

Final Report (Dr L Bourdua)
Family Values: Locating the Family in the Early Modern Italian Workshop

The first strand of the Andrew W. Mellon funded activities (part of the Warwick-Newberry Renaissance and Early Modern Communities), were led by Drs Louise Bourdua and Victoria Avery of Warwick's History of Art department. They concentrated on the family and its impact on the early modern Italian workshop in both a broader Italian and English context. The first two-day workshop (30-31 October 2009) focused on the artistic production of two Italian sculptural workshops that worked for the English crown: those of Pietro Torrigiani (1472-1528) and Francesco Fanelli (1590-1653), and compared them with contemporary English workshops based in Warwickshire who learned much from their Italian counterparts. Classroom-based sessions introduced participants to the archival documentation pertaining to Italian artists in England and to the Italian mosaic technique used at Westminster abbey. This funded 11 participants from the United Kingdom and 5 guest lecturers from the UK and Italy.

The second workshop (6-7 April 2010 – which took place immediately before the annual Renaissance Society of America Conference in Venice) and residential summer school (18-31st July 2010) were taught in the Palazzo Pesaro Papafava, Warwick-in-Venice's base in this city. Seminar papers by visiting speakers and Warwick/Consortium faculty were invited on the topic of family relationships within the Italian artistic workshop and the pre-eminence this had over other arrangements. A key part of the Venice-based activities took the form of workshops and daily guided visits for doctoral students and post-doctoral fellows to key sites including extant artistic workshops and artisans/architects' homes. Time was also spent exploring the city's wealth of pertinent archival material. The former site visits enabled examination of the spatial environment of some of the key artistic families in Venice, while the latter equipped participants with valuable investigative tools for current and future research. The April workshop funded 20 participants from the United Kingdom, Italy and North America including 6 guest lecturers from North America and the UK, and the summer school funded 24 participants from North America, the United Kingdom and Italy including 10 guest lecturers.

Workshops were led by world-renowned scholars, including many from the Newberry Consortium of 49 Universities from North America and the UK. Details and participants follow.

Finally, two fellows have been appointed to be in residence in Warwick and Warwick-in-Venice during 2011-12.

Family Values: Locating the Family in the Early Modern Italian Workshop
30-31 October 2009

List of Participants and Interests

Joanne Anderson (University of Warwick), j.w.anderson@warwick.ac.uk
The Cult of Mary Magdalen and in the Alpine Regions during the late middle ages and early Renaissance

Laura Bolick (Open University), L.Bolick@open.ac.uk
Fifteenth-century arts patronage of the Greek cardinal Bessarion

Charlotte Bolland (QMUL & Royal Collection), chaboll@hotmail.com
Italian Material Culture at the Tudor Court

Miriam Cady (University of Leicester), mac66@le.ac.uk

Andrea de Meo (Scuola Normale Superiore, Pisa), andreadem@gmail.com
Religious art, especially architecture, from Italian Renaissance to the mid 17th century

Dorothy Nicholson (University of Leicester), dan3@le.ac.uk

Allison Fisher (Queen's, Kingston), lanf@queensu.ca
The life of Alexander the Great during the Renaissance/Raphael and his Workshop

Federica Giacobbe (University of Glasgow), federicagiacobbe@gmail.com
Romanesque frescoes in Central Italy with particular attention to the regions of south Umbria and Sabina

Meredith Hale (University of Cambridge) – Saturday only

Zoë Willis (University of Warwick), zoe.willis@yahoo.co.uk
Civic identity and Culture in the Dalmatian Commune of Zadar from 1360 to 1460

Federico Zuliani (Warburg Institute), federico.zuliani@gmail.com
The Persistence of Catholicism in Denmark after the Protestant Reformation

Speakers

Victoria Avery (University of Warwick), victoria.avery@warwick.ac.uk

Louise Bourdua (University of Warwick), l.bourdua@warwick.ac.uk

Phillip Lindley (University of Leicester) – Saturday only, pgl1@le.ac.uk

Fabio Massaccesi (Università di Bologna), fabiox74@hotmail.it

Nicholas Hague (Restorer of Cosmatesque pavements),
nicholas.hague@btinternet.com

Family Values: Locating the Family in the Early Modern Italian Workshop
Warwick in Venice, Palazzo Pesaro Papafava, 6-7 April 2010

Tuesday 6 April, Palazzo Pesaro Papafava

18.00 Introduction (Victoria Avery & Louise Bourdua, University of Warwick)

18.15 Reception

19.30 Dinner, A La Vecia Cavana

Wednesday 7 April, Palazzo Pesaro Papafava

09.30 Helena Szepe, University of South Florida: *Help in Hard Times for Miniaturists*

10.30 Coffee break

11.00 Anne Markham Schulz, Brown University: *The Lombardo Family Enterprise: Three Generations of Master Sculptors*

12.00 Brian Sandberg, Northern Illinois University: *Investigating Artistic Families and their Workshops through the Medici Archive Project Database*

