firenze.



Mazzei, to whom Americans dedicated a postage stamp in 1980 to mark the 250th anniversary of his birth. Filippo Mazzei chose Virginia as his adoptive country in 1773 and entered into close friendships with the first five future presidents of the United States: George Washington, John Adams, Thomas Jefferson, James Madison, and James Monroe.

After a brief career in Italy and accusations by the Inquisition of smuggling banned books into the country, Mazzei, who came from the Tuscan village Poggio a Caiano, traveled to London in 1767 where he got to know Benjamin Franklin and Thomas Adams. They persuaded him to go to America: "My new American friends had already ... been advising me for some time to go and live among them. I suspected that their government was but a poor copy of the British Government, and that the foundations of freedom there were consequently even less sound; and both Franklin and Adams showed me that there was no aristocracy there; that the populace was not blinded by the splendor of the throne; that the head of every family voted in elections and could be elected; that they had their city bylaws, and that they had adopted only the British laws that suited them."

Mazzei stressed the need for Americans to cast off the yoke of British slavery, thus reflecting the trends of the day: the Enlightenment, democratic ideals, equality, and freedom. His foresight and the emphasis that his writings placed on the rights of the individual exerted a considerable influence on Jefferson, as clearly reflected in the Declaration of Independence.

Mazzei made numerous trips to Europe, during which he performed diplomatic missions on behalf of Virginia to persuade European countries to maintain trading relations with the rebel colonies.

He published the four-volume work, "Recherches historiques et politiques sur les États-Unis de l'Amérique Septentrionale" (Historical and Political Studies of the United States of North America) in Paris in 1788, where he worked for the King of Poland until 1791. After a brief stay in Poland, he returned to Italy for good in 1792. He spent the last 22 years of his life in Pisa, nostalgically yearning for a return to his land of adoption, Virginia. He died in Pisa on March 19, 1816,





Villa Medici, Poggio a Caiano, where Mazzei was born on December 25, 1730. Terreni. Photo from the book “Filippo Mazzei: scelta di scritti e lettere”, by Margherita Marchione, Prato, 1984.



October 7, 2011. The Embassy of Italy in Washington D.C. hosted a conference on Filippo (Philip) Mazzei and the birth of the U.S. Declaration of Independence. Sister Margherita Marchione, a leading expert on Mazzei, was the keynote speaker.



Address by Giulio Terzi di Sant'Agata, former Minister of Foreign Affairs and then Ambassador of Italy to the United States.



Sister Margherita Marchione. Photos courtesy of the Embassy of Italy in Washington.

leaving us the legacy of his enlightened outlook, his passion for independence, his rancor against the British and their institutions, and his innovative institutional schemes, a naively perfect direct democracy, running directly counter to the Convention's plans for representative democracy: "It is truly inconceivable that a small number of men appointed by the people to manage its general affairs... should claim not to be subject to the censure of those who employ them, and to appropriate even unlimited authority over them, and that the latter, in the event of their not being content with the arbitrary nature of their management, should not have the power to dismiss them before the end of a year, when they would be permitted to choose new agents, but with the same unlimited, arbitrary power. If this is freedom, we should like to know what slavery is."<sup>3</sup>

We owe the precept: "all men are created equal," expressly stated in the American Declaration of Independence, to Mazzei.

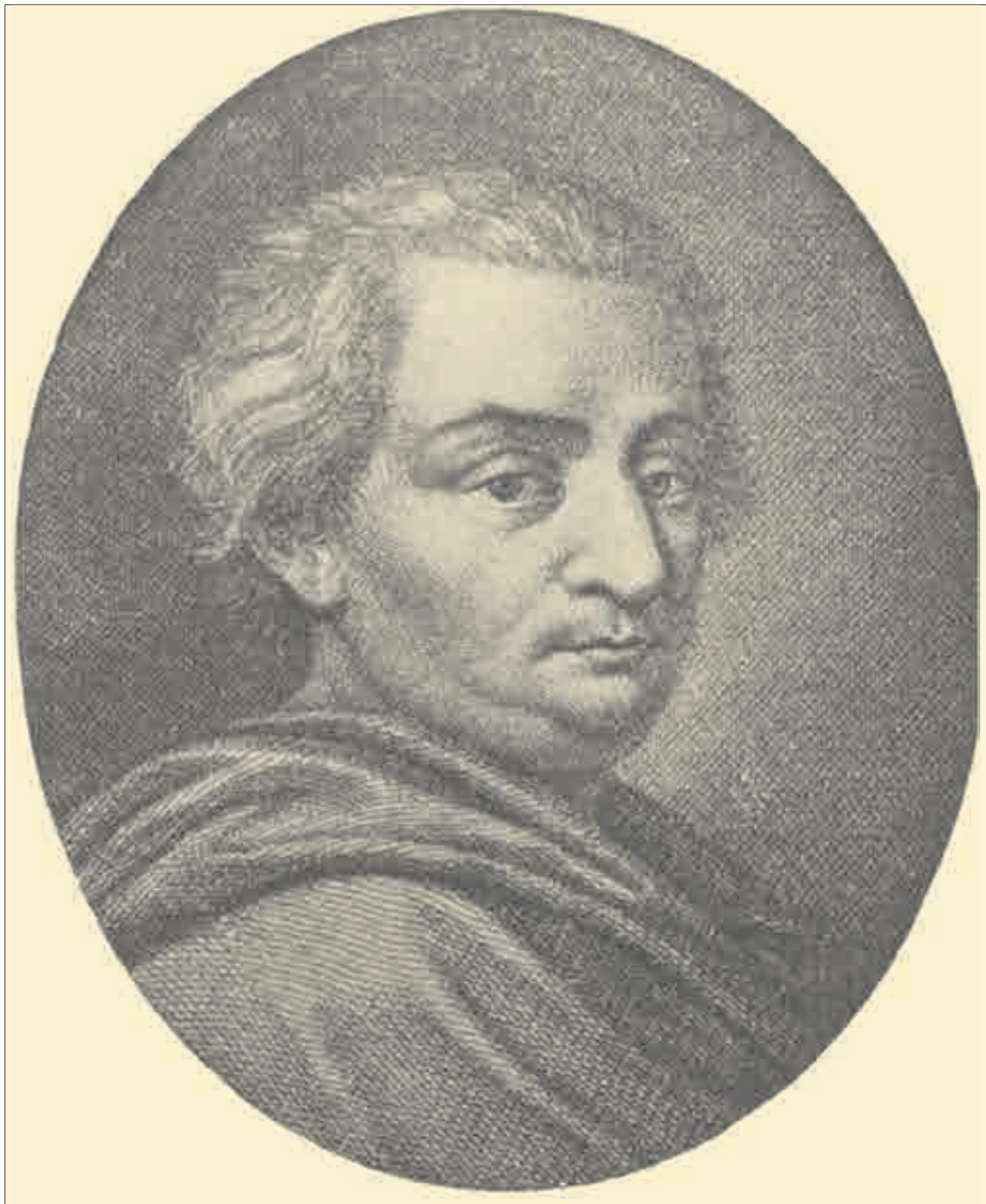
Cesare Beccaria (b. Milan, March 15, 1738 – d. Milan, November 28, 1794) too was another leading figure of the Milanese Enlightenment whose philosophy and master work, "On Crimes and Punishments," had great influence in the United States of America.

Of course, the work made extraordinary waves throughout Europe, France in particular, where the *Encyclopédie* members and philosophers of greatest renown showered it with praise as nothing short of a masterpiece; it was translated into French by abbot and philosopher André Morellet with notes by Denis Diderot.

Even though the work by the distinguished jurist, philosopher, and essayist drew admiration and acclaim from European Enlightenment circles, it was banned in Milan in 1766 because of the distinction it drew between sin and crime.

Cesare Beccaria advocated an equitable legal system that rendered all men equal before the law; greater humanity in criminal proceedings; the banning of torture; setting punishment at the lowest possible level; abolition of the death penalty and, first and foremost, mea-

<sup>3</sup> Marian Cecchi, "Filippo Mazzei: l'ispiratore di Jefferson", [www.cronologia.leonardo.it](http://www.cronologia.leonardo.it)



Cesare Beccaria, Library Picture.







Washington D.C., January 30, 1987. Prime Minister Giulio Andreotti during a visit to the U.S. Photo courtesy of Ambassador Franco Mistretta.

# ITALIAN ARTISTS' CONTRIBUTION TO THE CAPITOL



Constantino Brumidi. Apotheosis Agriculture.



Constantino Brumidi. Apotheosis Science. Photos courtesy of Architect of the Capitol.

Other prominent Italian figures were subsequently to work in the U.S. capital, leaving their permanent mark on the world of art: painters Constantino Brumidi and Pietro Bonanni, and sculptors Giuseppe and Carlo Franzoni, Giovanni Andrei, and Giuseppe Seracchi.

Constantino Brumidi (b. Rome, 1805 – d. Washington D.C., 1880), who was regarded as one of the best artists in Rome, highly esteemed in the Papal States and by the Torlonia family, was a neoclassical painter who worked with Domenico Tojetti, drawing his inspiration from the schools of Raphael, Annibale Carracci, Guido Reni, and Antonio Canova. He fled to the United States on political grounds in 1852 after serving a short jail sentence in the Papal States for supporting the Roman Republic.

After spending time in Philadelphia, Baltimore, and New York, where a number of his works are to be found, he arrived in Washington where, in 1856, he began frescoing the first-floor corridors in the Senate and the House of Representatives, continuing for 25 years to paint the Capitol Building with a sequence celebrating American history. His painting extends along the Capitol's walls and over its ceilings and is of such mastery that he became known as the "Michelangelo of the United States."

Brumidi's historical allegory was designed in such a way as to leave room for any subsequent celebratory frescoes; in fact, it was continued with depictions of Lindbergh's transatlantic flight and Armstrong's moon landing, for instance. The artist decorated the Capitol rotunda, placing his Apotheosis of George Washington at the center of the dome. The charismatic figure of the





Constantino Brumidi. Apotheosis of Washington. Photo courtesy of Architect of the Capitol.



Constantino Brumidi. Apotheosis Commerce.



Constantino Brumidi. Apotheosis Mechanics.



Constantino Brumidi. Apotheosis Marine. Photos courtesy of Architect of the Capitol.

president of the United States is surrounded by 13 women, representing the first states of the Union and by the Olympian gods. He painted the Frieze of American History, from Christopher Columbus's landing in America to the Wright Brothers' flight on the Kitty Hawk<sup>4</sup>, around the inner rim of the dome.

Following in the footsteps of the illustrious master from Rome, painter Pietro Bonanni, continued decorating the dome of the Capitol, using chiaroscuro to evoke the dome of the Pantheon in Rome.

In 1805 Thomas Jefferson asked Filippo Mazzei to find him talented sculptors willing to travel to the United States to work on Washington's Capitol building. The first to meet Jefferson's expectations were Giuseppe Franzoni and Giovanni Andrei, the former a skilled sculptor and the latter famous for his balustrade for the high altar in the Basilica of Santa Maria Maggiore in Florence. Immediately upon their arrival in Washington, a deep friendship set in between the Jefferson and Franzoni families and the Italian sculptor produced extremely fine works for the Capitol: the frieze in the hall of the House; the Liberty figure; and the frieze for the Speaker's Chair. He also sculpted the Justice figure in the Supreme Court building. They were all destroyed on August 24, 1814, when the Capitol was besieged and set on fire by British troops. This artistic catastrophe literally broke Franzoni's heart, and he died a few months later, on April 16, 1815, to the despair of his wife and six children. However, Franzoni's premature demise did not plunge his name into oblivion. The columns with capitals ornamented with corn cobs will remain his indelible testament, and his name lives on, thanks also in part to the work of his younger brother, Carlo.

After Franzoni's death, the artistic and professional reputation of the Italian artists continued to be upheld by his brother, Carlo, whose "Car of History" is probably the earliest example of statuary in a public building.

