

DIVERSE IDENTITIES IN EARLY MODERN ITALY

IDENTIDADES DIVERSAS EN LA ITALIA ALTOMODERNA

Villa I Tatti – The Harvard University Center for Renaissance Studies

The Lila Wallace – Reader’s Digest Lecture Program

(November 20th, 2015)

Fine Arts Museum, Valencia, Spain



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Assistance to the seminar will be certified and recognized as 1 ECTS

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This seminar investigates different cultural constructions used to create personal and national identities in early modern Italy. The aim of the six talks is to show how smaller groups were able to use the arts, architecture, diplomacy or literature to distinguish themselves from predominant cultural trends. Employing a multidisciplinary methodology, the six scholars involved in the project will provide a different point of view on the Italian Renaissance.

The conference has been divided into two panels devoted to two of the most important civic centers of early modern Europe: Florence and Rome. From the fifteenth to the eighteenth century both cities maintained a strong cultural profile characterized by the presence of a court. In Florence, the Medici, first informally and afterwards as dukes and granddukes, ruled not only a political but as an artistic power. In Rome, the Papacy used similar strategies to expand its influence over the rest of catholic Europe. Rather than focusing on the primary cultural constructions of the popes or the Medici, papers at this conference will look at the non-dominant identities that were created inside their domains. Through samples such as members of the Pandolfini family, Venetian emigrants or Spanish ambassadors, the six speakers look at the establishment of alterity and the preservation of cultural identity within the pressures to conform to the dominant paradigm.

Este seminario plantea la investigación de diferentes construcciones culturales en la Italia altomoderna y la manera en que fueron empleadas para crear una identidad personal o nacional. El objetivo de las seis conferencias es mostrar cómo las minorías fueron capaces de emplear las artes, la arquitectura, la diplomacia o la literatura para diferenciarse de las tendencias culturales dominantes. Mediante una aproximación multidisciplinar los seis estudiosos proporcionarán una perspectiva atractiva e inusual sobre la Italia de la Edad Moderna.

El seminario se ha dividido en dos sesiones dedicadas a dos de los centros de mayor importancia en la Europa altomoderna: Florencia y Roma. Ambas ciudades mantuvieron entre los siglos XV y XVIII una fuerte personalidad cultural caracterizada por su condición de corte. En Florencia, los Medici, primero informalmente y más tarde como duques y grandes duques, gobernaron una potencia no solo política sino cultural, mientras el Papado extendía su influencia desde Roma a todo el orbe católico. Las conferencias no analizarán las construcciones culturales de papas o Medici, sino las identidades no dominantes que se crearon dentro de sus dominios. Familias alejadas del poder, otras naciones italianas o el resto de las potencias europeas tuvieron representación en las dos ciudades y todos ellos trataron de mantener una identidad diferenciada. Los seis conferenciantes estudiarán esta alteridad cultural a través de miembros de la familia Pandolfini, emigrantes venecianos o embajadores de España.

PROGRAM:

- 10. 00. *Presentation (Presentación)*. Brian Maxson and Pablo González Tornel
- 10. 30. Panel I: Florence

Chair: Pablo González Tornel

- o 10. 30. *Florentine Factional Identity and the Political Middle: A Case Study of the Pandolfini (Identidades florentinas e indefinición política: el caso de los Pandolfini)*. Brian Maxson (East Tennessee State University, US)

In late October 1456 the Florentine patrician Giannozzo Pandolfini died, leaving behind a wife and five learned sons, the eldest named Pandolfo. Pandolfo Pandolfini became patriarch of a fragile, new lineage whose patronage network existed largely outside - but certainly not in opposition - to that headed by Cosimo de' Medici. Pandolfo quickly learned the identity of some of his friends: several of Pandolfo's allies used the death of Giannozzo Pandolfini as a reason to offer consolations in humanist Latin. An oration by Giannozzo Manetti contributed to another budding alliance with a learned man who shared the Pandolfini's close ties to the Aragonese rulers in Naples. Manetti had tried to exist in the political space between subservience within the Medici patronage network and exile, but Manetti had failed. The Pandolfini were determined not to make the same mistakes: if humanist letters tied the Pandolfini to other independent minded families, artistic patronage ostentatiously drew them closer to the Medici family: indeed, the tomb style the heirs selected for their father copied a near contemporary tomb by Orlando de' Medici. This paper tells the story of how one family on the rise used literary and visual culture to maintain its position in the political middle even as it projected its arrival into the social elite.