13.00 Lunch, Trattoria Storica

14.30 Evelyn Welch, Queen Mary, London: *Consuming Families in Early Modern Italy*

15.30 End (to enable Registration at Renaissance Society of America), Don Orione, Zattere

Family Values: Locating the Family in the Early Modern Italian Workshop
Warwick in Venice, 6-7 April 2010

List of Participants' Interests

1. EMILY JANE ANDERSON, PhD Candidate, Dept of History of Art, University of Glasgow, E.Anderson.1@research.gla.ac.uk

I am in the last stages of my Doctoral research and am due to submit my thesis in December of this year. My PhD is funded by the AHRC and is entitled "Vitale da bologna and his Followers: The Eastern European Vitaleschi." My research includes an exploration of the close familial associations which characterise Bolognese trecento workshop practices and this workshop would be highly relevant to and extremely valuable for my studies. The exact relationship between Vitale da Bologna, Dalmasio di Jacopo degli Scannabecchi and the younger artist Simone dei Crocefissi remains unclear. The traditional view of Simone as Vitale's pupil is without secure foundation. Simone is more likely to have been trained by Dalmasio, who married Simone's sister. Dalmasio's son was the painter Lippo di Dalmasio and Lippo and his father are still popularly confused or amalgamated. I gave a paper ("Vitale da Bologna and his contemporaries; family ties in trecento Bologna") in the original Family Values session at the AAH Annual Conference in 2009.

2. Dr JOANNE ANDERSON, Early Career Fellow, Institute of Advanced Studies, University of Warwick, j.w.anderson@warwick.ac.uk; joanneanderson10@hotmail.com
Cult of Mary Magdalen, in particular the narrative fresco cycles of the Alpine regions in the late middle ages to the early Renaissance. I am an Early Career Fellow at the Institute of Advanced Studies and a seminar tutor at the History of Art department (first year survey course seminars for, Classics and the Arts of Christianity/The Natural World and the Arts of Modernity; a second year short module option entitled, The Italian City States in the Age of Dante and Petrarch). My research focuses on the cult of Mary Magdalen and in particular the narrative fresco cycles of the Alpine regions in the late middle ages to the early Renaissance. These cycles are often the work of dynastic and itinerant artistic families and are reflective of the local political, social and cultural milieu in which they were commissioned.

3. JENNIFER BANISTER, PhD Candidate, Department of History, University of Aberdeen, j.banister@abdn.ac.uk.

Women in Warfare in the Italian Renaissance. Historians have worked to reveal the hidden roles of women in history. However, one area which has only benefitted from sporadic and superficial interest is the role of women in Renaissance warfare. Women were often present in medieval militaries and in armed conflicts, but to what extent were women present in the professional militaries of Renaissance Italy? Rather than being at the periphery of war, women were active participants in a variety of predictable and unpredictable roles. Women were plunderers, defensive fighters, camp followers, and brides. Giving daughters as brides played a key role in securing military allies, including the hiring of mercenaries. John Lynn claims there was a two to one ratio of women/children to men in some militaries in the seventeenth century. By examining the presence of women in militaries an alternative picture of warfare develops, one where women and kinship relations played an important part in conflict.

4. STEPHANIA BISCONTI, PhD Candidate, Università di "Tor Vergata", Rome, bisconti.stefania@hotmail.it.

Study of wooden sculptures and furniture in Early Renaissance Tuscia (central Italy); in particular the study of both wooden sculptures and artist furniture in this area. Indeed, the aims of my research are those of defining more clearly the story of the wooden artistic production in Tuscia, individuating the presence of some distinguished artist and through archival research, try to address unsigned art works to single artist or alternatively, workshops. Since the workshop provided by your institution is based on the concept and role of families in artistic production, I consider it really relevant to my research. In fact, my investigation will also deal with the issue of families of artists that constituted workshops of wooden artists working, at local level, in Central Italy.

5. SANDRA CARDARELLI, PhD Candidate, Department of History of Art, University of Aberdeen, Sandra.cardarelli@abdn.ac.uk.

Artistic Patronage and Iconography in the Diocese of Grosseto in the Later Middle Ages and the Early Renaissance. I am in the final stages of my PhD researching the relationship between Siena and the Maremma and how this impacted on the commission for artworks in the diocese of Grosseto, which was part of the Sienese contado in medieval and renaissance times. I am also broadly interested in the relationship between centre and periphery, and the dynamics of patronage in the rural areas of Tuscany. While researching for my doctorate I had the opportunity to become acquainted with the relationship between workshops and how this brought artists to work together on commissions where different kinds of expertise were required (e.g. sculptor and painter, such as in the case of the Sienese sculptor Domenico di Niccolò dei Cori and the painter Giovanni di Paolo at Vico Alto and Istia d'Ombrone). In other cases archival research shed light on family relationships within a workshop and how this reflected on their activity and fortunes (such as in the case of the little-known sculptor Antonio di Ghino and his son Ghino d'Antonio). In other cases, such as that of Francesco di Giorgio and his unidentified assistant known as Fiduciario di Francesco, the real extent of the contribution that the latter had on the completion of the master's commissions and his relationship with him is yet to be investigated. I am very interested in exploring further the issue of family values in artistic workshops and how this impacted on local practice and art production for my present research, which I believe would greatly enhance the completion of my thesis. Attending the workshop would also offer me valuable training for further research once my doctorate is completed.