Sculptor Giovanni Andrei (b. Carrara, 1757 – d. Washington, 1824) worked on the Capitol's marble friezes in 1806. Following the fire caused by the British assault, the interior of the Capitol was rebuilt by

<sup>4</sup> For more background information on the work of Brumidi see "The Italian Legacy in Washington D.C.", Luca Molinari and Andrea Canepari, Skira, Milan, 2007.





Constantino Brumidi. Apotheosis Overall view. Photo courtesy of Architect of the Capitol.





Constantino Brumidi. Apotheosis War. Photo courtesy of Architect of the Capitol.

Benjamin Latrobe, who commissioned Andrei to carve the 24 Corinthian capitals for the Hall of the House. Andrei carved them in Carrara in 1815 and 1816.

The Capitol was to be embellished with further Italian touches: Giuseppe Valaperta, who arrived from his native Genoa via France, carved the eagle in the frieze on the southern side of Statuary Hall, while Enrico Causici, from Verona, presented President Jefferson with his “Landing of the Pilgrims” and “Daniel Boone and the Indians.”

Gennaro Persico, from Naples, carved the “Statues of Peace and War” and the “Discovery Group,” whereas Antonio Cappellano, from Florence, made his mark on the Capitol in the “Preservation of Captain John Smith by Pocahontas.”

Francesco Iardella completed his splendid Tobacco Leaf Capitals for the Small Rotunda at the Supreme Court, and sculptor Giuseppe Seracchi, who arrived in the capital in 1791, executed a series of sculptures of the Founding Fathers: George Washington, Thomas Jefferson, John Adams, James Madison, Benjamin Franklin, Alexander Hamilton, and others.

The foregoing bears witness to the fact that relations between Italy and the United States are rooted in pre-Risorgimento Italian history and share many points in common, especially in their development into nationhood. The simultaneous process of building a unified state in both countries; the gradual arrival and settlement of a large community of Italian origin, which integrated perfectly over time, and the emergence of a system of shared values – the principles of freedom, peace, democracy, and justice – aligned to create a friendship. These principles, mutual respect and an active contribution to each others progress went on to shape a deep, staunch alliance between the two nations, especially over the last 150 years of unified Italy.

In both the past and the present, this rich heritage has made it possible to take up ever-changing challenges in a spirit of mutual support, commencing from the long course of economic and social reconstruction in the wake of the last world war, the successful establishment of democratic systems in Europe and worldwide, to the joint commitment to promoting security, peace, and the development of peoples.



“Car of History”, Carlo Franzoni, 1819.

THE DISTRICT OF COLUMBIA  
VINCENT C. GRAY, MAYOR

# Proclamation



## CONSTANTINO BRUMIDI DAY

FEBRUARY 19, 2012

WHEREAS, today marks the 132<sup>nd</sup> Anniversary of the passing of "The Artist of the Capitol," Constantino Brumidi, who spent the last 25 years of his life in Washington, D.C. beautifying the iconic, U.S. Capitol building, particularly by painting the "Apotheosis of Washington" in the dome; and

WHEREAS, in 1871, Constantino Brumidi, created the first tribute to an African American in the Capitol when he placed Crispus Attucks at the center of his fresco of the Boston Massacre; and

WHEREAS, today also marks the 60<sup>th</sup> Anniversary of House Speaker Sam Rayburn's unveiling of a bronze grave marker for the Brumidi grave site in Glenwood Cemetery, Washington, D.C.; and

WHEREAS, this grave marker states Brumidi's immortal words: "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty;" and

WHEREAS, Constantino Brumidi was born in Rome, Italy in 1825 and passed away in Washington, D.C. in 1880; and

WHEREAS, Rome, Italy and Washington, D.C. are now Sister Cities;

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim February 19, 2012, as

"CONSTANTINO BRUMIDI DAY" in Washington D.C., and call upon all the residents of this great city to join me in commemorating the life and death of this great artist.

*Vincent C. Gray*





Washington D.C., February 9, 2012. Prime Minister Monti at the U.S. Capitol. Photo courtesy of the Embassy of Italy in Washington.



Washington D.C., October 23, 2013. President of the Italian Senate Pietro Grasso in the U.S. Senate. Photo courtesy of the Senate of the Italian Republic. Archive © 2013.

“Brumidi embodies what in 1961 then-U.S. President John Fitzgerald Kennedy called ‘Italian experience’, masterfully capturing the essence of the strong ties between Italy and the United States,” said Italian Ambassador to Washington Claudio Bisogniero. “The ties and friendship between our two countries and peoples are preserved in the beautiful frescoes of the Capitol, as well as in the lives of millions of Italian-Americans in the United States.”

The Artist of the Capitol, as Brumidi is now known, was born in Italy in 1805 and immigrated to the United States in the mid 1800s, becoming one of the most celebrated artists in the country. From the dome of the Capitol, painted with *The Apotheosis of George Washington*, to the President’s office, to the reception hall of Senate, called the Brumidi Corridor, the three million tourists who annually visit the U.S. Congress are surrounded by the artistic genius of Brumidi.

“I call upon all the residents of this great city to join me in commemorating the life and death of this great artist,” stated Mayor Gray in the Proclamation marking February 19, 2012 as “Costantino Brumidi Day” in Washington D.C., celebrating the painter’s contribution to U.S. culture. The ceremony took place at Glenwood Cemetery, where Brumidi is buried.





2013 ANNO DELLA CULTURA ITALIANA  
YEAR OF ITALIAN CULTURE

[www.ITALYinUS2013.org](http://www.ITALYinUS2013.org)





Barrique – The Third Life of Wood – May 28-30, 2013. Exhibit by Comunità San Patrignano on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington



# THE MAIN CULTURAL EVENTS MARKING 2013 – YEAR OF ITALIAN CULTURE IN THE U.S.



## An Italian Year

More than 300 events in over 60 cities in the United States. Over 120 U.S. public and private organizations involved in exhibitions, concerts, performances, screenings, conferences, seminars, promotional events. Millions of Americans reached by the *Year's* 'message' publicized at airports, railway and metro stations, on buses and popular radio programs nationwide. The 2013 logo made visible in the most unusual places, from the half-Italian built International Space Station to the labels on famous bottled drinks and mineral waters that sponsored the initiative. Numerous cooperation agreements between institutions, agencies, cultural organizations of the two countries, new opportunities in a host of areas, from space to people-to-people interactions, from medical research to artistic exchanges. In short, that is the bottom line of *2013 - Year of Italian Culture in the United States*, sponsored by the Italian Ministry of Foreign Affairs in collaboration with the Italian Ministries of Heritage and Culture and Tourism, Economic Development, University and Research, with the Italian Trade Commission (ICE) and the Italian Government Tourist Board (ENIT), as well as with numerous private sponsors, including *Corporate Ambassadors* Eni and Intesa Sanpaolo. A year-long project that drew the spotlight on the vivacity and excellence of today's Italy and its incomparable past. Objective: to increase mutual



understanding and to further strengthen the connections between Italy and the United States.

The initiative's underlying concept was to offer a panoramic view of Italy by highlighting various areas: Science and Technology, Art, Music and Theater, Cinema and Photography, Italian language and literature, Italian Brand and design, Tastes and Flavors of Italy, Italian Regions, Next Generations.



The *Year* was officially inaugurated on December 12, 2012, at the National Gallery of Art in Washington, D.C. with the exhibition of Michelangelo's celebrated David Apollo from Museo del Bargello in Florence. It was symbolically concluded exactly one year later, December 12, 2013, again at the National Gallery, this time with the exhibition of the Dying Gaul, an ancient Roman masterpiece from Rome's Capitoline Museums. Between the two dates, hundreds of thousands of visitors, followers, and enthusiasts from all over the United States, from Washington to Los Angeles, Detroit to Houston, Miami to Chicago had an opportunity to enjoy a taste of Italy, from ancient codices to sculptures, paintings, contemporary and past technological feats to music, theater, films, and culinary delights.



The Italian Ministry of Foreign Affairs, the Embassy of Italy in Washington, and the networks of Italian Consulates and Cultural Institutes in the United States spared no efforts to bring the concept to reality. Numerous sponsors, Italian-American organizations, universities, research centers, associations and individuals have supported the initiative with great enthusiasm and energy.



The Year of Italian Culture in the U.S. is behind us, but its legacy is bearing new fruits. The journey to discover Italy continues. The *Year* has left behind a remarkable footprint for the sustainable internationalization of our culture. Building on the model tested in





2013, new projects and partnerships and collaborations between the two countries will now be translated into concrete initiatives – among them, the new cooperation agreement between NASA and the Italian Space Agency, the new sister cities agreement between Washington and Rome, and the online platform [www.italyinus.org](http://www.italyinus.org), now featuring all Italian cultural events organized from coast to coast in the United States.



Italy INspires US at Union Station – Photos of the campaign of 2013-Year of Italian Culture in the U.S. Photos courtesy of Union Station, DC

One of the legacies of the Year of Italian Culture in the U.S. is the new website launched by the Embassy in February 2014: [www.italyinus.org](http://www.italyinus.org), the cultural portal of Italy's diplomatic network in the United States. Building on the experience of the Year, the new site is an effective guide to the hundreds of cultural events organized or supported by the Italian Embassy in Washington, Italy's Consulates and by the Italian Institutes of Culture in the United States.

The new logo “Italy in US.org” – an American flag and an Italian flag joined together – closely resembles the old logo of the Year.



Italy INspires US at Dulles International Airport. Photo courtesy of the Embassy of Italy in Washington.





EU Open House Day 2013. More than 6,000 visitors had the chance to enjoy Italy on a day filled with activities and performances. Photo courtesy of the Embassy of Italy in Washington.



Michelangelo's David Apollo  
opens  
2013 - Year of Italian Culture  
in the U.S.  
National Gallery of Art  
in Washington



Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo, and the Museo del Bargello, Soprintendenza Speciale per il Patrimonio Artistico ed Etnoantropologico e per il Polo Museale della Città di Firenze. Photo courtesy of the Embassy of Italy in Washington.



# MICHELANGELO'S DAVID APOLLO

Washington DC, National Gallery of Art  
December 12, 2012 – March 3, 2013



Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo, and the Museo del Bargello, Soprintendenza Speciale per il Patrimonio Artistico ed Etnoantropologico e per il Polo Museale della Città di Firenze. Photo courtesy of the Embassy of Italy in Washington.

