



**Re-creating Renaissance & Baroque Spectacle:
The Hyspanic Habsburgh Dynasty in Context**

BOOK of ABSTRACTS

International Conference
6&7 July 2010
The University of Edinburgh

This conference is part of the Re-creating Early Modern Festivals Project
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Society for Renaissance Studies

Prokalo
Architecture Postgraduate Seminar Series



Recreating Renaissance and Baroque Spectacle: the Hispanic Habsburg Dynasty in Context. 6 and 7 July, University of Edinburgh, UK.

6 July 2010

9.00-9.30 Registration.

9.30-9.45- Welcome.

9.45-10.45. Keynote:

'The Language of Triumph': the Tunes tapestry series.

Prof. Fernando Checa Cremades, University Complutense of Madrid.

10.45-11.00 Break-refreshments.

11.00-12.45 Panel 1: **Pyrotechnics, princes and archdukes. Chair Catriona Murria University of Edinburgh**

Philip II - English King on Page, Stage and Beyond.. Dr. Alexander Samson, University College London.

The Spanish Habsburgs in England: Music and Entertainment for Philip II in Sixteenth-Century London.

Dr. Helen Green, Open University.

The divine prince: Hendrick De Clerck, the Archdukes Albert and Isabella, and the princely self-image.

Dr. Katharina Van Cautere. Katholieke Universiteit Leuven.

Building the intangible: treatises on pyrotechnics in the first half of the 17th century. Dr. Eric Monin Ecole Nationale Supérieure d'Architecture et de Paysage in Lille, France.

12.45-1.30 Lunch

1.30-3.15 **Panel 2: New World and Naples on wooden tablados.**Chair **Dr. Stephen Bowd University of Edinburgh**

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The Royal Exequies in New World Cities and the Creation of an Imperial Urban Geography.

Dr. Alejandra B. Osorio, Wellesley College, Boston, USA.

TABLADO: Wooden Architecture and Diversion in the Habsburg Empire (1550/1750).

Dr. Sabina de Cavi. Centre for Advanced Studies of the Royal Flemish Academy, Brussels.

Royal festivals in mid-seventeenth-century Naples: the role of Italian and Spanish artists.

Dr. Ida Mauro, Universitat Autònoma de Barcelona.

Continuity and Change in the Festive Culture of Naples, 17th-18th C.

Dr. Gabriel Guarino, University of Ulster.

3.15 -3.45 Break-refreshments.

3.45-5.30 Panel 3: **Spain and the Italian panorama: music, victory and loss.**

Chair Prof. Ronnie Mulryne University of Warwick.

The loose parts of an Entry: the flop of Cremona in 1598.

Prof. Maria Ines Aliverti. University of Pisa.

The streets where “the princes and the important personages pass in solemn occasions...”

Prof. Lucia Nuti. University of Pisa.

Music in the Service of the Spanish Hegemony in Early Modern Rome.

Dr. Noel O'Regan, University of Edinburgh

Siege and Sacrifice: Cardinal Andrea Corner's episcopal entry into Brescia in 1546.

Dr. Stephen Bowd, University of Edinburgh.

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7 July Day 2

9.00-9.30 Refreshments.

9.30- 11.15 Panel 4: **Castile and Portugal: diplomacy, religion and urban space.** Chair Dr. Alejandra B. Osorio, Wellesley College.

Festivals and Hagiography in the Spanish Court (1565-1615) The *veræ effigies* of Counter-Reformation saints, from models to miracles. Dr. Juan Luis Gonzalez García, University Complutense of Madrid

Interventions in the Urban Space of Habsburg Madrid

Dr. David Sánchez Cano Independent Scholar.

The splendid painting showing the festive entry of king Philipp III in Lisbon 1619.

Dr. Andreas Gehlert, Independent Scholar.

The Fleeting Thrones. Baroque Ambassadorial Carriages. Joao Castel-Branco. Director of the Calouste Gulbenkian Museum in Lisbon.