- o 11. 15. *Spain in Florence. The construction of the Spanish cultural identity (XVI century) (España en Florencia. La construcción de la identidad cultural Española en el siglo XVI)*. Blanca González

Talavera (Villa I Tatti - The Harvard Center for Renaissance Studies, Italy)

The accession of Philip II to the throne inaugurated a crucial period in the consolidation of the Spanish national identity. Throughout his reign, we can witness the launch and progressive extension of a mentality that linked political loyalty to the sense of belonging to a cultural community. In this context, the relations maintained between Spain and Florence during the XVI century allowed the progressive configuration of a Spanish cultural identity in the Tuscan capital. With this study, we will attempt to get closer to this identity through the analysis of the features that defined and identified the Spanish community in the heart of sixteenth century Florentine society. We will focus particularly on the most significant manifestations of heritage as the main cultural identity of this community.

- 12. 30. *The Legacy of an Intrepid Journey. Spain and its Culture in the Court of Cosimo III of Medici (El legado de un viaje intrépido. España y su cultura en la corte de Cosimo III de Medici)*. Miguel Taín Guzmán (Universidad de Santiago de Compostela, Spain)

Between 1668 and 1669, Cosimo de' Medici, the 26-year-old heir to the Grand Duchy of Tuscany, visited Spain as part of an educational tour of the main courts and cities of Western Europe to learn their customs, culture, art and politics. During the months of the trip he conversed with local aristocrats, monks from different religious orders, artists, and intellectuals. He acquired paintings, drawings, glass and silverware, perfumed leather and gloves, exotic objects from the Americas, weapons, books on different subjects and a large number of devotional objects. There was a regular influx of Spanish people and products to Florence during his reign between 1670 and 1723, when he had good relations with King Carlos II and some members of the Spanish church. When Cosimo founded a convent of the barefoot Franciscan order of San Pedro de Alcantara in Villa Ambrogiana in 1678, joining together its buildings with a long corridor in the Spanish style, he required that it should only be occupied by Spanish friars.

- 13.15. Round Table

- 13.30. Lunch
- 14.30. Visit of the Fine Arts Museum.

- 16.00. Panel II. Rome

Chair: Brian Maxson

- 16.00. *Domenico de' Domenichi: an oratorical performance of Venetian nationhood on the Capitoline Hill (1476)* (*Domenico de' Domenichi: una representación oratoria de identidad veneciana en el Capitolio (1476)*). Tobias Daniels (Max Planck Institute-Biblioteca Hertziana, Rome, Italy)

In 1476, the bishop of Brescia, distinguished orator and imperial proctor in Rome, became a Roman citizen. On the occasion, he delivered a speech on the Capitoline Hill. In this famous humanist oration, he offered effusive praise for the greatness of ancient Rome, but also of his hometown Venice. The paper addresses the speech with regards to rhetorical elements of performance of Venetian nationhood in Rome and the question of reconciliation of Venetian and Roman humanism.

- 16.45. *'Tierra tan extraña': performing Spanish cultural identities at Rome (1516-1598)* (*'Tierra tan extraña': construyendo las identidades culturales españolas en Roma (1516-1598)*). Piers Baker Bates (Open University, London, GB)

There has been a developing interest in the growth in number and influence of the Spanish community at Rome through the course of the sixteenth century, focussing particularly on the role of the national churches. This paper will now deepen our understanding of the significant role of a unified Spanish cultural identity, as expressed through works of material culture, in establishing their position and status within a complex web of transcultural relationships at Rome. Through the course of the sixteenth century, a Spanish cultural presence manifested itself in both permanent constructions such as chapels and also ephemera such as festivities. While, in turn, works

commissioned from Roman artists are still found scattered through the Iberian Peninsula. These phenomena shed light on the nuances of the ambivalent relationship that existed between Spain and Rome in these years; nuances captured in a lengthy letter of 1525, that will be discussed, and from which the quote in the title derives.