6. FEDERICA GIACOBBE, PhD Candidate, Dept of History of Art, University of Glasgow, f.giacobbe.2@research.gla.ac.uk.

I already attended the first Family Values Workshop in Warwick and now I am applying for the second one that will be held next 6-7 April in Venice. My ongoing PhD research focuses on Romanesque frescoes in Sabina and South Umbria, Central Italy. Specifically, my study will analyse the imagery extant at four main sites selected according to similar period and relatively good state of preservation: "Santa Maria Immacolata" (Ceri), "Santi Abbondio e Abbondanzio" (Rignano Flaminio), "San Cataldo" (Cottanello) and "Sant Andrea" (Pianosciano). Through my ongoing research, I aim to demonstrate the cultural autonomy of this region's artistic production, by examining characteristic iconographical and stylistic features in relation to its local material culture and its network of borrowings from external sources. Eventually, this investigation will allow me also to both identify some distinguished local workshops and trace the dynamics of diffusion of this figurative trend. This latter aim clearly explains to what extent my research can benefit from this workshop. Since a relevant part of my investigation will be that of individuating, apart from the presence of local workshops, also families of artists with different skills that operating at a regional level constituted a proper workshop as it was for the study led by

Professor Gandolfo on the sculpture in Abruzzo during the 11th and 12th century which revealed the existence of a family of sculptors: respectively father and two sons, Roberto, Nicola and Nicodemo.

7. NORA GIETZ, PhD Candidate, Department of History of Art, University of Warwick, noragietz@gmail.com; n.s.gietz@warwick.ac.uk.

The effect of the artistic and cultural policies of the Napoleonic rule in Venice (1797 and 1806-14). Working in the Venetian state archives, I am dealing mainly with inventories, lists and letters regarding the artistic patrimony in various Venetian churches, convents and monasteries written by officials working for the French government trying to decide which paintings and sculptures to conserve, which to move to galleries in Venice, Milan or Paris, and which to sell at public auctions. With the suppression of many religious institutions, much art deemed unworthy has also been destroyed together with the demolition of the buildings. I am thus encountering the names of the great Venetian masters on a daily basis, but also come across many lesser known artists and their workshops. The Family Values workshop held in Venice 6-7 April 2010 would be a great opportunity to familiarise myself more with the dynastic character of many of the artists' workshops in the Venetian Renaissance. Having written my MA dissertation (also at Warwick) on the demolished church of San Nicolo ai Frari, I had to get to know the Caliari family of Paolo Veronese intimately, as several members were represented with works in this church. Participating in the workshop here in Venice would enhance my research in several ways. Firstly, the archival workshops might point me towards types of documents in the Venetian state archives which I am not yet familiar with and which could help me in tracing the provenance of works of arts I might come across in my research. Secondly, knowing the kind of environment in which art was produced in the Renaissance will provide an invaluable background. Finally, and most importantly, being aware of the dynamics and workings of the human relationships behind artistic production will provide me with skills and knowledge which will be invaluable when faced with nineteenth century inventories of innumerable artworks, as it will help me find patterns in commissions for certain buildings, for example.

8. EMANUELA LAURO, PhD Candidate, Università di "Tor Vergata", Rome, emanuelalauro@hotmail.it; lauro@lettere.uniroma2.it.

My ongoing PhD research deals with the study of wooden sculpture in Early Renaissance. Specifically my investigation focuses on the technique and formal choices made by the artists. In order to deepen these aspects, my chosen methodology is that of comparing literary sources and reviews of recent restorations (especially those with good sets of photographs) of Early Renaissance wooden sculptures. The aim of my research is that of defining more clearly the recurrent technical choices and individuating the presence of some distinguished artists. Since the workshop is based on the concept and role of families in art, I consider it really useful to my research. In fact, a huge part of my investigation will be devoted to the study of families of artists that were proper workshops of wooden artisans such as da Maiano and del Tasso families and where the most relevant technical innovation in wooden artistic sculpture originated.