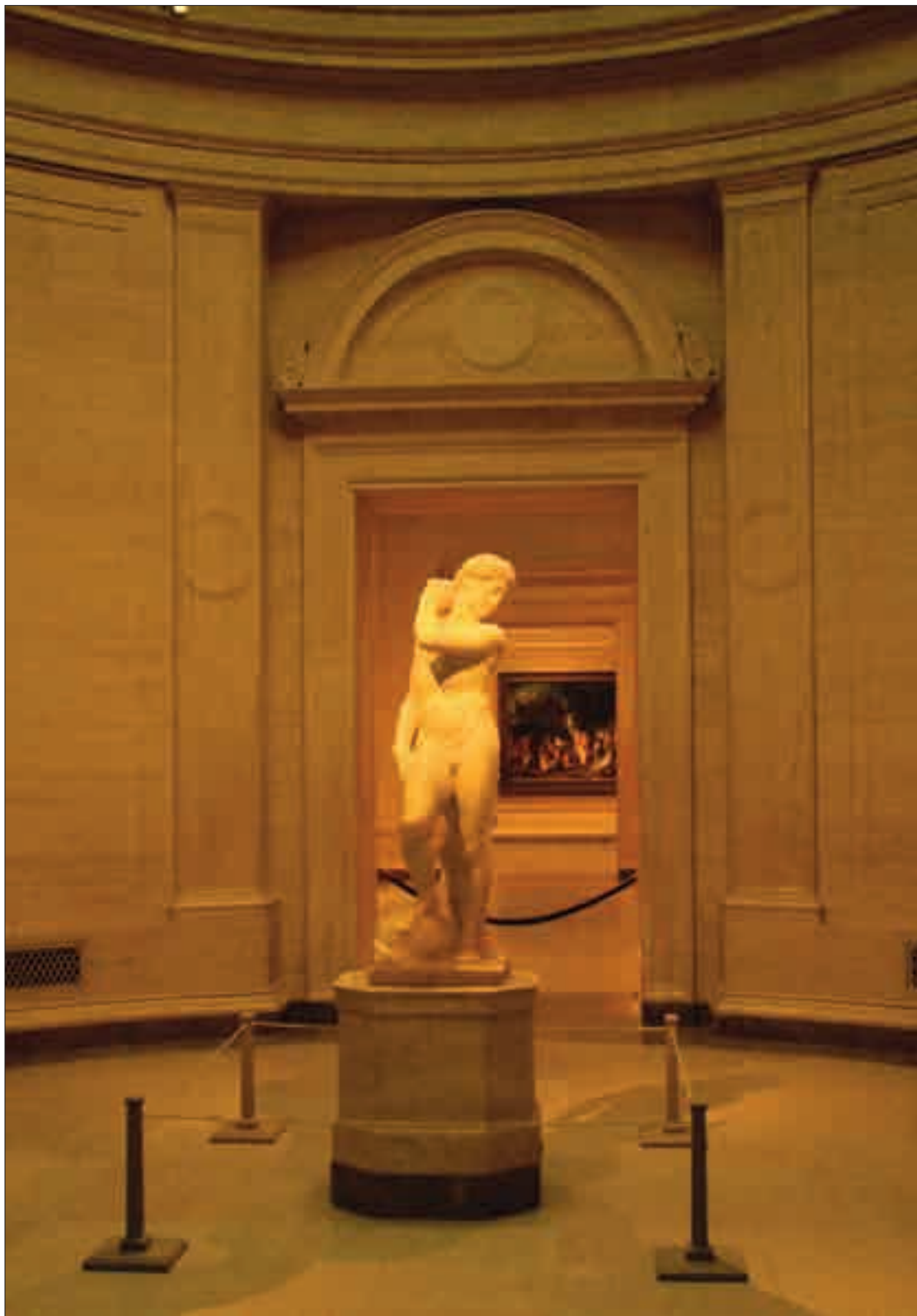
Today, as in the past, Michelangelo's masterpiece bears testimony to the bonds that unite Italy and the United States. The sculpture was first lent by the Italian government as a token of gratitude for postwar aid, and to reaffirm the friendship and cultural ties between the peoples of Italy and the U.S. It was installed in time for President Harry Truman's inaugural reception at the Gallery on January 20, 1949.

The graceful figure of a youth in a twisted pose is mysterious in both mood and subject; the elements that would confirm his identity as either the biblical giant-killer David or the pagan sun-god Apollo were never completed. With flesh areas covered by a fine network of chisel marks, the statue is a fascinating example of the unfinished condition that allows viewers to study the sculptural process in many works by Michelangelo.

An incomparable opportunity to again reaffirm the depth of the relationship between Italy and the U.S., the marble statue was chosen to inaugurate the nationwide 2013 – Year of Italian Culture in the U.S.

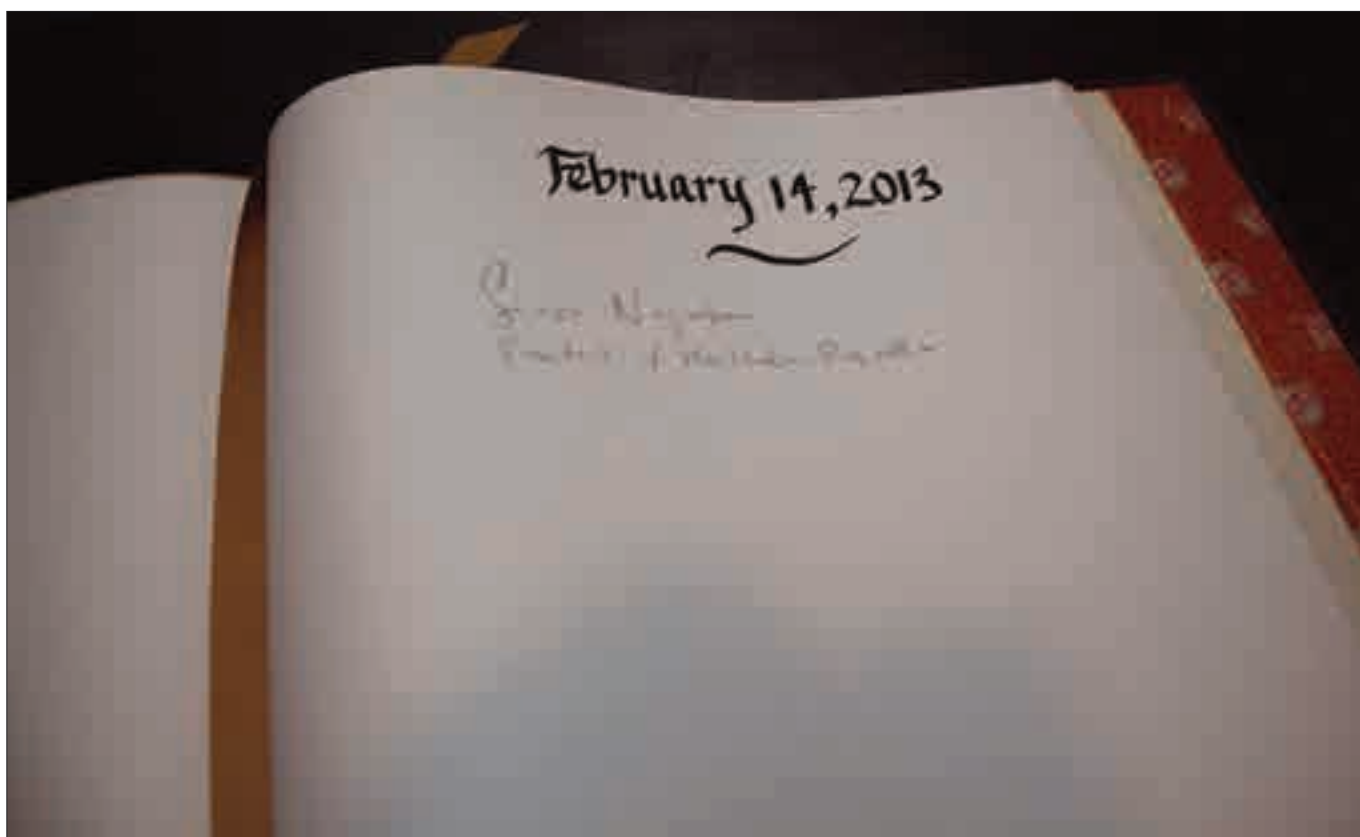


Michelangelo's David Apollo at the National Gallery of Art in Washington D.C. Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo, and the Museo del Bargello, Soprintendenza Speciale per il Patrimonio Artistico ed Etnoantropologico e per il Polo Museale della Città di Firenze. Photo courtesy of the Embassy of Italy in Washington.



Michelangelo's David Apollo at the National Gallery of Art in Washington D.C. Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo, and the Museo del Bargello, Soprintendenza Speciale per il Patrimonio Artistico ed Etnoantropologico e per il Polo Museale della Città di Firenze. Photo courtesy of the Embassy of Italy in Washington.





February 14, 2013. President Giorgio Napolitano signs the book of visitors at the National Gallery of Art in Washington D.C. Photos courtesy of the Embassy of Italy in Washington.



President Giorgio Napolitano and Director of the National Gallery of Art, Dr. Earl A. Powell III visit the exhibition. Photos courtesy of the Embassy of Italy in Washington.

## The Boxer at Rest Metropolitan Museum of Art in New York



Boxer at Rest (4<sup>th</sup> - 2<sup>nd</sup> c. BCE). From the Baths of Constantine. Used with permission from the Museo Nazionale Romano, Palazzo Massimo, Soprintendenza Speciale per i Beni Archeologici di Roma. Photo courtesy of the Embassy of Italy in Washington.



# THE BOXER: AN ANCIENT MASTERPIECE

June 1 – July 3, 2013  
New York, Metropolitan Museum of Art



Used with permission from the Museo Nazionale Romano, Palazzo Massimo, Soprintendenza Speciale per i Beni Archeologici di Roma. Photo courtesy of the Embassy of Italy in Washington.

The bronze statue, housed at the Museo Nazionale Romano, was unearthed in 1885 in Rome after centuries of perhaps intentional burial beneath the Quirinale, one of the seven hills of Rome, in an area where the Baths of Constantine had once been located. Dating, still uncertain, ranges from the end of the 4<sup>th</sup> cent. B.C. to the 2<sup>nd</sup> cent. B.C.

The figure – easily identifiable as a boxer by his gloves – is captured resting after the fight. His wide shoulders and long limbs are testimony of his natural predisposition for boxing. The chest is vigorous, although his face and waistline reveal his maturity. Despite his weariness, the muscles in his arms and legs are still tense, as if the champion were ready to face a new combat. While the body is unscathed, the head is wounded. His right eye is swollen, his nose broken, and he is breathing through his mouth.

The statue reminds of those sculpted by Lysippus in the 4<sup>th</sup> cent. B.C. in which winning athletes at rest allude to mythical heroes who embody valor and strength. It is possible that the piece was intended to glorify a boxer for the virtues of resistance and courage.



Inauguration of The Boxer at the Metropolitan Museum of Art in New York. Photo courtesy of the Embassy of Italy in Washington.



Used with permission from the Museo Nazionale Romano, Palazzo Massimo, Soprintendenza Speciale per i Beni Archeologici di Roma. Photo courtesy of the Embassy of Italy in Washington.





Close up of the Boxer at Rest. Used with permission from the Museo Nazionale Romano, Palazzo Massimo, Soprintendenza Speciale per i Beni Archeologici di Roma. Photo courtesy of the Embassy of Italy in Washington.



The famous Italian dancer Roberto Bolle with The Boxer at the MET on the cover of the magazine i-Italy NY. Photo courtesy of i-Italy.

Leonardo Da Vinci's Codex  
on the Flight of Birds  
Smithsonian National Air  
and Space Museum  
in Washington



The Ornithopter: the marvelous flying machine designed by Leonardo da Vinci. Model developed by Finmeccanica. Photo courtesy of the Embassy of Italy in Washington.



# LEONARDO DA VINCI'S "CODEX ON THE FLIGHT OF BIRDS" FROM THE ROYAL LIBRARY OF TURIN

September 12 - October 22, 2013

Washington, D.C., Smithsonian National Air and Space Museum

October 25, 2013 – February 26, 2014

New York, Morgan Library



Leonardo da Vinci, Codex on the Flight of Birds, Ms. Varia 95, Biblioteca Reale - Turin. Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Regionale per i Beni Culturali e del Paesaggio, and the Biblioteca Reale in Turin, Italy.

Flying has always fascinated man, whom nature has 'forced' to remain grounded. It was precisely this desire to fly that drove Leonardo da Vinci, back in the early 16<sup>th</sup> century, to study how birds fly to glean useful lessons on the principles of aerodynamics.

It is not surprising that the Codex, only 18 pages long, in which Leonardo noted his observations on the flight of birds, contains cutting-edge drawings for flying machines that are still valid today. The manuscript dates back to 1505: it has been stolen, disassembled and then reassembled until the Royal Family of Savoy purchased the book for the Royal Library of Turin, where it has been conserved until now.

The exhibit at the Washington's Air and Space Museum has featured digital copies of the Codex, which have allowed the public to appreciate the breadth of a document fundamental to later generation science, technology, and engineering.

