

ANATOMY OF A WORKSHOP:  
THE PROCACCINI FAMILY IN MILAN

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## DECLARATION

This is to certify that:

(i) the thesis comprises only my original work towards the Ph.D.;

(ii) due acknowledgement has been made in the text to all other material used;

(iii) the thesis is less than 100.000 words in length, exclusive of illustrations, maps, the bibliography and appendices

## ABSTRACT

Contextualized in Milan between the end of the 16th and the start of the 17th century, this study investigates the artistic trajectory of the three Procaccini brothers: Camillo (1561-1629), Carlo Antonio (1571-1631) and Giulio Cesare (1574-1625), one of the most important families of painters of the early Italian *Seicento*. Descending from an Emilian background, the Procaccini influenced the evolution of Lombard art, establishing a famous workshop in Milan and playing a fundamental role in the artistic renovation of the Borromean era, one of the most fascinating periods in Milanese art history. Procaccini's work is here analysed under the reciprocal perspective of the family workshop, interconnecting their individual careers and understanding their success as the combination of mutual artistic choices, high level of specialization and precise business organization. In doing so this study revises and updates the modern scholarly literature, which has generally focused on the Procaccini's individual careers, underestimating both their connections as family members and the importance of their workshop as the key locus of artistic growth and stylistic innovation.

Predicated on a micro-sociological approach aimed at understanding the social and economic conditions under which Procaccini's art was created, the study is organized according to a chronological framework that retraces the conceptualization, establishment and evolution of their family workshop. Starting from Camillo, Carlo Antonio and Giulio Cesare's biographies as drawn in 1678 by the Bolognese art historian Carlo Cesare Malvasia, it unravels the Procaccini's business strategy, highlighting their mutual effort in becoming the most important family of painters working in Milan at the beginning of the 17th century. Dealing with macro-areas of analysis such as family workshops, artists' training, aristocratic patronage and art market, the study looks at archival evidence of the Procaccini's social and professional lives, proposing attributions based on documentary, stylistic and technical evidence. The result is a comprehensive analysis that, for the very first time, emphasizes the Procaccini's role as a family of painters, providing an innovative approach for the study of their celebrated artistic careers.

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I am grateful to the staff of the Baillieu Library of the University of Melbourne and, in particular, to Monica Raszewski, who expertly oversaw my initial steps within the Baillieu's facilities. Speaking of libraries, I would like to acknowledge the courtesy and professionalism of the staff of the Biblioteca Nazionale Braidense, Milan; Biblioteca di Storia dell'Arte, della Musica, e dello Spettacolo, Milan; Biblioteca Universitaria, Bologna; Biblioteca Civica Berio, Genoa; Biblioteca Nazionale Vittorio Emanuele III, Naples; Biblioteca Cantonale di Lugano, Lugano; Bibliothèque Royale de Belgique, Brussels; National Library of the Czech Republic, Praha; Biblioteca, Archivio y Documentación del Museo Nacional del Prado, Madrid; and National Széchényi Library, Budapest.

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## ABBREVIATIONS

ACCT: Archivio Cantonale del Canton Ticino, Bellinzona

ADP: Archivio Distrettuale, Pallanza.

ADMS: Archivio Ducal de Medina Sidonia, Sanlúcar de Barrameda.

AFDM: Archivio della Veneranda Fabbrica del Duomo, Milan.

ASDM: Archivio Storico Diocesano, Milan.

ASM: Archivio di Stato, Milan.

BCA: Biblioteca Comunale dell'Archiginnasio.

BFSAM: Biblioteca Franciscana di Sant'Angelo, Milan.

BUB: Biblioteca Universitaria, Bologna.

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Other titles: Anatomy of a workshop Description: New York : Routledge, 2021. | Edited version of the author's thesis (Ph.D.) University of Melbourne, 2016, under the title: Anatomy of a workshop : the Procaccini family in Milan. | Includes bibliographical references and index. In the autumn of 1629, a Lombard soldier entered Milan carrying a bundle of infected clothing purchased from a German infantryman, thus contributing to the diffusion of the greatest epidemics ever experienced in northern Italy. A family approach indicates that the pater familias, Ercole Procaccini the Elder, prepared his sons for an artistic career, envisioning the development of the family business. Procaccini established a reputation as a leading painter in Milan, having first trained and worked as a sculptor. He was born in Bologna but moved to... www.nationalgalleries.org. Used by Google Tag Manager to control the loading of a Google Analytics script tag. 1 day. HTTP. \_ga. www.nationalgalleries.org. Registers a unique ID that is used to generate statistical data on how the visitor uses the website. 2 years. Jun 17, 2018 - Milan (Italy) - Crucifixion by Camillo Procaccini in the Church of Sant'Alessandro in Zebedia. The beautiful church of Santa Maria dei Miracoli is an example of Renaissance architecture in Milan and is another monument not easy to spot from the profane, being located on the back of a courtyard closed to the outside by a high wall. Christie Briggs Italy 2017. Death of St. Joseph by Giulio Cesare Procaccini. #Milan ( #Italy ): Death of St. Joseph by Giulio Cesare Procaccini in the #Church of San Giuseppe #Milano #Mailand #Italia #Italien #baroque #barocco #milanodavedere #art #arte #kunst. Milanofotografo Art and history in Milan (Italy). Church of SS. Working in the Bolognese Mannerist style, Procaccini created about a hundred paintings and frescoes that survive and another ninety works known in the literature that have been destroyed or lost. A few of his surviving paintings are small in scale, apparently intended as "cabinet pictures" sold to private collectors, but contemporary letters and other old records indicate that many more once existed. He also made a few etchings on religious subjects. Part of a family of painters, his father Ercole Procaccini the Elder (1515-1595), his two younger brothers and a nephew were artists. With his father and brothers, Procaccini relocated to Milan at the end of the year. He was soon hired to decorate Visconti's villa with frescoes. Camillo Procaccini. Quite the same Wikipedia. Just better. Works. In 1587 he distinguished in the fresco decoration of the Basilica della Ghiara in Reggio Emilia. In the late 1580s he moved to Milan, where count Camillo Visconti Borromeo commissioned him the decoration of his villa in Lainate. The organ shutters for the Cathedral of Milan were painted after 1590 by Camillo, Giuseppe Meda (died 1599), and Ambrogio Figino. He painted the frescoes of the nave and the apse of the Cathedral of Piacenza in collaboration with Ludovico Carracci (1605-1609), and the vault and choir in San Barnaba of Milan. He painted a Nativity in the Sacro Monte d'Orta.