9. ALEXANDRA MASSINI, PhD Candidate, Department of History of Art, University of Warwick; instructor in Art History for the study abroad programs at Vanderbilt University and New Haven University, sindri@tiscali.it

I am currently involved in a research project dealing with the division of labour in family-run workshops set up by foreign artists in Italy. In particular I am interested in the relations

and "adoptions" (through marriage, family ties or contracts) among foreign masters who settled in Rome in the 17C, such as Nicolas Poussin and his brother in law Gaspard Dughet. I further wish to explore the motivations and successful impact of foreign artists moving from their country of origin and setting up new work and market possibilities for themselves and their relatives: famous cases include the "vedutista" Gaspar van Wittel and his architect son Luigi Vanvitelli or the decorative designer Giovanni Paolo Schor and his painter brother Egid. Finally I am also looking at gender related issues and the different roles of women painters in 16-17C Italy: e.g. Sofonisba Anguissola and her five sisters who painted for pleasure, versus Lavinia Fontana and Artemisia Gentileschi whose fathers and associates were all painters.

10. ALESSIA MENEGHIN, PhD Candidate, Department of Mediaeval History/St Andrews Institute of Medieval Studies, am995@st-andrews.ac.uk.

My PhD thesis looks at the function of rigattieri (second-hand clothing dealers) within the society of customers and buyers in late medieval Prato and Florence. It examines two case-studies: Taddeo di Ghelli (1390-1408) and Piero Puro di Francesco da Vicchio (c.1412-c.1465), whose ledger-journals (*ricordanze*) survive. Attention to figures such as Piero and Taddeo, who in their daily business dealt almost exclusively with the lower classes, are every bit as important as attention to the big Tuscan firms about whose dealings we are relatively well-informed. Few studies have yet been dedicated to how much money working class people and their families spent on essentials such as clothes, as well as on non-essential items - that vast array of things such as belts, combs, rings, decorative feathers, small devotional books etc. - that second-hand dealers would often stock and offer for sale, or how and whether they recorded their purchases. The ongoing debate on later medieval consumption and the spending habits of the lower strata of society merits further exploration. The ledgers of small operators of this kind are such a rarity that historians have hardly studied the small entrepreneurs who operated in the local markets of late medieval Europe or they networks they created. My research will benefit from attending the workshop for it will enable me to learn more about issues in particular related to how Renaissance families played a role in production and consumption of material goods, and what social meaning they invested in these objects. I am also interested to learn more about the responsibilities entrusted to women when they took on an active role in contributing to family finances, and their impact in shaping the family's spending patterns.

11. GABRIELE MATINO, PhD Candidate, University of Nottingham, adxgm@nottingham.ac.uk, gabrielematino@gmail.com.

I am currently studying the life and work of Giovanni Mansueti. I am focusing my research on three particular aspects: 1) Mansueti's role within the Bellini's workshop; 2) Bellini's social and cultural circle: artists, mathematicians and merchants; 3) Perspective teaching in Bellini's workshop and the transmission of knowledge through Jacopo, Gentile and Giovanni. I believe archival research is a necessary approach in order to set up a wider knowledge of Mansueti's social and cultural environment. Moreover, topics such as "the use of documents in reconstructing family workshop" would enable me to improve my archive research skills and, finally, it would be a priceless chance of sharing ideas and information.

12. REBECCA NORRIS, PhD Candidate, Department of History of Art, University of Cambridge, rn290@cam.ac.uk.

I wish to attend this workshop in order to engage with others who have a shared interest in the early modern family dynamic. The subject of this workshop is of central interest to my

PhD research on the art patronage of condottieri families in the Veneto. In particular, I am focusing on three families located to the western and eastern most regions of terraferma including the Colleoni of Bergamo, Martinengo of Brescia and the Savorgnan of Udine. The dynamic histories of these families included a shared military service to the Venetian Republic, forming part of a larger social network that was actively engaged with commissions in the visual arts. I am looking at the exchange among these family groups and how art served to shape their identity. I am also interested in the material culture of women in 16th century Venice and their roles as wives, mothers and widows. The focus of my MPhil dissertation, this project utilized eight unpublished inventories of women representing the Venetian social strata. These documents provided a window to the possessions of women, and they also reflected some surprising aspects of women's social roles including that of money lender and landlord.