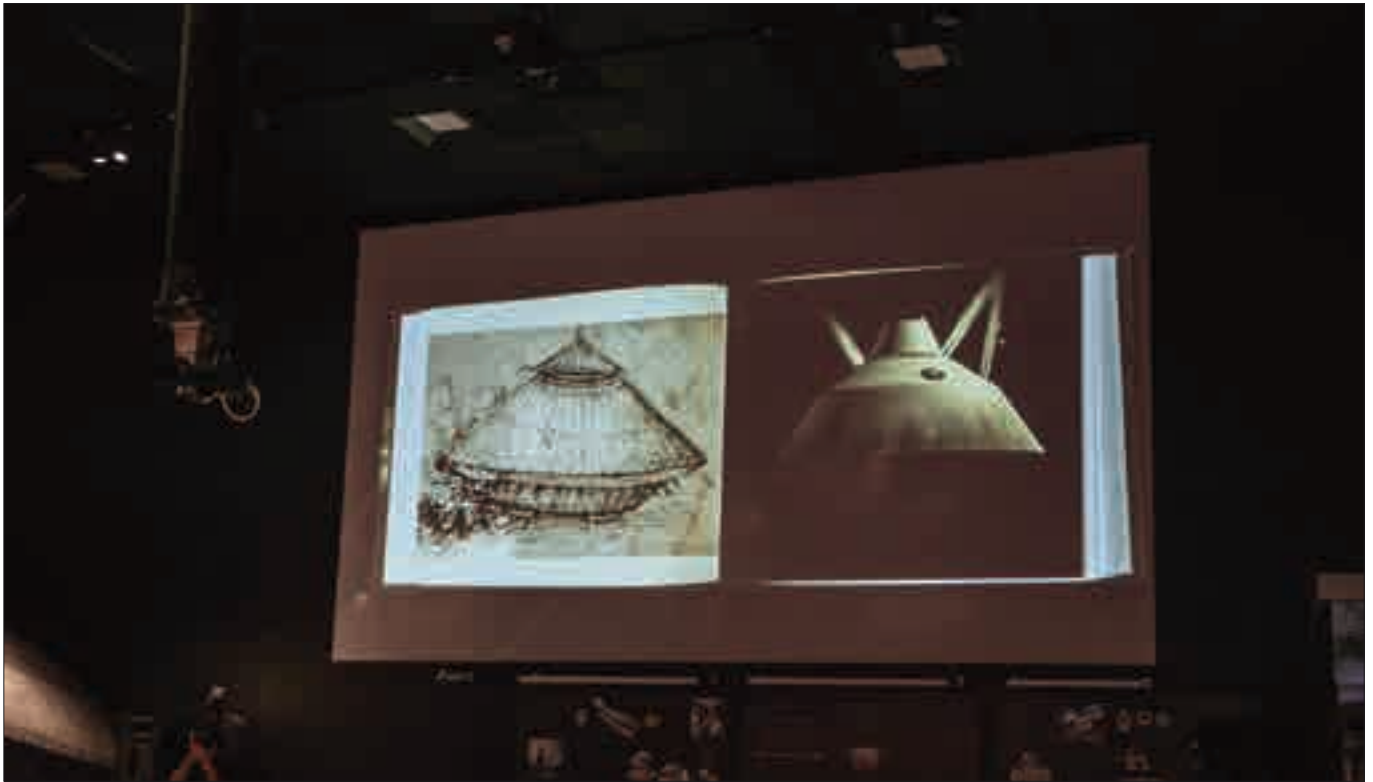
Following the exhibit in D.C., the Codex was then exhibited, together with other invaluable drawings by Leonardo from the Turin Royal Library, at the Morgan Library in New York.



Dr. Charles Elachi, Director of the Jet Propulsion Laboratory.



Dr. Gerald Wayne Clough, President Emeritus of the Georgia Institute of Technology and Secretary of the Smithsonian Institution.



From Charles Elachi's presentation: astonishing resemblances between Leonardo's drawings and the actual design of the conveyance that brought Curiosity to Mars.



Leonardo da Vinci, Codex on the Flight of Birds, Ms. Varia 95, Biblioteca Reale - Turin. Used with permission from the Ministero dei Beni e delle Attività Culturali e del Turismo - Direzione Regionale per i Beni Culturali e del Paesaggio, and the Biblioteca Reale in Turin, Italy. Photos courtesy of the Embassy of Italy in Washington.





Greetings from space – Italian astronaut Luca Parmitano highlights the role of Italy in the mission Volare. In the background the logo of 2013 – Year of Italian Culture in the U.S. on the International Space Station. Photo courtesy of the Embassy of Italy in Washington.



Ambassador Claudio Bisogniero and the Director of the Smithsonian National Air and Space Museum, General John R. Dailey, leafing through a digital edition of the Codex on the Flight of Birds by Leonardo. Photo courtesy of the Embassy of Italy in Washington.

Niccolò Machiavelli  
The Prince and its Era (1513-2013)  
Embassy of Italy  
in Washington



Minority Leader Nancy Pelosi visiting the exhibit at the Embassy of Italy. Photo courtesy of the Embassy of Italy in Washington.



# NICCOLÒ MACHIAVELLI: THE PRINCE AND ITS ERA (1513 – 2013)

November 11–28, 2013

Washington D.C., Embassy of Italy and Georgetown University

December 6, 2013 – January 6, 2014

New York, Italian Cultural Institute and Italian Academy  
for Advanced Studies



The exhibition tracked the saga of *The Prince*, the figure of Machiavelli and the success of this important masterpiece over the centuries. Many writers, politicians and intellectuals from the sixteenth century to the present day have used Machiavelli's manuscript as their primary reference point, thereby contributing to its extraordinary dissemination throughout the world. A number of influential institutions and private collections have contributed to this exceptional exhibition. Among them, the Biblioteca Nazionale Centrale of Florence, the Veneranda Biblioteca Ambrosiana of Milan, the Museo Centrale del Risorgimento, the Museo Nazionale of Palazzo Venezia, and the Biblioteca Augusta of Perugia.

Paintings, costumes and memorabilia, videogames and multimedia reconstructions of Machiavelli's Florence, as well as renowned editions and historic translations of *The Prince*, were on display.

The project also featured a Guest Lecture by Italian Constitutional Court Justice Giuliano Amato and an international conference on *Liberty and Conflict: Machiavelli on Politics and Power* at the Italian Academy for Advanced Studies in New York.



Minority Leader Nancy Pelosi visiting the exhibit at the Embassy of Italy.



Italian Constitutional Court Justice Giuliano Amato opens the exhibition. Photos courtesy of the Embassy of Italy in Washington.



Ancient editions of "The Prince" on display at the Embassy. Photos courtesy of the Embassy of Italy in Washington.





Ancient edition of "The Prince" on display at the Embassy. Photo courtesy of the Embassy of Italy in Washington.



Ambassador Claudio Bisogniero, Italian Constitutional Court Justice Giuliano Amato and Minister Plenipotentiary Luca Franchetti Pardo at the opening of the exhibition Niccolò Machiavelli: The Prince and its Era. Photo courtesy of the Embassy of Italy in Washington.

# The Dying Gaul

## National Gallery of Art in Washington



Dying Gaul at the National Gallery of Art. Roman, I or II century AD, marble. Used with permission from the Soprintendenza Capitolina - Musei Capitolini, Rome. Photo courtesy of the Embassy of Italy in Washington.



# DREAM OF ROME: THE DYING GAUL

December 12, 2013 – March 16, 2014  
Washington D.C., National Gallery of Art



Used with permission from the Soprintendenza Capitolina – Musei Capitolini, Rome. Photo courtesy of the Embassy of Italy in Washington.

The Dying Gaul is one of the most famous works from antiquity and this exhibition marked the first time it left Italy since 1816 – when it returned to Rome after Napoleonic forces took the sculpture to Paris.

The statue is most likely a Roman copy of a Greek bronze created in the third century B.C. to commemorate the victory of the king of Pergamon over the Gauls. It was unearthed in Rome during excavations for Villa Ludovisi's foundation between 1621 and 1623. It was not immediately recognized as a Gallic warrior: the earliest record of the Dying Gaul in 1623 describes it as a dying gladiator. Years later, the presence of a trumpet on the base led the German art historian and archaeologist Johann Winckelmann (1717–1768) to suggest that the subject was instead a Greek herald. Finally, at the turn of the 18<sup>th</sup> century,

scholars began to recognize that the figure depicts a Gallic warrior. The exhibit, which had almost 470,000 visitors, was organized in collaboration with Roma Capitale, Sovrintendenza Capitolina – Musei Capitolini, and the National Gallery of Art, as part of the *Dream of Rome* project, launched in 2011 to promote the Eternal City by bringing masterpieces from Ancient Rome to major U.S. museums.



Used with permission from the Soprintendenza Capitolina. Musei Capitolini, Rome. Photo courtesy of the Embassy of Italy in Washington.



Mayor of Roma Capitale, Dr. Ignazio Marino, and Ambassador Claudio Bisogniero are welcomed by the Director of the National Gallery of Art, Dr. Earl Powell III.



The Mayor of Roma Capitale, Dr. Ignazio Marino, and Dr. Earl Powell III. Photos courtesy of the Embassy of Italy in Washington.





Dr. Earl Powell III.



Dr. Claudio Parisi Presicce, then Director of the Musei Capitolini in Rome.



Dr. Claudio Parisi Presicce and Dr. Earl Powell III. Photos courtesy of the Embassy of Italy in Washington.



Exhibit *Star Wigs* by Dress in Dreams Movie & Costume on display from April 30 to May 6, 2013 on the occasion of 2013 – Year of Italian Culture in the U.S. Photo courtesy of the Embassy of Italy in Washington.







2013 NIAF Gala in Washington D.C. Photo courtesy of NIAF.

# THE NATIONAL ITALIAN AMERICAN FOUNDATION

*Origins, mission and activities*



The National Italian American Foundation (NIAF) is a non-profit organization founded in Washington D.C. in 1975 with the goal of enhancing the contribution of the Italian American community (estimated according to 2009 data at over 18,700,000 people) to American social life in a variety of areas.

NIAF wants to promote the image and cultural identity of Americans of Italian origin. The Board of Directors is composed of Italian-Americans who have achieved prominent positions in business and politics (by way of example one might mention Louis Freeh, former Legal Counsel and former Director of the FBI during the Clinton Administrations).

Area coordinators, including three who reside in Italy, are nominated by the Executive Committee. The Chairman (an actual executive position) is Joseph V. Del Raso, a lawyer from Philadelphia, and the President is John M. Viola; the four Vice-Chairs include the aforementioned Louis Freeh, Gabriel A. Battista, former CEO of Network Solutions, and Patricia De Stacy Harrison, President of the Cooperation for Public Broadcasting (CPB). The Executive Vice-Presidents include Marie L. Garibaldi, a former judge on the New Jersey Supreme Court, Ken Aspromonte, a former major league baseball player and manager, John F. Calvelli of the Wildlife Conservation Society, and Salvatore M. Salibello, a financial analyst. The Treasurer is Robert E. Carlucci.





L'Aquila, Trittico di Beffi, Museo Nazionale d'Abruzzo. Photo courtesy of the Ministero per i Beni e le Attività Culturali-Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico per l'Abruzzo - Photographic Archives. L'Aquila.



NIAF does not have any political affiliation. Its leadership includes members of Congress of both parties and other personalities who identify with both political leanings.

NIAF, among other things, lobbies Congress and the White House to help promote the appointment of Italian Americans to leadership positions in the Administration and in the federal judicial system. In Congress, NIAF maintains close ties with the Italian American Congressional Delegation currently composed of 40 members of Congress, of which 35 are Representatives and 5 are Senators. Of the 35 Representatives, 17 are Democrats and 18 Republicans. Of the Italian-American Senators, 3 are Democrats and 2 are Republicans. An additional 113 members of Congress are considered “associate members” of the Caucus. They are not of Italian origin but they represent districts in which there is a strong Italian-American electorate. Overall, the composition is bipartisan and bicameral.