11.15-11.30 Break-refreshments

11.30-1.15 Panel 5 : **Lisbon on stage: kings, queens and relics.** Chair Dr. Margaret Shewring, University of Warwick

Royal Entries in in Portugal in the XVIth Century: Lisbon, “Queen of the Ocean” 1521 and 1552. Dr. Ana Isabel Buescu- Faculdade de Ciências Sociais e Humanas. Universidade Nova de Lisboa.

1521: The Lisbon Royal Entry of Leonor of Austria.

Dr. Annemarie Jordan Gschwend (short paper).

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'One Monarch, One Empire, and One Sword': architecture and visual representation of Philip II's empire in the Lisbon entry, 1581.

Laura Fernandez-Gonzalez. University of Edinburgh

Habsburg spectacle in Lisbon: the arrival of the relics donated by D. João de Borja to the church of Saint Roch (1588). Maria João Pereira Coutinho and Sílvia Ferreira. University of Lisbon.

1.15-2.00 Lunch

2.00-3.45 Panel 6: **'The European Tableau'**

Chair Dr. Alex Bremner University of Edinburgh

The visit of Henri III in Venice. Musical performances in glory of the Serenissima

Dr. Evelyn Korsch, University of Dresden.

C'estoit chose fort delectable: detail, variation and omission in the representation of music in French Renaissance triumphal entries.

Emily Peppers, University of Edinburgh.

European themes and local awareness: the reconstruction of Charles I's entry into Edinburgh in 1633. Dr. Guidicini, Independent scholar.

3.45-4.15 Break-refreshments.

4.15-5.30 Project panel.

Presentation of the Society for European Festivals Research. Prof. Ronnie Mulryne and Dr. Margaret Shewring, Warwick University.

Presentation of PALATIUM project. Dr. Bernardo García García, University Complutense of Madrid.

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Presentation of the collaborative project: City and Spectacle: a vision of pre-earthquake Lisbon.

Dr. Alexandra Gago da Câmara, Universidade Aberta (Lisbon) & CHAIA University of Évora.

Dr. Helena Murteira, Fundação Calouste Gulbenkian & CHAIA, University of Évora.

6- 7.30 Wine Reception at the Playfair Library and presentation of Iberia Triumphant: the re-creation of Philip II's triumphal entry into Lisbon, 1581

8.00 Conference dinner.

Abstracts

'The Language of Triumph': the Tunes tapestry series.

Prof. Fernando Checa Cremades, University Complutense of Madrid.

The Tunes tapestry series, commemorating the legendary victory of emperor Charles V in 1535, was completed many years later after the military incursion in 1553. The author Jan Cornelisz Vermeyen accompanied the Emperor during his expedition to Tunes, where he made preparatory sketches. This commission reflected new policies on visual political propaganda designed by Mary of Hungary, sister to Charles V and Granvella. Whilst the Imperial court had previous contacts with eminent artists, i.e. Titian, it is during these few years that the Habsburg court demonstrated a preoccupation with the political impact of the arts and their propagandistic use. The visual representation of Charles V was influenced by classical thought during the time, i.e. Charles V's dominion and superiority over his enemies and empire as well as his self control, as a stoic ruler. Stoicism was one of Charles V's preferred classical philosophies; the Pax Augusta therefore inspired his image in the arts. This

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symbolism was combined with a parallel rhetoric of the '*realpolitik*'; both images of peace and military power coexisted in the visual representations of the Emperor. The 'Tunes enterprise' was considered the victory of the Christian Emperor against heresy, Islam, and Charles V was the 'defensor fidei' against the 'natural' enemy of Christianity during the previous 800 years. The Tunes tapestry series encompassed those aspects of the Imperial propaganda: Charles V was the Christian Prince and the Renaissance Hero whilst the representation of his enemies aimed to justify that the cruelty of the Imperial forces was deserved. The Tunes tapestry series of which only ten of twelve are conserved is one of the most important artistic commissions under Charles V's reign, and the most expensive. This paper aims to explore those conflictive ideals of empowerment and peace attained by Imperial representation: the use of words and images; the 'objectivity' of the historical facts presented and topographical and geographical aspects. Finally, this study seeks to analyse the Imperial language of Triumph and the use of the tapestry series in ceremonies and festivals during the Emperor's and his later heir's reign.