13. KARINE TSOUMIS, PhD Candidate, Dept of Art, University of Toronto, karine.tsoumis@utoronto.ca.

My doctoral dissertation explores aspects of the work and social life of the Venetian artist of Bergamasque origin Bernardino Licinio, active from c.1510 to c.1550. In my thesis, I investigate the formation of communities on two distinct levels. On the one hand, I explore the artist's diversified production of portraits and genre-like scenes with particular attention to their role in processes of social formation. For instance, his family groups – for which he is most often noted for – are analysed with regards to their function in articulating domestic communities and structures of kinship, including those that are not familial in the conventional sense. I also look at his numerous musical scenes – including portraits of musicians and concerts – in relation to entertainment and domestic forms of sociability. On the other hand, I am interested in the dynamics that shaped the community to which the artist himself belonged. An important goal of my dissertation is therefore to situate Bernardino Licinio both socially and artistically in the first half of the sixteenth century. Licinio occupies an ambiguous position in the historiography of Venetian art where he is often described as a “second-rate” and provincial painter. Yet, Licinio, who was of Bergamasque origin, was active all his life in Venice where he headed a prosperous family workshop, collaborating with his brother Arrigo and training his nephews. The Licinio workshop was especially active in the production of portraits and private devotional images, where the involvement of assistants can especially be noted. That the family was considered as an important dynasty of painters and that their work was seen as the product of collective authorship is revealed in seventeenth-century criticism and collection inventories where paintings are identified as by “I Licinii.” The family's Lombard origin along with the communal nature of their art production both informed and interacted in the community to which the Licinii belonged. These aspects of the family's social world receive special attention in my dissertation. I therefore devote a chapter to the study of the Bergamasque community in Venice, seeking to draw the contours of a network of solidarity among artists, artisans and patrons who shared those origins. Within that context however, the workshop and the family house, which was co-owned by the brothers, provided an important point of anchor. The theme of the artist at home and at work is on its part addressed through the study of archival documents pertaining to the family together with group portraits – including Licinio's large portrait of Arrigo's family now at the Galleria Borghese – that reveal the ways in which artistic, professional and familial concerns converged in the making of the artisan's domestic community. I would therefore gain enormously from participating in the Warwick workshop, which falls at an ideal moment as I will be staying in Venice for the months of April and May to pursue my own research. The workshop will provide new ways of thinking conceptually about the family

bottega and the artisan's household through the case studies proposed. The documentary material that will be presented could also be of great use in my attempt of gaining more information about the constitution of the Licinio workshop and the division of labour within it.

14. **MARIE-LOUISE LILLYWHITE**, PhD Candidate, Department of History of Art, University of Warwick; M.L.Lillywhite@warwick.ac.uk

I am a first year History of Art doctoral student researching the effects of the Council of Trent and the atmosphere of the Counter Reformation on the visual culture of Venice post 1563 -1592. In particular I am studying the later religious paintings of the workshops of Tintoretto, Bassano and Veronese and their contribution made to the changed artistic aesthetic notable in Venice in the latter period of the Cinquecento.

"Family Values": Warwick-Newberry Summer School Timetable

Name/Place	Date	Topic/Location
Vicky Avery & Louise Bourdua	Monday 19 July - 0930am	Introduction (PPP)
Louise Bourdua	Monday 19 July – 1430	Giotto's "family" vs. Andriolo de' Santi's (PPP)
Padua Trip (LB, VA & Peta Motture)	Tuesday 20 July – 0809 train – return for supper	Paduan art: Eremitani (Mantegna, Riccio, Guariento) Arena Chapel (Giotto) Santo (S. Antonio): High Altar, Candelabra & bronze reliefs, chapel of S Antony (Lombardo et al), chapel of S James, oratory of S George, Scuola del Santo, Museo Antoniano, & baptistery (optional)
ASV Visit with Alessandra Schiavon (LB VA)	Wednesday 21 July – time tba	Venetian archives (Archivio di Stato, Frari)
Vicky Avery	Wednesday 21 July after lunch	Venetian bronze casters (PPP)
	Wednesday 21 July	Student Talks I <i>Julia Miglets: 'Holy Mediocrity: Wealthy Women and Paradigms of Female Sanctity in Late Medieval Italy'</i> <i>Tovah Bender: 'Strengthening Community Ties: Artisans as Witnesses to Marriages'</i> <i>Jennifer Banister: 'Women in Warfare in the Italian Renaissance'</i>
Christina Guarnieri Susan Steer	Thursday 22 July – 0930 Thursday 22 July – 1100	Lorenzo Veneziano & family (PPP) The Vivarini family (PPP)
Luca Molà Susan Steer	Thursday 22 July – after lunch 4pm	Artistic dynasties (PPP) Visit to the Frari (postponed due to heat wave)
	Thursday 22 July	Student Talks II <i>Charles Keenan: 'To Reform, or to be Reformed: The Place of Cardinals Within the Renaissance Catholic Church'</i> <i>Amanda Herbert: 'Still-Rooms, Closets and Kitchens: Images of Cooperative Female Production in Early Modern England'</i> <i>John Rodrigue: 'Monastic Households: Private Spaces and Individuality in Thomas More's Utopia'</i>