NIAF also works to combat negative stereotypes targeting Italian-Americans that are disseminated through the media. It is committed on the other hand, to promoting the positive values associated with Italian-American traditions, in particular the devotion to work and family.

In terms of programs, NIAF administers scholarships and grants to Italian-American students at the high school and university levels for a total of approximately 1 million dollars per year. After the College Board eliminated AP Italian, NIAF worked actively with the Embassy of Italy in Washington to reinstate Italian in the program. It took a leading role by donating \$500,000 that was followed by a \$250,000 gift from Frank J. Guarini, former member of Congress and NIAF Chairman Emeritus.

In the aftermath of the April 6, 2009 earthquake in Abruzzo, NIAF was one of the first organizations to travel to L'Aquila to create an aid and support network between Italy and the United States. The current Chairman of the National Italian American Foundation,





2013 NIAF Gala in Washington D.C. Address by President of the Italian Senate Pietro Grasso.



2013 NIAF Gala in Washington D.C. Photos courtesy of the Senate of the Italian Republic. Archive © 2013.





Leon Panetta.



George Randazzo.



Paul Sorvino.



Luis Donatelli. Photos courtesy of Riccardo Chioni

Joseph Del Raso, was personally involved in supporting the victims of the earthquake and in L'Aquila's revival, also through a joint effort to help students and, in particular, the University which was most affected by the earthquake. Thanks to the organization's fundraising efforts, 103 scholarships were given to Italian students so they could attend American universities through the "adopt a student" program (for example: the University of Miami, Sierra Nevada College, the College of Staten Island, Villanova University and the University of New Mexico).

At the same time, on the occasion of the National Day celebrations the Italian Government organized at the Embassy of Italy an exhibit of the *Trittico del Beffi* at the National Gallery, as a symbol of the Italian authorities' commitment to fully restore the artistic heritage of the region affected by the earthquake as well as a sign of gratitude to the United States for being among the first countries to provide assistance to the population of Abruzzo.

The event that ensures the Foundation's greatest visibility, as well as its greatest revenue, is the annual Anniversary Gala Weekend held, for the last 39 years, in Washington D.C. in October. The Convention's program includes debates and seminars on current political, economic, cultural, and language issues. Delegations from local Italian authorities participate and on occasion present informational materials and products for promotional purposes.

Of particular relevance during past Gala Weekends were other events, which included EXPO ITALIA, an exhibition showcasing the best of Italy. Fiat's return, after decades, attracted numerous visitors loyal to Turin's historical brand.

During the Gala Dinner, customarily attended by the President of the United States, and in which important representatives from the political, cultural, and financial sectors, distinguished Italian-Americans, and over 3,000 people take part, awards are presented to leading figures who have distinguished themselves in the fields of economics, entertainment, philanthropic and humani-



2013 NIAF Gala in Washington D.C. Photo by Carlo Piccolo courtesy of NIAF.



2013 NIAF Gala in Washington D.C. Photo courtesy of the Senate of the Italian Republic. Archive © 2013.





Diana Bracco.



Roberto Colaninno.



Giorgio Squinzi. Photos courtesy of Riccardo Chioni.

tarian activities. At the 2013 NIAF 38<sup>th</sup> Anniversary Gala, which was held at the Hilton Hotel in the American capital, the former director of the Federal Bureau of Investigation and NIAF Vice Chairman Louis J. Freeh welcomed as guest of honor Pietro Grasso, President of Italian Senate, who spoke about the importance of continuing to strengthen the ties between the two allies – Italy and the United States.

Of the 2013 honorees, among the Italian personalities who received the Foundation's highest recognition for their leadership and ability to promote the Italian spirit in the world: Diana Bracco and Roberto Colaninno.

Diana Bracco is President and CEO of Bracco S.P.A., and received the NIAF Special Achievement Award in Philanthropy. "The NIAF award reflects my personal love and deep admiration for this country", said President Bracco in her acceptance speech, announcing a \$100,000 scholarship for research for Italian Americans or Italians residing in U.S. She also warmly invited all to the EXPO Milano 2015.

Roberto Colaninno, Chairman and CEO of Piaggio & C.S.P.A., was given the NIAF Special Achievement Award in International Business. "All my business story started in the U.S." said President Colaninno explaining how U.S. business connections and billion-dollar investment partners were responsible for his success. "Think big", he advised, "It's possible to do the big things in the world."

The Piaggio Group, with its Advanced Design Center in Pasadena, CA, is strategic in the USA and is increasing its presence with the new Vespa 946, formally presented at the Hilton Washington.

Louis Donatelli, founder and chairman of Donatelli Development Inc. received the NIAF Special Achievement Award in Business and George Randazzo, founder and Chairman of the National Italian American Sports Hall of Fame in Chicago, received the NIAF Italian American Community Leadership Award.

The Foundation's Special Achievement Award in Entertainment went to Paul Sorvino, award-winning actor and director. Leon Panetta, former CIA Director





Joe Del Raso and John M. Viola, Chairman and President of NIAF.



Maria Bartiromo and Joe Piscopo. Photos courtesy of Riccardo Chioni.



Frank Sinatra.



Sophia Loren.



Luciano Pavarotti. Photos courtesy of NIAF.



Washington D.C., NIAF Gala, October 23, 2010. Film producer and President of Napoli football Aurelio De Laurentis and actor Danny De Vito.



Washington D.C. From left, NIAF Board of Directors member Paolo Catalfamo, NIAF Chairman Joseph V. Del Raso, Ambassador of Italy Claudio Bisogniero, and NIAF Vice Chair, former FBI Director Louis J. Freeh at a reception at Villa Firenze. Photos courtesy of the Embassy of Italy in Washington.

and former Secretary of Defense received the NIAF Special Achievement Award in Government.

In 2013, the Year of Italian Culture in the United States, NIAF welcomed an Italian delegation that included Chairman of Confindustria Giorgio Napolitano and representatives from Italy's Chamber of Deputies Francesca La Marca, Fuschia Angela Nissoli and Italian Member of the European Parliament Elisabetta Gardini. Princess Beatrice of Borbone of the Two Sicilies, with the Regional Vice President for Southern Italy Alfonso Ruffo and Minister of Productive Activities and Economic Development of the region, Fulvio Martusciello, confirmed, during the 38<sup>th</sup> Anniversary Gala, that Campania will be the Region of Honor for the 2013-2014 celebration.

In past Galas, NIAF honorees included Antonin Scalia, the first Italian-American Justice on the Supreme Court of the United States, Frank Sinatra, Joe Di Maggio, Lee Iacocca, Liza Minnelli, Luciano Pavarotti, and Sofia Loren.

Since NIAF's creation, the Embassy has always maintained a strong bond of cooperation and friendship with the Foundation by organizing joint events in various sectors (economic, cultural and scientific) aimed at promoting a positive image of our country in the United States. Periodic meetings between Embassy representatives and the Foundation's leaders are held for this purpose.

NIAF has actively participated in 2013 – Year of Italian Culture in the U.S., providing an invaluable contribution.





Carlo Emanuele III, King of Sardinia in 1730. Portrait by unknown artist, about 1750. Embassy of Italy in London, Ballroom. See: "The Embassy of Italy in London", care of Ambassador Boris Biancheri, Unionegrafica, Padova, 1988; "L'Ambasciata d'Italia a Londra", care of Ambassador Luigi Amaduzzi, Colombo, Roma, 2003.



# INTRODUCTION

**S**overeign states first began establishing diplomatic relations in the 15<sup>th</sup> century, when it was common practice for a number of sovereigns and princes to exchange diplomatic agents. The custom was extended throughout the subsequent 17<sup>th</sup> and 18<sup>th</sup> centuries and was widely accepted by all parties.

The establishment of permanent diplomatic relations among governments is the traditional and fundamental tool that the members of the international community use to do business with one another and involves the exchange of permanent legations between one state and another on a reciprocal basis. Those legations constitute the point of reference and a preferential channel for dealings among independent, sovereign bodies.

The establishment of diplomatic relations via the exchange of permanent legations among governments is now based on Article 2 of the 1961 Vienna Convention on Diplomatic Relations and Immunity, which set the seal on the preparatory work undertaken by the United Nations on codifying and gradually expanding international law on diplomatic relations and immunity.

Under general international law, agreement among states is the sole foundation of each one's obligation to host a diplomatic legation and admit particular persons in the capacity of diplomatic envoys, for whom the prior approval of the receiving state is required.

Pursuant to Article 3 of the Vienna Convention on Diplomatic Relations, "The functions of a diplomatic mission consist, inter alia, in: (a) representing the sending State in the receiving State; (b) protecting in the receiving State the interests of the sending State and of its nationals, within the limits permitted by international law; (c) negotiating with the Government of the receiving State; (d) ascertaining by all lawful means conditions and developments in the receiving State, and reporting thereon to the Government of the sending



Diplomatic Uniform, Annex VI "Diplomatic Annual of the King of Italy", Rome, May 1st, 1909.



Types of uniform, op.cit.



Portrait of King of Sardinia Carlo Alberto, oil on canvas, by Ferdinando Cavalleri, 1832, Castello di Racconigi. Photo courtesy of the Museo-Castello di Racconigi.



How Bossoli saw the Conte di Cavour at the inauguration of the Parliament (February 18<sup>th</sup>, 1861). Communal Library of Montepulciano and historic archives "Piero Calamandrei". Photo courtesy of the Communal Library of Montepulciano.

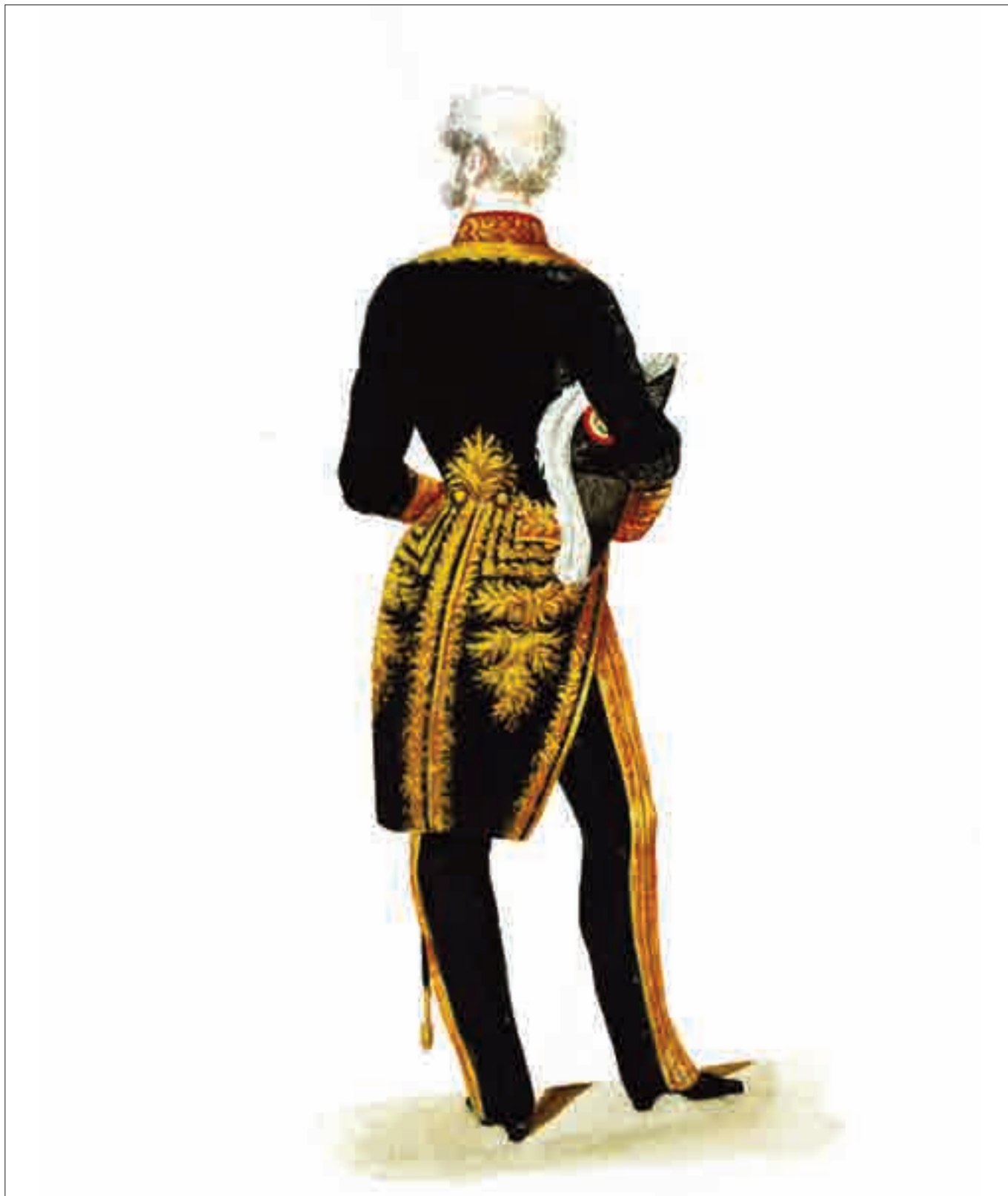
State; (e) promoting friendly relations between the sending State and the receiving State, and developing their economic, cultural and scientific relations." Alongside such functions, a diplomatic mission may also perform consular functions to safeguard its own community living in the host country.