Philip II - English King on Page, Stage and Beyond.

Dr. Alexander Samson, University College London.

The title pages of books made use of architectural elements to suggest that the book was in some sense a literary monument. Beyond this the title pages of the paper records of royal entries came to resemble triumphal arches as if to suggest that the reader was undertaking a textual journey that mimicked that of the movement of the regal procession through the physical space of the city. This paper will trace the links between narrative, spatialisation within texts and the architectural cityscapes beyond. These textual and physical mediations of Philip II's self-fashioning will be used to illuminate the critical transitional period between his becoming regent of Spain and assumption of all of his

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father's titles in 1556 – with particular attention to the way in which he used the English Crown to forge a distinct royal image and project his own particular form of kingship in an international arena.

The Spanish Habsburgs in England: Music and Entertainment for Philip II in Sixteenth-Century London.

Dr. Helen Green, Open University.

Relations between the kingdoms of England and Spain formed a critical part of the ever-changing inter-territorial power struggles that dominated Western Europe during the sixteenth century. The formation of alliances or the outbreak of conflict between these two major powers were highly significant, not only to Spain and England, but also for other European states. From the reign of Henry VII to that of Elizabeth, the relationship between the Habsburg and Tudor monarchs was constantly changing – from the several proposed marriages that aimed to form strong bonds between the two countries, to the warfare that ensued between Spain and England in the second half of the century. The significance of the interaction between the two dynasties is clearly expressed in the ostentation and grandeur of the visits and meetings of their monarchs, where entertainment and music both played a fundamental role in the portrayal of a strong regal image to spectators. Focussing on the marriage of the first Tudor Queen, Mary I to Philip II of Spain, this paper will discuss the customary entertainments and musical performances presented during the visits of the Spanish Habsburgs to England, as a reflection of their reception by the Tudor monarchs and their subjects. Based on contemporary English accounts of these festivities, the employment of music in this respect will be highlighted, in the projection of the royal images of England and Spain.

The divine prince: Hendrick De Clerck, the Archdukes Albert and Isabella, and the princely self-image.

Dr. Katharina Van Cautere. Katholieke Universiteit Leuven.

In 1596, the Archduke Albert of Austria (1559-1621) arrived in Brussels as the new governor of the Spanish Netherlands. It was the Brussels's artist Hendrick De Clerck (circa 1560-1630) who, in collaboration with the city secretary Philips Numan, made the designs for all of the main scenes on the triumphal arches, which were erected all over the town. Only three years later, everything had to be done over again, for this time Albert – now married to the Spanish Infanta Isabella (1566-1633) – arrived as the sovereign ruler of the Netherlands. Once more, Hendrick De Clerck was responsible for the design of at least one of the scenes. Both programmes seem to have in common that they present the Archduke as sent straight from God – or even as a god by his own right. Since 1594 De Clerck had been working for the Netherlandish branch of the Habsburg family, and especially during the first decade of the 17th century, he must have played a substantial role at the Archducal court, painting a large number of mythological and religious scenes for Albert and Isabella. It is exactly the imagery of the Joyous Entries which provides for a crucial clue to come to a correct interpretation of these paintings, which seem to be continuing and reinforcing the concepts that were used during the spectacles. My intended approach then, is to look far beyond the sole reconstruction of the Joyous Entries, and to use the imagery and its meanings to come to a better understanding of the princely self-image Albert and Isabella were hoping to propagate, long after the triumphal arches were dismantled. Thereby I hope to show that the Joyous Entries of both 1596 and 1599 played a crucial role in the upcoming absolutism and in the self-definition of the prince, whose image was becoming nothing less than a spectacle in itself.

Building the intangible: treatises on pyrotechnics in the first half of the 17th century .

Dr. Eric Monin Ecole Nationale Supérieure d'Architecture et de Paysage in Lille, France.