- 17.30. *A different construction on nationhood: Spain in Rome and its need of cultural propaganda (1599-1700) (Una identidad nacional diferente: España en Roma y su necesidad de propaganda cultural 1599-1700)*. Pablo González Tornel (Universitat Jaume I, Spain)

Between 1556 and 1700 the Spanish kings ruled the widest empire of the western world. From Madrid they governed very different territories, as well as a heterogeneous mix of people. This heterogeneity forced them to create a new concept of national identity in order to maintain the loyalty of their subjects. This paper focuses on a case study, the city of Rome, to analyze the creation of a new national paradigm. Spaniards in Rome, more than 30% of the population, could not count on traditional foundations for identity such as language or geographical origin. Moreover, they had the disadvantage of being settled outside the Spanish borders, so traditional symbols such as portraits or coats of arms could not be used. I propose that Spaniards in Rome tried to create a new model of national identity through four cultural constructions: arts, ceremonies, piety and print. I will try to demonstrate that the combination of them succeeded in creating a real sense of community that was recognized as distinct by all Roman residents, Spanish and non-Spanish alike.

- 18. 15. Round table.

- 18.30. Closing of the Seminar. Reception.

Brian Jeffrey Maxson (East Tennessee State University, US)

Brian Jeffrey Maxson is associate professor of history and assistant dean of graduate studies at East Tennessee State University. He received his PhD from Northwestern University in 2008. In late 2013 he published his first book, *The Humanist World of Renaissance Florence*, which argued for a much broader humanist movement than is usually assumed and offered the demands of ritual as a primary causal agent behind its spread. His second book, *After Civic Humanism*, co-edited with Nicholas Scott Baker, offered a series of essays that each explored new ways to consider the relationship between politics and culture beyond the usual paradigm of civic humanism. He has also published numerous book chapters and articles on the politics, diplomacy, and culture of Renaissance Italy in venues such as *the Journal of Medieval History*, *I Tatti Studies in the Italian Renaissance*, *Archivio Storico Italiano*, *Renaissance Studies*, and others. He has held fellowships from Villa I Tatti, the Harvard University Center for Italian Renaissance Studies; the Marco Institute for Medieval and Renaissance Studies at the University of Tennessee; the Fulbright Foundation; and the Dolores Zohrab Liebmann Foundation. He is currently working on an edited book, *Languages of Power in Renaissance Italy*, as well as beginning an accessible history of Renaissance Florence.

Blanca González Talavera (Villa I Tatti, The Harvard Center for Renaissance Studies, Italy)

Blanca González Talavera received her PhD in Art History in 2011 from the Università degli Studi di Firenze and the Universidad de Granada. Her thesis was entitled "Presence and Spanish patronage in Medici Florence: from Cosimo I to Fernando I". Blanca has been associated to the University of Granada as a researcher since 2005, the year in which she was granted a "Start Fellowship for Research" in the Department of Art History. Shortly after she won a "Collaboration Fellowship" from the Ministry of Education and Science attached to the same department, an award which contributed to her nomination as a Predoctoral Fellowship F.P.U. (Teacher Training College) in 2007. In 2011 she developed her PhD between the University of Granada and the Università degli Studi di Firenze and she started her teaching experience. From 2008 until 2012, she has taught in the Department of Art History at the University of Granada and has been responsible for various core subjects for graduate studies in History, Art History and Architecture. Since 2012, Blanca has continued collaborations with national and European research centers and has taught at the University of Almeria. She is the author

of *Presence and Spanish patronage in Medici Florence: from Cosimo I to Fernando I* (Universidad de Granada, 2011) and *Arte y artesanía en la provincial de Segovia. La Real Fábrica de Cristales de La Granja de San Ildefonso, Fundación Centro Nacional del Vidrio* (Fundación EOI, forthcoming 2015). She will be a Mellon Fellow at Villa I Tatti - the Harvard University Center for Italian Renaissance Studies during the 2015/2016 academic year.