As matters currently stand, in addition to reporting on the various political, economic, financial, scientific, cultural, military, emigration-related, and social aspects of the receiving state, an Embassy of Italy represents the prime focal point for the safeguarding, defense, and promotion of all Italy's interests. The diplomatic legation negotiates industrial agreements, boosts trading interests, concludes joint cultural and scientific programs, supports art and industrial design exhibitions, illustrates our country's situation in the leading universities and cultural associations, promotes encounters and debates with the press, and organizes a regular round of entertaining on embassy premises, the better to foster contact with local society.



Photo courtesy of the Historical Archive of the Ministry of Foreign Affairs, Rome.





An ambassador's diplomatic uniform. For more details about the matter, see Ugo Colombo Sacco di Albiano "Un omaggio a oltre 150 anni di amicizia italo-belga", Colombo Publishers, Rome, 2014. Photo courtesy of the Historical Archive of the Ministry of Foreign Affairs, Farnesina, Rome.



An ambassador's diplomatic uniform. For more details about the matter, see Ugo Colombo Sacco di Albiano "Un omaggio a oltre 150 anni di amicizia italo-belga", Colombo Publishers, Rome, 2014. Photo courtesy of the Historical Archive of the Ministry of Foreign Affairs, Farnesina, Rome.



King Vittorio Emanuele II, oil on canvas, by Luigi de Rios, 1869. Embassy of Italy in Brussels.



King Vittorio Emanuele III, oil on canvas, Nino Carnevali, 1902. Palazzo della Consulta in Rome.



King Umberto I, oil on canvas, by A. Volpe, 1881. Palazzo della Consulta in Rome.



King Umberto II, oil on canvas, Castello di Racconigi. Photo courtesy of the Museo Castello di Racconigi.





Main entrance of the old Embassy of Italy on 16<sup>th</sup> Street.



The new Chancery of the Embassy of Italy in Whitehaven Street NW. Photos courtesy of the Embassy of Italy in Washington.

The magnificent embassy buildings that Italy has abroad give it a special advantage in this latter connection.

Italy owns state property of immense architectural and artistic value, which it regularly uses to house its diplomatic legations, consulates, trade delegations, and the Italian Cultural Institutes<sup>1</sup>.

Most of its sumptuous diplomatic premises in the various receiving countries are located in buildings of historical interest or of great distinction built over the centuries for the use of the major aristocratic dynasties and subsequently converted and placed at the disposal of foreign governments to house their diplomatic and consular legations. Not until the mid-19<sup>th</sup> century did it become common to erect large buildings in exclusive areas specifically for use as foreign embassies; this trend set in after World War I in particular, when many governments gave priority to the need to enhance their presence abroad with diplomatic premises of great architectural and artistic value and to assert their might and adopt a greater role in international relations.

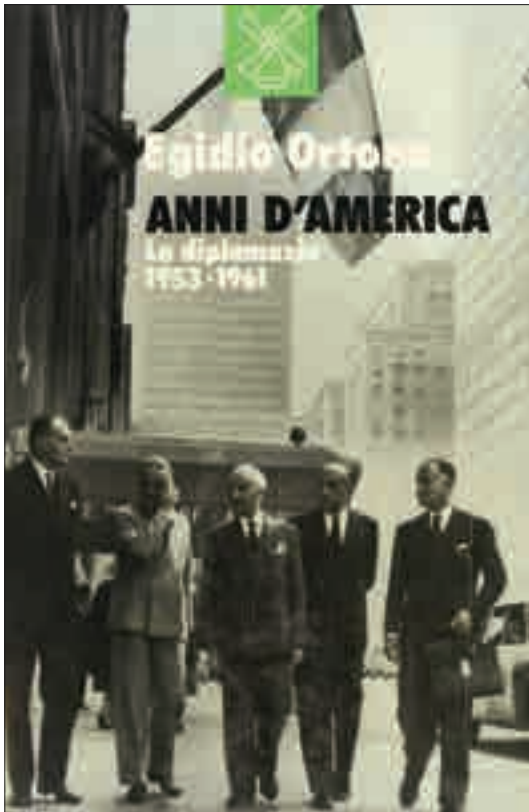
Our embassy in the U.S. capital is one such; it used to stand on 16<sup>th</sup> Street NW, where it performed a splendid job for over 70 years before moving, at the beginning of the 21st century, into the new block built on the corner between Whitehaven Street and Massachusetts Avenue, in the midst of leafy Rock Creek Park, one of the capital's most elegant districts, where it is surrounded by major foreign embassies and exclusive residential buildings.

As Ambassador Egidio Ortona, a player in and witness to the major events in 20th-century American history, rightly emphasized when illustrating the embassy on 16<sup>th</sup> Street, “diplomatic headquarters – not ours alone – are a country's visiting card, a tribute to the nation in relation to which the embassy performs its role; and where they are established in what are customarily dubbed artificial capitals, such as Washington, which was the first in the line, they introduce a new and,

<sup>1</sup> Gaetano Cortese, “La valorizzazione del patrimonio architettonico ed artistico delle rappresentanze diplomatiche italiane nei Paesi membri dell'Unione Europea”, Giappichelli, Turin, 2011.



Washington D.C., June 16, 1967. Ambassador of Italy Egidio Ortona presents his credentials to the President of the United States, Lyndon Johnson, Photo courtesy of Ambassador Ludovico Ortona.



From left: Manlio Brosio, Gaetano Martino, Antonio Segni, Egidio Ortona and Lino Straneo in New York, on the occasion of the General Assembly of the United Nations (October 1960).



From left to right: Nixon, Ortona, Kissinger at the White House.

at times, more authentic, flavor into an administrative city's architecture."

Ambassador Ortona<sup>2</sup> was one of the greatest experts on American political, economic, and cultural life, as he spent many of his diplomatic postings in the country, culminating in his final, eight-year diplomatic mission as Italian Ambassador to Washington, from 1967 to 1975.

A number of diplomatic papers kept in the Department of State Historical Records in Washington show that diplomatic relations were already in place with pre-unification Italian states. The records bear witness to the presence of diplomatic agents representing the Kingdom of the Two Sicilies and the Kingdom of Sardinia (as well as the Papal States) in the United States.

This documentation includes a letter of credentials from the acting minister of the Kingdom of the Two Sicilies, Francesco Luigi Di Medici, addressed to Secretary of State Henry H. Clay and dated July 19, 1826, accrediting Count Federico Lucchesi Palli di Campofranco as the King's envoy extraordinary, charged with the task of establishing a network of consulates on American soil. The King's diplomatic representative, who arrived in New York in the summer of 1826, in the dual capacity of envoy of the King of the Two Sicilies and representative of the Papal States to the United States Government, opened the consulate in New York, subsequently continuing his diplomatic mission in Brazil.

<sup>2</sup> Ambassador Egidio Ortona was the Italian Permanent Representative to the United Nations in New York before he became the Ambassador of Italy to the U.S.. At the Ministry of Foreign Affairs he was Director General of Economic Affairs and Secretary General.

For more information on the diplomatic history between the two countries from 1944 to 1975, see the three books written by ambassador Ortona: "Gli anni d'America: La ricostruzione, 1944-1951"; "La diplomazia, 1953-1961"; "La cooperazione, 1967-1975"; Il Mulino, Bologna, 1984, 1986, 1989.





The family of Francesco I, King of the two Sicilies, Author Giuseppe Cammarano, 1820. Museo di Capodimonte. Photo courtesy of the Museo di Capodimonte, Napoli.



Naples, la Darsena. Gaspar van Vittel. Photo courtesy of the Gallery Cesare Lampronti. Antique Fair TETAF 2008 – Maastricht.



Portrait of Ferdinando I, King of the two Sicilies, 1816-1825. Permanent Collection MAT. Photo courtesy of the MAT dell'Alto Tavoliere.



Portrait of Ferdinando II, King of the two Sicilies, 1810-1859 by Vincenzo De Mita, known as "Il Foggiano". Photo courtesy of the Museo di S. Martino of Napoli.

His successor, Domenico Morelli, continued the work of establishing the full complement of consulates in Charleston, New Orleans, and Baltimore.

The Kingdom of Sardinia had sent the Count of Colombiano to the United States back in 1832, and after a brief stay in Baltimore, he opened a consulate in New York.

At the time of Italian Unification, the Kingdom of Sardinia's diplomatic representative in the United States of America, Minister Giuseppe Bertinatti, was confirmed in the post as minister plenipotentiary of the King of Italy Vittorio Emanuele II, presenting his letters of credentials on April 13, 1861.

Indeed, we owe Minister Bertinatti the United States' "formal recognition" in the document reproduced below<sup>3</sup>, in place of the mere acknowledgement of receipt of Cavour's dispatch announcing that the monarch of Savoy was taking on the title of King of Italy.

His good relations in U.S. Government circles earned the Italian diplomat this success, the first deed in the friendship and good relations between the two countries.

From what has been possible to piece together, it would appear that the diplomatic headquarters were located at 2017 G Street in 1870, immediately after the establishment of diplomatic relations, during the tour of duty of Envoy Extraordinary and Minister Plenipotentiary Luigi Corti, the first diplomatic representative to reside permanently in Washington.

The year 1875 saw the arrival in Washington of Minister Alberto Blanc, who remained there until 1881, when Saverio Fava was appointed Envoy Extraordinary and Minister Plenipotentiary. The diplomatic headquarters moved to new addresses eight times during his long

<sup>3</sup> Document taken from the official website of the Italian Ministry of Foreign Affairs, published on the occasion of the celebrations for the 150 anniversary of the Unification of Italy, Historical Archive of the Ministry of Foreign Affairs.

The document is taken from "The scriptures of the Ministry of Foreign Affairs of the Kingdom of Italy," p. 852, f, "The Italian Legation in Washington. Political relations, 1861".





Official portrait of the King of Sardinia Vittorio Emanuele II, oil on canvas, Capitani, 1855, Study of Cavour, Palazzo delle Segreterie. Turin. Photo courtesy of the Provincia di Torino.





The President of the United States, Abraham Lincoln.



The American Secretary of State, William H. Seward (1861-1869).



The Minister resident of Italy in Washington, Giuseppe Bertinatti.

tour, which culminated in his being accredited as Ambassador Extraordinary and Plenipotentiary on May 21, 1893.