“Comets shooting through the heavens, golden raindrops falling from the sky, magnificent wavy hair suddenly and miraculously overhead ... the magic of fireworks seemed the only power that could “raise the eyes of men to extract them from comparison with animals that only have the surface of the earth as their purpose.” This phrase by Claude Mydorg [1639] clearly summed up the ambitions of pyrotechnicians at the beginning of the 17th century. In this paper, we explore some of the inner workings of the art of fireworks of the period to gain insights into how this fiery practice caught the popular imagination, shaking the established order while “inciting pleasure rather than fear” [Biringuccio]. After perusing Vanoccio Biringuccio [French edition, 1572], Diego Ufano [1621], Jean Leurechon [1624] and his critics, as well as Francis Malthus [1631], Casimir Siemienowicz [1651] and a few of the texts by Father Claude-François Ménéstrier, we gained new insights into how the main principles of a totally artificial construction began to take shape. Between art and technology, the terms ‘fireworks’, ‘Feuerwerke’, ‘feux d’artifice’, ‘fuochi di artificio’ or ‘Fuegos de artificio’ illustrated both the patient labour and the exceptional effects that crowned these achievements. For this indeed is the mystery: how to build the intangible? How to make people see and hear a composition whose splendour exploded at the whim of fuses and weather? From this perspective we believe it is interesting to draw a parallel with cooking, the other art that emerged at the beginning of the 17th century. Both were founded on the art of preparing the ingredients with expertise and precision, programming the guests’ and spectators’ pleasure while, alas, remaining at the mercy of a large number of imponderables.

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The Royal Exequies in New World Cities and the Creation of an Imperial Urban Geography. Dr. Alejandra B. Osorio, Wellesley College, Boston, USA.

Mexico City celebrated its first royal funeral for the death of Holy Roman Emperor Charles V in 1554. This royal ceremony was a costly and highly choreographed event that required vast investments in human and material resources. During several months before the funeral honors, the city's center was transformed as buildings (and streets) were redesigned and (often) rebuilt in order to accommodate a large catafalque, long processions, numerous masses, and attending multitudes. This staging also required the manufacturing of special robes, drapes and rugs, and various artistic and literary productions. In short, during the course of several months, the viceregal city was slowly transformed into a large theater of death and mourning, with the plaza mayor standing in as its main stage. A similar script was followed in cities throughout the Indies. This paper compares the celebration of the royal exequies in several New World cities during Hapsburg rule. My analysis focuses on the ways the processions, masses, participants, buildings, streets and writings involved in these ceremonies contributed to the creation of an imperial geography of power within the larger Spanish Empire. Of particular interest are the ways in which certain areas of the city were physically transformed and their long term impact; the kinds of local and imperial histories fostered by the epitaphs and hieroglyphs placed on the catafalque; the historical memory promoted by published chronicles, sermons, and monuments built to commemorate such events; the (potentially) different political relations fostered between ruler and ruled by both the exequies and the proclamation of the new king (always celebrated before the funeral) as different royal and viceregal officials stood in for the king. Finally, I examine the ways the ceremony's printed accounts or *relaciones* circulated to enhance the cultural capital of

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cities while also establishing an urban hierarchy within the empire.

TABLADO: Wooden Architecture and Diversion in the Habsburg Empire (1550/1750) Dr. Sabina de Cavi. Centre for Advanced Studies of the Royal Flemish Academy of Belgium for Science and the Arts, Brussels.

While Vitruvius saw the origins of architecture in those primitive huts made of intertwined branches by our ancestors, wooden architecture has never been the focus of scholarly research on the Renaissance and the Baroque. This paper will discuss the widespread use of wooden architecture in the Spanish world throughout the Early Modern Era. Ephemeral, like the experience of pleasure provided by playing a game, or auditing a spectacle, wooden architecture was promoted as a major instrument of public entertainment throughout the Baroque Age, in all Europe. Yet this paper contends that in Spanish Europe and in Colonial America, wooden architecture was also used by authorities as a prime tool of propaganda; that it was more pervasive, and that its impact on permanent architecture lasted much longer than in other countries. In fact, apart from serving the performing arts, *tablados* were used to contain and direct minorities, as well as to provide exthasis and pleasure to European masses with sacred and/or horrific experiences (*Adoration, Quarant'Ore, Autodafe*). Thus for about three centuries, *tablado* was the cheapest and most widespread media of both recreational and state architecture in the Spanish Habsburg world. This paper will begin describing the inner qualities that made wooden architecture beloved by guilds and resourceful for the empire, in order to explain its noticeable success in Iberia and Iberoamerica. From activity to permanence, through a typologic study of wooden architecture erected in the *tablado* technique (*teatros, calles, passadizos, camarinos*),