Name/Place	Date	Topic/Location
Vicenza Trip (TC, LB, VA)	Friday 23 July – 0741 train; return for supper	Duomo, S Lorenzo, Teatro Olimpico, Palazzo Chiericati, Basilica Palladiana, Loggia del Capitaniato
FREE w/end	FREE w/end	FREE w/end
Venice walk-about with LB, VA, TC (& TN)	Monday 26 July – time and meeting point tba	Venetian artists' and artisans' houses and workshops: Paolo Veronese, Bell Makers, Sansovino/Bellini, Al Vittoria, Palma il Giovane, Palazzo Grimani, Lorenzo Veneziano, Titian, Tintoretto, Leopardi
Tracy Cooper	Monday 26 July – after lunch	Palladio, an Architect, Friendship and Status (PPP)
	Monday 26 July	Student Talks III <i>Lisa Lillie: 'Carved In Stone: Identity-Formation, Memory and Cultural Exchange in the Protestant English Cemetery in Livorno, Italy'</i> <i>Nora Gietz: 'The effect of the artistic and cultural policies of the Napoleonic rule in Venice (1797 and 1806-14)'</i>
Tom Nichols	Tuesday 27 July – 0930 c.1130 SS Giovanni & Paolo; 1200- Scuola di S Marco &	Painting from Bellini to Tintoretto I
John Gash	Tuesday 27 July – after lunch	PPP - Carravaggesque artistic "families" I
	Tuesday 27 July	Student Talks IV <i>Alexandra Massini: 'Giovanni Paolo Schor and his family at work in the Galleria Colonna in Rome'</i> <i>Meghan Roberts: 'The Astronomical Workshop: The Lalande Family in eighteenth-century France'</i> <i>Suzanne Penuel: 'Ben Jonson's Italian Fathers and English Sons'</i>
Tom Nichols & John Gash & LB	Wednesday 28 July – 0900 (S Luca)	0900 S Luca; S Salvador 1000 Accademia
John Gash & Tom Nichols	Wednesday 28 July – 1500	Palazzo Ducale (Carravaggesque artistic "families" II)
	Wednesday 28 July	Student Talks V: <i>Daniel Maze: 'Dividing the Renaissance Workshop Between Sons'</i> <i>Gabriele Matino: 'Mansueti within the Bellini's circle: artists, mathematicians and merchants'</i> <i>Marie Louise Lillywhite: 'Jacopo Bassano's Sons: Family Unity?'</i>

Name/Place	Date	Topic/Location
Palladian Villas & Asolo (LB, VA, Tom Nichols & Tracy Cooper)	Thursday 29 July – Piazzale Roma time 0900; return late	Palladio, Friendship and Status (Maser, Asolo duomo, Casa Longobarda, Barco di Caterina Cornaro, Emo)
Tom Nichols, Susan Steer & LB	Friday 30 July – 0930	Frari Visit (Vivarini to Titian) & Scuola di San Rocco
Tom Nichols & LB	Friday 30 July – after lunch	Painting from Bellini to Tintoretto II
LB		Conclusion

Family Values: Locating the Family in the Early Modern Italian Workshop
Warwick in Venice, Summer School, 18 – 31st July 2010

1. **JENNIFER BANISTER**, PhD Candidate, Department of History, University of Aberdeen. j.banister@abdn.ac.uk.

Women in Warfare in the Italian Renaissance. Historians have worked to reveal the hidden roles of women in history. However, one area which has only benefitted from sporadic and superficial interest is the role of women in Renaissance warfare. Women were often present in medieval militaries and in armed conflicts, but to what extent were women present in the professional militaries of Renaissance Italy? Rather than being at the periphery of war, women were active participants in a variety of predictable and unpredictable roles. Women were plunderers, defensive fighters, camp followers, and brides. Giving daughters as brides played a key role in securing military allies, including the hiring of mercenaries. John Lynn claims there was a two to one ratio of women/children to men in some militaries in the seventeenth century. By examining the presence of women in militaries an alternative picture of warfare develops, one where women and kinship relations played an important part in conflict.

2. **TOVAH BENDER**, Visiting Assistant Professor of History, Agnes Scott College. tbender@agnesscott.edu

Strengthening Community Ties: Artisans as Witnesses to Marriages. This paper will focus on the witnesses to marriages that took place in Florence from 1425-1429, as recorded in notarial documents and cross-referenced with the 1427 Catasto, the tax census. An examination of the identities of the witnesses to the marriages of artisans demonstrates that witnesses and the spouses often shared ties of occupation and geography. This was true even as artisans sought spouses from outside their neighborhoods and occupational groups. I argue that this shows how artisans used marriage to simultaneously expand beyond and solidify their social networks, using partner and witness selection, respectively.

3. **NORA GIETZ**, PhD Candidate, Department of History of Art, University of Warwick. n.s.gietz@warwick.ac.uk.