His 20-year diplomatic mission ended in 1901, and with the arrival of new diplomatic representatives, the diplomatic offices underwent another five changes of address in the course of subsequent years of diplomatic rotation.

Immediately after the end of World War I, the need was felt for Italy to be represented in the United States in an embassy building of distinction, in line with the increasing importance that Washington was acquiring as the capital of the United States, and, primarily, to put an end to the succession of changes that had taken place over the previous decades for want of finding a building of appropriate eminence and architectural value for our diplomatic legation.

It took until 1922, during Ambassador Don Gelasio Caetani di Sermoneta's diplomatic mission, to settle on a new site for the embassy, at 2700 16<sup>th</sup> Street.

It was during his term that an Embassy of Italy residence with a chancery annex (on the Fuller St. side), was built, and it is undoubtedly owing to its magnificent qualities that the building reflected in full both the Italian tradition and the importance of the capital in which it was situated.

The embassy was built in the years between 1922 and 1925, in an area regarded at the time as one of the city's most exclusive thoroughfares by architects Whitney and Warren of New York, who established relations of cordial friendship and mutual trust and respect with the Ambassador, but "it was Gelasio Caetani who bestowed on the building its typically Renaissance style, along with the abundance of decorative material that summoned up in its ornamental features, artistic quality, and significance, three major Italian cities; Rome, Florence, and Venice. The décor featured valuable paintings, including an Adoration of the Infant Jesus by the school of Botticelli and two others depicting Neptune and Juno

Department of State  
 Washington, April 13, 1861.

The undersigned, Secretary of State  
 of the United States, has the honor to  
 acknowledge the receipt of the Chevalier Bertinatti's  
 note of the 11th instant communicating  
 a copy of Count Cavour's despatch to him  
 of the 19th ultimo announcing that His  
 Majesty Victor Emmanuel II in virtue of  
 the law voted by the National Parliament  
 has assumed the title of King of Italy.

The undersigned cannot doubt that  
 the extended authority of His Majesty, so  
 entirely in accordance with the wishes of  
 the Italian people, will be exercised with  
 the moderation and wisdom for which he  
 has ever been conspicuous, and he trusts  
 that his Majesty's reign may  
 be prosperous and happy to himself and acceptable to his subjects.

The undersigned has the honor, in conclusion, to announce to the Cavalier Bertinatti that Mr. Marsh, the newly appointed Envoy  
 Extraordinary and Minister Plenipotentiary of United States of Sardinia, has been accredited to His Majesty Victor Emmanuel II as King  
 of Italy.

The undersigned offers to the Chevalier Bertinatti renewed assurances of his high consideration.  
 William M. Seward

Department of State

Washington D.C., April 13, 1861

The Undersigned, Secretary of State of the United States, has the honor to acknowledge the receipt of the Cavalier Bertinatti's note of the 11<sup>th</sup> instant, communicating a copy of Count Cavour's despatch to him of the 19<sup>th</sup> ultimo, announcing that His Majesty Victor Emmanuel II, in virtue of the law voted by the national Parliament, has assumed the title of King of Italy.

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The undersigned offers to the Chevalier Bertinatti renewed assurances of his high consideration.

William M. Seward

that this allegorical work may be performed  
and happy to himself and acceptable to  
his subjects.

The undersigned has the honor  
in consequence, to announce to the Legation  
Berninatti that all through the newly  
appointed Extraordinary and Plenipotentiary  
of the United States to  
Sweden has been accredited to  
this allegory Victor Emmanuel II as  
King of Italy.

The undersigned offers to  
the Legation Berninatti the assurance of  
his high consideration

William H. Lewis





Drawing of the old Embassy of Italy.



Photo of the old Embassy of Italy built in 1925. Photos courtesy of the Embassy of Italy in Washington.



Painting of the Adorazione di Gesù Bambino of the Botticelli school. Embassy of Italy in Washington.



The former Embassy of Italy. Photo courtesy of the Embassy of Italy in Washington.









The Great Hall of the Embassy of Italy on 16<sup>th</sup> Street. Photo by Mariapia Fanfani, from the book *“Le Ambasciate d’Italia nel mondo”*, Silvana Editoriale d’Arte, Cinisello Balsamo (Milano) 1978.





by Lorenzo il Moro, a series depicting scenes from an 18th-century papal coronation in St. Peter's Basilica, majolica vases by the Faenza school, amphorae from Pompeii, a majestic Venetian coat-of-arms, ancient Roman statues, three traditional Murano chandeliers, copies of the ones in Ca' Rezzonico in Venice, and several Venetian doors."<sup>4</sup>

The Embassy was reopened immediately after the end of World War II by Ambassador Alberto Tarchiani, at a time crucial to Italy's life and presence on the international scene.<sup>5</sup>

His nomination as Chief of Mission at the Embassy in Washington was backed by Minister Carlo Sforza and proved particularly beneficial to the interests of a country like ours that had just emerged from the disaster of World War II. The experience he had gained in his previous post in the United States, as secretary to the Mazzini Society, and his special knowledge of the U.S. political life won Ambassador Tarchiani widespread esteem and praise in the upper echelons of U.S. politics.

The first economic mission, made up of Quinto Quintieri, Raffaele Mattioli, Enrico Cuccia, Mario Morelli and Egidio Ortona, which had set off on November 3, 1944, with the task of delivering three letters from the Italian Government – one to President Roosevelt, one to Secretary of State Hull, and the other to Treasury Secretary Morgenthau – asking the United States for economic aid for reconstruction, was already on United States soil.

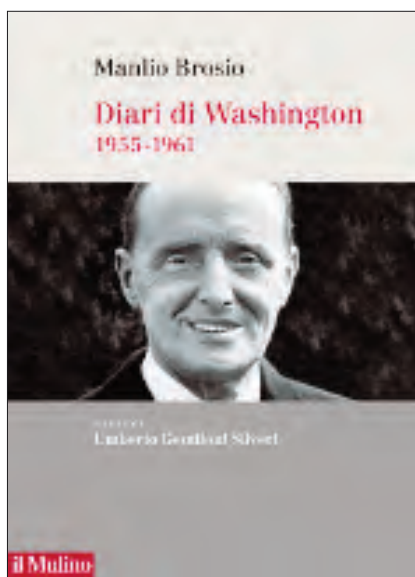
The most pressing problems that Ambassador Tarchiani had to address, first with Harry Truman's Democratic Administration, and then with Dwight Eisenhower's Republican one, were precisely those of the economic aid of which Italy stood in dire need after a ruinous war, and the peace treaty, whose terms it was

<sup>4</sup> Mariapia Fanfani, "Le Ambasciate d'Italia nel mondo".

<sup>5</sup> On Ambassador Tarchiani's diplomatic mission, see his own books: "Dieci anni tra Roma e Washington", Mondadori, Milano, 1955; "Tormenti di un ambasciatore. L'anno conclusivo di Washington 1954", Rubettino, Soveria Manelli, 2006.



March 1, 1945: The Minister Plenipotentiary of Switzerland Bruggmann signs the documents returning the Embassy of Italy in Washington to Ambassador Tarchiani, in the presence of Counselors Di Stefano and Weingartner. Photo from the book “Dieci anni tra Roma e Washington” by Alberto Tarchiani.



August 1, 1964. Appointment of Secretary General Manlio Brosio. Photo NATO credit.





Herbert Hoover, 31<sup>st</sup> President of the U.S. (1929-1933) with Prime Minister Alcide De Gasperi.



Washington D.C., September 1951. Address by Prime Minister Alcide De Gasperi to Congress. Photos courtesy of ANSA.





Prime Minister Alcide De Gasperi with his wife Francesca in New York. Photos courtesy of ANSA.



Alcide De Gasperi with his daughter Maria Romana and Ambassador Alberto Tarchiani in New York, January 1947, AMRDG. De Gasperi's visit to the United States from January 3 – 16, 1947 contributed to strengthening his role both domestically and abroad. Secretary of State Byrnes supported Italy's requests and helped organize the Prime Minister's meetings with top political and financial figures. "It is the only country that can and wants to help us – wrote Ambassador in Washington Tarchiani to De Gasperi on January 25, 1946 – we must at all costs dispel any doubts of the stability of Western democracy in Italy [...], we have managed thus far, with some effort, to stay in balance by counting especially on you." De Gasperi returned to Italy with a credit of 100 million dollars from the Export-Import Bank, an additional 50 million dollars to cover the costs of military allies in Italy, and assurances that U.N.N.R.A. aid would continue and that the country could count on grain and coal.



Prime Minister Alcide De Gasperi with Mayor of New York Joseph Sharkey. Photos courtesy of ANSA.



Prime Minister Giulio Andreotti with President Jimmy Carter. Washington 1977.



Prime Minister Giulio Andreotti with Justice Antonin Scalia during his visit to the Supreme Court. Washington 1977. Photos courtesy of ANSA.





Prime Minister Alcide De Gasperi with President Dwight Eisenhower. Photo AMRDG.



Ambassador Roberto Gaja.



hoped would be softened in view of the fact that the country had fought on the Allies' side in the last two years of the war.

When his diplomatic mission in the United States came to an end in 1954, his place was taken by Ambassador Manlio Brosio, who played a role in seven intense years, at the height of the transition from Cold War to détente<sup>6</sup>. Indeed, the Italian Ambassador remained in Washington until 1961, then moving to Paris as Italian Ambassador until 1964 and subsequently taking on the post of NATO Secretary General until 1971.

As time went by and as requirements grew, in terms both of chancery offices and the chief of mission's public role, the need to separate the chancery from the residence made itself increasingly felt, not least in light of the fact that other foreign embassies accredited in Washington had moved into more hospitable, functional premises.

In view of the foregoing, Villa Firenze, built in 1927 and considered one of the finest and most exclusive residences in terms of site and architectural quality, was purchased in 1977, during Ambassador Roberto Gaja's term<sup>7</sup>.

It was a particularly farsighted choice in terms of the ability to meet the Chief of Mission's increased need to entertain in a capital where events of considerable importance in the political, economic, cultural, and migratory relations between the two countries were being held, and number of Italian institutional visits to the United States were increasing.

The Italian ambassador's residence had its official opening in July 1977, during Prime Minister Giulio Andreotti's visit to Washington.

<sup>6</sup> The readers interested in this historic period can examine the diaries of Ambassador Manlio Brosio: "Diari di Washington, 1955-1961", care of Umberto Gentiloni Silveri, Il Mulino, 2008.

<sup>7</sup> Ambassador Roberto Gaja was one of the authors of the fundamental reform of the organization of the Ministry of Foreign Affairs and of the diplomatic career, known as D.P.R., January 5th, 1967, n. 82. From 1970 to 1975 he was Secretary General of the Ministry of Foreign Affairs.

He was then sent as Ambassador to the United States where he ended his career in 1977. Among the numerous and prestigious publications on foreign policy and the role of Italy in international politics, see: "Introduzione alla politica estera dell'era nucleare." Franco Angeli, Milano, 1986; "Il Marchese d'Ormea", Bompiani, Milano, 1988; "L'Italia nel mondo bipolare: per una storia della politica estera italiana 1943-1991", Il Mulino, Bologna, 1995.



The Great Hall of the Residence in the eighties. Photo by Mariapia Fanfani, from the book “Le Ambasciate d’Italia nel mondo”. Silvana Editoriale d’Arte, Cinisello Balsamo (Milano) 1978.



Prime Minister Giulio Andreotti during a visit in Washington in the eighties. Photo courtesy of Ambassador Franco Mistretta.



From left: First Counselor and Mrs. Cortese, Mr. Pino Cicala, First Counselor Stefano Benazzo.



Senator Gilberto Bonalumi, then Undersecretary of State for Foreign Affairs.

From then on, chancery operations, with all the offices involved, continued at the 16<sup>th</sup> Street premises, whereas the chief of mission's entertainment duties converged on the Villa Firenze residence.