Miguel Taín Guzmán (Universidad de Santiago de Compostela, Spain)

Since 2001 Miguel Taín Guzmán has been Associate Professor of Art History at Santiago de Compostela University (USC). He has held fellowships from the Kunsthistorisches Institut, Villa I Tatti – the Harvard University Center for Italian Renaissance Studies, and Brandenburgische Technische Universität in Cottbus, Germany. He is the author of *La Ciudad de Santiago de Compostela en 1669. La peregrinación del Gran Príncipe de la Toscana Cosimo III de Medici* (Santiago: Consorcio de Santiago / Teófilo, 2012), as well numerous articles, a selection of which includes “De España a Florencia. Obras de arte y artículos de lujo adquiridos por Cosimo III de’ Medici durante su viaje hispánico”, *Mitteilungen des Kunsthistorischen Institutes in Florenz* (2014): 193-213; “Ritratti d’inchostro delle città spagnole nella Relazione Ufficiale (1668-1669) del viaggio del principe Cosimo III de’ Medici: città reali o città idealizzate?,” in *Città mediterranee in trasformazione*, ed. by Alfredo Buccaro and Cesare de Seta, pp. 19-28 (Napoli, 2014).

Tobias Daniels (Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome, IT)

Tobias Daniels is currently a collaborator on the project “Roma communis patria. The national churches in Rome 1450-1650” at the Bibliotheca Hertziana. He received his Ph.D. on medieval history at Innsbruck and Pavia. His main interests are foreign communities in Renaissance Italy, international relations from the Middle Ages to the Early Modern period, and the history of Renaissance Humanism and Diplomacy. He is author of the monographs *Diplomatie, politische Rede und juristische Praxis im 15. Jahrhundert. Der gelehrte Rat Johannes Hofmann von Lieser* (Schriften zur politischen Kommunikation, Bd. 11), Göttingen 2013; *La congiura dei Pazzi: i documenti del conflitto fra Lorenzo de’ Medici e Sisto IV. Le bolle di scomunica, la ›Florentina Synodus‹, e la ›Dissentio‹ insorta tra la Santità del Papa e i Fiorentini. Edizione critica*

e commento (Studi di storia e documentazione storica, Bd. 6), Florenz 2013; *Umanesimo, congiure e propaganda politica. Cola Montano e l'Oratio ad Lucenses. Con edizione e traduzione dell'Oratio e delle Confessioni di Cola Montano e Piero Baldinotti* (RR inedita 63, saggi), Rome 2015 and further articles in the field.

Piers Baker Bates (Open University, London, GB)

Piers Baker-Bates is a Visiting Research Associate in Art History with the Open University. His research focuses on the cultural exchange between Italy and Spain in the sixteenth century. He received his Ph.D. on the Roman career of Sebastiano del Piombo from the University of Cambridge in 2006 and has published several articles on Sebastiano in journals such as *Renaissance Studies*. He was awarded a Leverhulme Early Career Fellowship at the Open University and has been a scholar of both the British School at Rome and the Dutch Institute in Florence. He is the author of the monographic study *Sebastiano del Piombo and the world of Spanish Rome* (forthcoming Ashgate 2015). He is also co-editor of *The Spanish presence in sixteenth-century Italy: Images of Iberia* (Ashgate 2014) with Miles Pattenden, and ‘*Un nuovo modo di colorire in pietra*’: *paintings on stone and material innovation* (forthcoming Brill 2016), with Elena Calvillo.

Pablo González Tornel (Universitat Jaume I, Spain)

Pablo González Tornel is an Associate Professor of Art History at the University of Jaume I in Castellón, Spain. He received his PhD on early modern architecture in Valencia, focusing his investigation on the cultural exchanges between Italy and Spain. His main interests are the construction of Spanish identity in Rome in the seventeenth and eighteenth centuries, early modern festivals, and the ephemeral art linked to these festivals. He has been awarded fellowships and grants at Vienna University, La Sapienza University in Rome, the Max Planck Institut – Bibliotheca Hertziana in Rome and Villa I Tatti – The Harvard University Center for Italian Renaissance Studies. He is author of several articles in peer reviewed journals and of the monographs *Arte y Arquitectura en la Valencia de 1700* (Alfonso el Magnánimo, 2005), *José Mínguez. Un arquitecto barroco en la Valencia del siglo XVIII* (Universitat Jaume I, 2010) and *España en Roma. Ceremonial, fiesta y propaganda en la capital del Barroco* (Centro de Estudios Europa Hispánica, forthcoming 2016). He is also co-author of four volumes of the collection *La Fiesta Barroca* (Universitat Jaume I, 2010, 2012, 2014 and

forthcoming 2016) and editor of *Los Habsburgo. Arte y propaganda en la colección de grabados de la Biblioteca Casanatense de Roma* (Biblioteca Casanatense, 2013).