The effect of the artistic and cultural policies of the Napoleonic rule in Venice (1797 and 1806-14). Working in the Venetian state archives, I am dealing mainly with inventories, lists and letters regarding the artistic patrimony in various Venetian churches, convents and monasteries written by officials working for the French government trying to decide which paintings and sculptures to conserve, which to move to galleries in Venice, Milan or Paris, and which to sell at public auctions. With the suppression of many religious institutions, much art deemed unworthy has also been destroyed together with the demolition of the buildings. I am thus encountering the names of the great Venetian masters on a daily basis, but also come across many lesser known artists and their workshops. The Family Values workshop held in Venice 6-7 April 2010 would be a great opportunity to familiarise myself more with the dynastic character of many of the artists' workshops in the Venetian Renaissance. Having written my MA dissertation (also at Warwick) on the demolished church of San Nicolo ai Frari, I had to get to know the Caliaro family of Paolo Veronese intimately, as several members were represented with works in this church. Participating in the workshop here in Venice would enhance my research in several ways. Firstly, the

archival workshops might point me towards types of documents in the Venetian state archives which I am not yet familiar with and which could help me in tracing the provenance of works of arts I might come across in my research. Secondly, knowing the kind of environment in which art was produced in the Renaissance will provide an invaluable background. Finally, and most importantly, being aware of the dynamics and workings of the human relationships behind artistic production will provide me with skills and knowledge which will be invaluable when faced with nineteenth-century inventories of innumerable artworks, as it will help me find patterns in commissions for certain buildings, for example.

4. DR AMANDA HERBERT, Postdoctoral at Christopher Newport University.
amanda.herbert@cnu.edu

Still-Rooms, Closets and Kitchens: Images of Cooperative Female Production in Early Modern England. The frontispiece to Hannah Woolley's 1662 Ladies Directory depicts an idealized English work-space; two laborers work cooperatively, engrossed in producing goods for their community. But the workers in this image are women, engaged in a domestic kitchen. This paper reconsiders the relationship between domestic and commercial spaces in early modern England, focusing particularly on women's production in domestic distilleries, creameries, closets and kitchens. Comparing images of work-spaces appearing in prescriptive texts with evidence from women's own manuscripts, I will argue that the line between early modern commercial and domestic work-spaces was indistinct; that women were often encouraged to control and run domestic 'shops'; and that they frequently engaged in the production of goods intended for distribution outside of the household.

5. CHARLES KEENAN, PhD Candidate, Northwestern University, Evanston, IL.
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To Reform, or to be Reformed: The Place of Cardinals Within the Renaissance Catholic Church. Historians agree the success of the Catholic Reformation depended on members of the hierarchy choosing to support or challenge reform measures. The church's cardinals, who represented the pope throughout Europe, were integral to that process. However, their involvement and support were by no means inevitable. My project examines the strained relationship between cardinals and reform in the fifteenth and sixteenth centuries, demonstrating that cardinals were alternatively viewed as agents of reform and objects in need of reform. I argue contemporaries had mixed views of the cardinalate because of unresolved ecclesiological questions from the Great Schism. Once popes managed to define the subordinate position of the cardinals, reform was finally possible.

6. LISA LILLIE, PhD Candidate, Washington University in St. Louis.
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Carved In Stone: Identity-Formation, Memory and Cultural Exchange in the Protestant English Cemetery in Livorno, Italy. My paper will analyze the English graveyard in Livorno, Italy. Livorno during the seventeenth century served as a principle hub for English maritime activity in the Mediterranean. The Livornan graveyard was a physical anchor for highly peripatetic Englishmen, a place where family relationships, grief, and self-perception were articulated to produce images of communal memory as well as individual identity. Plot organization; funerary sculpture; the appropriation of Italian-

inspired baroque architecture or strict adherence to English symbolism present in the Protestant graveyard in Livorno: these questions are integral to any discussion of how expatriates conceptualized themselves as individuals and as a community.

7. MARIE-LOUISE LILLYWHITE, PhD Candidate, Department of History of Art, University of Warwick. M.L.Lillywhite@warwick.ac.uk

Jacopo Bassano's Sons: Family Unity in Venice and Bassano del Grappa. My paper investigates the role of Jacopo Bassano's four sons within his workshop, focusing on that of Francesco Bassano who managed the Venetian Bassano Branch. Ending in tragedy with Francesco's suicide in 1593, family unity was clearly important to the success of the workshop and the balance of power between the brothers was carefully negotiated by Jacopo. Basing my paper on primary research, I would hope to shed new light on one of the most successful and prolific workshops of the Cinquecento.

8. ALEXANDRA MASSINI, PhD Candidate, Department of History of Art, University of Warwick; instructor in Art History for the study abroad programs at Vanderbilt University and New Haven University. sindri@tiscali.it

Giovanni Paolo Schor and his family at work in the Galleria Colonna in Rome. I would like to investigate the executive organisation of the versatile projects that Giovanni Paolo Schor executed in Rome with the help of his family members. The state bed of Marie Mancini (later cut up to produce some magnificent tables) or the quadratura of the ceiling in the Colonna Gallery were all joint ventures. An imaginative designer and skilled craftsman, Giovanni Paolo was the perfect complement to his painter brother Egid with whom he had worked in the Quirinal palace (under Pietro da Cortona). His two sons Philip and Cristoph later moved to Naples to work for the great constable Lorenzo Onofrio Colonna and the new viceroy.