The eighties saw an event of particular significance for the Embassy of Italy chancery, which was to mark a turning point in its history.

While the Ambassador was away, on leave in Italy during the summer of 1986, City Council issued an order demanding tax arrears on a property owned by the Italian Government in Washington.

The property consisted in a vast plot of land on the corner of Whitehaven Street and Massachusetts Avenue.

The First Counselor for Emigration and Social Affairs at the time, Gaetano Cortese, who was temporarily in charge of running the embassy's daily business, along with Minister-Counselor Paolo Janni<sup>8</sup>, ascertained that it was an exclusive plot of great value, unique in its position and beauty, in the center of the capital, and purchased in the past as the site on which an Embassy of Italy could be built. Since construction had not begun, the City Council was demanding that Italy pay the annual taxes on the property, plus arrears, as the embassy could not apply for exemption on the grounds that it was being used for diplomatic purposes.

Upon the return of the Chief of Mission, Ambassador Rinaldo Petrignani<sup>9</sup>, First Counselor

<sup>8</sup> Ambassador Paolo Janni, after his diplomatic mission to the United States, became Ambassador of Italy to the Organization of American States (O.A.S.) in Washington. He then served as Professor of "European Politics" at Catholic University of America in Washington.

Author of numerous publications on economic politics and international relations, we mention his last book "L'occidente plurale" on the relations between the United States and Europe in the XXI century, Rubettino, 2007.

<sup>9</sup> Ambassador Rinaldo Petrignani lived over twenty years of his diplomatic career in the United States. Before being Ambassador to Washington, he was head of the Italian Permanent Mission to the United Nations in Geneva and Secretary General Delegate at NATO in Brussels. Currently he is member of the Foundation Italy-USA. For more information on American society see the interesting and precious books written by Ambassador Petrignani: "L'era americana: Gli Stati Uniti da Franklin D. Roosevelt a George W. Bush" and "In diretta con l'America", Editori Il Mulino and Rusconi, 2001-1996. He has also published with Il Mulino "Neutralità e alleanza: le scelte di politica estera dell'Italia dopo l'unità" (1987).





The Study of the Chief of Mission at the chancery on the 16<sup>th</sup> Street in the eighties. Photo by Mariapia Fanfani, from the book "Le Ambasciate d'Italia nel mondo". Silvana Editoriale d'Arte, Cinisello Balsamo (Milano) 1978.



Washington D.C., August 1989. Embassy of Italy. Ambassador and Mrs. Petrignani and First Counselor and Mrs. Cortese.



Cortese informed him of what had occurred and submitted a memorandum proposing that the plot be retained and the taxes be paid, with a commitment to be stipulated with the City Council that the sums paid would be refunded should the Italian Government build the new diplomatic chancery on the plot in question.

Although he endorsed the arguments brought to his attention, the Chief of Mission nevertheless pointed out that the plot was about to be sold to another foreign diplomatic mission, in accordance with instructions previously received from the Ministry of Foreign Affairs. The issue thus had to be broached anew with the Authorities back in Italy, and Rome should be made aware of the doubts, raised by the tax request, about selling a plot of enormous value and of vital importance should there be any plan to build a new chancery in the future.

Indeed, after 60 years, our old embassy no longer met all the new requirements, since it had been originally designed as the Chief of Mission's residence, the chancery being a mere annex.

In light of the arguments put forward by the Embassy, and in the wake of several ministerial visits to the site, along with Audit Office supervisors, to ascertain the feasibility of the solutions proposed, it was eventually agreed, thanks also to the backing of then Foreign Affairs Under Secretary Gilberto Bonalumi, to shelve the sale of the Whitehaven plot and to meet the City Council's demands for payment pending the subsequent building of the diplomatic chancery. An exchange of memoranda to this effect took place between Ambassador Rinaldo Petrignani and the Mayor of Washington, the former undertaking to pay the taxes on the plot and the latter to refund all the sums received by the City Council upon the building of the Embassy of Italy on Whitehaven St. NW.

In 1992, during the diplomatic mission in Washington of Ambassador Boris Biancheri-Chiappori<sup>10</sup>, the Italian Government invited the inter-





Washington D.C., June 1981. Ambassador Rinaldo Petrignani presents his credentials to the President of the United States, Ronald Reagan. Photo courtesy of Ambassador Rinaldo Petrignani.





Washington D.C., October 1983. Villa Firenze: Dinner hosted by Ambassador Rinaldo Petrignani in honor of the President of the United States, Ronald Reagan. This was the only time that a President of the United States participated in a reception at the Embassy of Italy. Photo courtesy of Ambassador Rinaldo Petrignani.



Washington D.C., 1995. Visit of Prime Minister Lamberto Dini to the United States. From left: President William J. Clinton, Prime Minister Lamberto Dini, and Ambassador of Italy to the U.S. Boris Biancheri. Photo courtesy of Ambassador Boris Biancheri.



Ambassador Boris Biancheri. Photo courtesy of Ambassador Boris Biancheri.

national firm of architects Leo A. Daly to act as the U.S. architect to work on the design for the new Embassy of Italy in the United States, tasked with assisting the Ministry of Foreign Affairs in the selection of an Italian signature architect for the building design. The design selected was by architect Piero Sartogo, which was deemed the one that came closest to the idea of the intended “iconic building.”

The Chief of Mission, ably assisted in raising awareness by then Minister-Counselor Silvio Fagiolo<sup>11</sup>, embarked on an intense diplomatic campaign, targeting all the authorities who had a say in the building project. The Fine Arts Commission was one such, as its job was to oversee the architecture in Washington as the capital; it was greatly taken with the project’s Italian design quality and backed its implementation in full.

Work began on the building on March 25, 1996, during Ambassador Ferdinando Salleo’s<sup>12</sup> diplomatic mission.

<sup>10</sup> Ambassador Boris Biancheri was Ambassador in Tokyo (1980-1984), in London (1987-1991) and in Washington (1991-1995). At the Ministry of Foreign Affairs he was Director General of Political Affairs. During this time he was the Italian negotiator of Treaty on European Political co-operation, that is the basis of the Maastricht Treaty. From 1995 to 1997 he was Secretary General of the Ministry of Foreign Affairs. At the end of his diplomatic career, Ambassador Biancheri was President of Ansa, President of the Italian Federation of Editors and Newspapers (FIEG), President of the International Institute for International Politics (ISPI) and member of the Foundation Italy-USA.

Ambassador Biancheri has written many successful books, both in terms of public appreciation and critical acclaim, among them, we mention the last publication “Elogio del silenzio”, Feltrinelli, Milano, 2011.

Ambassador Biancheri was awarded the prize Grinzane Cavour – Alba Pompeia, with the following motivation: “for promoting, valorizing and defending the landscape and the territory, through his public service and his literary work, intended primarily as loci of human sentiment and as testimonials especially of the Ligurian landscape”.

<sup>11</sup> After the diplomatic mission in the United States, Ambassador Silvio Fagiolo was Permanent Representative of Italy to the European Union and Italian Representative in the negotiations for the Treaty of Nice. He finished his career in Berlin as Ambassador of Italy.

He was Professor of International Relations at the University LUISS in Rome. He is author of numerous books, among them we mention: “L’idea dell’Europa nelle relazioni internazionali”, Franco Angeli, 2009; “La pace fredda. La società americana dopo la fine del comunismo”, Marsilio, 1996; “La Russia di Gorbaciov”, Franco Angeli, 1988; “L’operaio americano”, Laterza, 1980.

<sup>12</sup> Ambassador Ferdinando Salleo was Permanent Representative of Italy to OCSE in Paris (1996-1998), Ambassador to Moscow (1989-1993) and Ambassador to Washington (1995-2003).

At the Ministry of Foreign Affairs he was Director General of the Department of Development Cooperation, Director General of Political Affairs and Secretary General.

Currently he is President of the Circle of Diplomatic Studies.

Among Ambassador Salleo’s interesting publications, we underline “Albania: un regno per sei mesi”, Sallerio, 2000.







Washington D.C., February 6, 1996. Ambassador Ferdinando Salleo presents his credentials to President William J. Clinton. Photo courtesy of Ambassador Ferdinando Salleo.



Washington D.C., January 30, 2003. Ambassador Ferdinando Salleo with President George W. Bush. Photo courtesy of Ambassador Ferdinando Salleo.



Washington D.C., December, 10, 2000. Ambassador and Mrs. Salleo with President William J. Clinton and First Lady Hillary Rodham Clinton. Photo courtesy of Ambassador Ferdinando Salleo.





Work on the site continued for several years, and then Minister-Counselor Stefano Benazzo<sup>13</sup> was entrusted by the diplomatic legation with supervising the site as overall coordinator, overseeing the designers throughout the complex construction phase to ensure the quality of the end result.

The new Embassy of Italy – Palazzo on the Potomac – was completed after four years work, in 2000 and had its official opening attended by top Italian and U.S. authorities and members of the diplomatic corps in Washington, on June 21, 2005.

From that moment on, the Palazzo on the Potomac has become the center of all the numerous exhibitions and events supporting and promoting “Made in Italy”.

The Embassy also hosts an ever increasing number of symposia in the political, economic, financial, scientific, cultural and social fields suffice it to mention all the events for the celebration of the 150<sup>th</sup> Anniversary of the Unification of Italy in 2011 and of 2013 - Year of Italian Culture in the U.S., illustrated in this publication.

The Palazzo has seen the visits of the following Italian Heads of State and of Government: Presidents of the Republic Carlo Azeglio Ciampi and Giorgio Napolitano and Prime Ministers Giuliano Amato, Romano Prodi, Silvio Berlusconi, Mario Monti and Enrico Letta.

<sup>13</sup> Ambassador Stefano Benazzo served as Ambassador of Italy to Belarus and Bulgaria.



Washington D.C., June 21, 2000. Inauguration of the Embassy of Italy.

From left to right: Minister of Foreign Affairs, Lamberto Dini; Ambassador of Italy to Washington Ferdinando Salleo; Mrs. Donatella Dini; Counselor Carlo Baldocci; Ambassador Luigi Guidobono Cavalchini; Dr. Ennio Caretto and Senator Ted Kennedy.

Photo by Manny Ceneta courtesy of Agence France Presse (AFP).









Washington D.C., February 15, 2013. President Giorgio Napolitano meets the staff of the Embassy of Italy.



Washington D.C., June 27, 2014. Italian Minister of Defense Roberta Pinotti signs the guest book at the Embassy of Italy. On her left, Ambassador Claudio Bisogniero. Photos courtesy of the Embassy of Italy in Washington.



Washington D.C., April 18, 2013. Wolf Blitzer was the 2013 Urbino Press Award recipient.



Washington D.C., April 15, 2014. Maria Bartiromo is the 2014 Urbino Press Award recipient. Photos courtesy of the Embassy of Italy in Washington.



Washington D.C., June 12, 2012. William J. Clinton Foundation Gala at the Embassy of Italy. Photo courtesy of the Embassy of Italy in Washington.





Washington D.C., June 2, 2014. Italian National Day ("Festa della Repubblica") at the Embassy of Italy dedicated to Expo Milano 2015.



Washington D.C., May 10, 2014. Musetta's Valzer stilt dancers at the European Union Open House Day at the Embassy of Italy. Photos courtesy of the Embassy of Italy in Washington.



The Arlington Memorial Bridge, with the sculptures given by Italy to the United States as testimony of the ties of friendship between the two peoples after the shock of the second world war. The two sculptures, fused in bronze in Italy (Milan - 1950), by the sculptor Leon Friedlander, symbolise "Sacrifice" and "Valor" and were unveiled in an official ceremony in the spring of 1951 in West Potomac Park. Photo by Mariapia Fanfani, taken from the book "Le Ambasciate d'Italia nel mondo". Silvana Editoriale d'Arte, Cinisello Balsamo (Milano) 1978.