9. GABRIELE MATINO, PhD Candidate, University of Nottingham. adxgm@nottingham.ac.uk

Mansueti within the Bellini's circle: artists, mathematicians and merchants. Mansueti's famous teleri were painted for the Scuole Grandi of San Giovanni Evangelista and San Marco. These canvases, belonging to some wider narrative cycles also joined by Gentile and Giovanni Bellini, provide the opportunity to deeply investigate the social environments which supported and encouraged their creation. Thus, according to a wide range of archival evidence, my paper would delineate irrefutable links among Gentile Bellini, Giovanni Mansueti and some brotherhoods' leading figures such as Zuanne Dario, Marco Pellegrini and Pietro Borghi; finally, a significant social affiliation which would underline Mansueti's cultural membership to high patrician's heritage.

10. DANIEL MAZE, PhD Candidate at the University of California, Los Angeles, (UCLA). dwmaze@ucla.edu

Dividing the Renaissance Workshop Between Sons. This paper considers the division of artistic production within Jacopo Bellini's workshop between his sons Gentile and Giovanni as well as the various forms of patrimony the sons received after Jacopo's death in c.1470- - 71. I explore the possibility that Gentile, as the elder son,

inherited the more monumental and civically prominent commissions, while Giovanni, the younger and perhaps adopted son, was allotted the less prestigious genres. While tangible patrimony might include workshop sketchbooks (both of Jacopo's were inherited by Gentile), I also explore less tangible legacies that might have affected artistic production or patronage, such as social affiliations and inherited ideologies.

11. JULIA MIGLETS, PhD Candidate at Northwestern University.
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Holy Mediocrity: Wealthy Women and Paradigms of Female Sanctity in Late Medieval Italy. This project focuses on Quattrocento and Cinquecento Italian women who were recognized by their contemporaries as “holy” because of their moderate behaviour and obedience to male authority rather than for extreme acts of piety like those practiced by Catherine of Siena. My research seeks to complicate Caroline Walker Bynum’s paradigm of female sanctity by examining these more moderate women whom Bynum set aside in *Holy Feast, Holy Fast*. A central component of my project involves the role of class and the influence of family in the lives of these “holy moderates.”

12. DR SUZANNE PENUEL, Postdoctoral Instructor of English, University of South Carolina Lancaster. penuel@mailbox.sc.edu

Ben Jonson’s Italian Fathers and English Sons. Ben Jonson was highly invested in the ideals of artistic community and paternal-filial relationships. However, just as his tense images of contemporary fathers and sons sometimes complicate his avowals of filial loyalty to classical Roman forebears, Jonson’s hostile representations of Renaissance Italy in general and Venice in particular evince a certain feeling of sibling rivalry rather than one of artistic solidarity. The disastrously imitative Anglo-Italian siblings in some of his works suggest early modern English insecurity in the face of Italian artists who were ancient Rome’s more obviously legitimate heirs. As for those Italian artists, how did *they* represent the family, especially in relation to issues of historical continuity?

13. MEGHAN ROBERTS, PhD Candidate at Northwestern University.
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The Astronomical Workshop: The Lalande Family in eighteenth-century France. The astronomer Jérôme Lalande shared his observatory with his illegitimate daughter and his cousin and, after their marriage, his grandchildren. Lalande celebrated the contributions of his relatives to his work, particularly his catalogue of 50,000 stars, both in his publications and in his personal correspondence. My paper on the Lalande family will examine the practices and power relations embedded in this arrangement through the lens of gender and will demonstrate, contra historians such as Londa Schiebinger, that women working in the context of family workshops could still make important and acknowledged contributions to science in the late eighteenth century.

14. JOHN RODRIGUE, PhD Candidate at Oklahoma State University.
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Monastic Households: Private Spaces and Individuality in Thomas More's Utopia. The architecture, city planning, and social practices of Utopia implicitly critique English domestic and monastic building practices and attendant trends in socializing, dining, and worshiping. These trends and practices, according to social historians, developed gradually in both domestic and monastic spheres and slowly led to more privacy (i.e., the ability to decide how one spends one's time and with whom) for families, social groups, and individuals. This growing privacy presages the ideology of possessive individualism, and Utopia's interrogation of the material preconditions of that ideology makes the text a prescient critique of it.

Guest Lecturers

Victoria Avery, University of Warwick (Newberry Consortium)

Louise Bourdua, University of Warwick (Newberry Consortium)

Tracy E. Cooper, Temple University

John Gash, University of Aberdeen (Newberry Consortium)

Cristina Guarnieri, Università di Padova

Luca Molà, University of Warwick (Newberry Consortium)

Peta Motture, Victoria & Albert Museum

Tom Nichols, University of Aberdeen (Newberry Consortium)

Alessandra Schiavone, Archivio di Stato, Venezia

Susan Steer, Warwick-in-Venice