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the second part of the paper will explain the “materialization” of specific Spanish habits and activities (*juegos de toros, autodafes*), and demonstrate the impact of ephemeral activities and architectures onto the territory (in terms of topography), and on the canons of permanent architecture (orders and ornament).

Royal festivals in mid- seventeenth century Naples: the role of Italian and Spanish artists.

Dr. Ida Mauro, Universitat Autònoma de Barcelona.

By analyzing little known and unpublished sources, my paper aims to present new information about the role of artists in the Neapolitan dynastic festivals in 17th c. Given the short time frame, to carry out the festival decorations it was needed a hierarchy between the artists involved, and also a great deal of flexibility to deliver rapid changes. This was the case of the funeral apparatus for Queen Isabel of Bourbon (1645), conducted finally by the "royal engineer" Cosimo Fanzago (initially appointed to Giovanni Battista Crescenzi), changed for political reasons a few days before the ceremony from the cathedral of Naples to the church of the monastery of Santa Chiara. The active participation at the festival workshops it was of the interest and activity of every artist, because these events were important occasions to gain celebrity: thanks to "*solicitud, presteza y aplauso del pueblo, se suele adquirir fama de valientes pintores y ganar honrados premios*" (as claimed by Francisco Pacheco, citing "De 'veri precetti della pittura" by Giovanni Battista Armenini). For example, Neapolitan feasts for celebrating the birth of Prince Felipe Prospero - in 1659 - had a great success all over Europe. The research on diverse contemporary sources made possible to reconstruct the organization of the group of artists who contributed to the decorative apparatus that accompanied the event. Some of these works of temporary art are accurately represented in the engravings that illustrate the printed booklet of the

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festival. These pictures show the signature of an interesting Spanish painter, something that opens up new perspectives of study on the collaboration of Hispanic artists in the realization of these festival images that kept alive in Naples the splendor of the royal household.

Continuity and Change in the Festive Culture of Naples, 17th-18th C. Dr. Gabriel Guarino, University of Ulster.

The aim of this paper is to demonstrate why Spanish Naples proves to be ideal for the investigation of a festive culture flourishing during harsh times, in the midst of a conflictive society. Indeed, a revealing apparent inconsistency of Baroque Europe was that while most of the continent was afflicted by a 'general crisis' that included a deep economic recession which was augmented by the Thirty Years' War, festive displays reached the apex of magnificence and extravagance. This supposed paradox may be explained by the fact that splendid public celebrations were used to Project the grandeur of the rulers' authority to the general public, with the intention of maintaining their power, particularly in times of social unrest. Moreover, in the first four decades of the eighteenth century Naples will be subjected to various deep political changes, when the Neapolitan Kingdom moved from the hands of the Spanish Habsburgs to the Bourbons, from them to the Austrian Habsburg, and finally back to the Bourbons. Accordingly, this paper will reveal the developments that occurred during the transference of power, putting in evidence the rulers' attempts to boost their image by means of pageantry, carefully staged spectacles, and splendid rites of power, as well as the responses stemming from the various social groups to the rulers' celebrations.

The loose parts of an Entry: the flop of Cremona in 1598. Prof. Maria Ines Aliverti. University of Pisa.

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It is generally agreed that ceremonial entries of princes and sovereigns in Renaissance and Baroque Age greatly contributed to shape the urban image. As well as religious and civic monuments and the quest of mythic and heroic origins, these festive occasions helped to promote a city to the ambitious status of "città nobilissima". This increased prestige especially appealed to minor capitals whose representatives - established elites or self promoting groups or individuals - were prompted to invest large sums of money in receiving illustrious visitors, the conspicuous consumption being considered as a mark of magnificence. The unsuccessful experience of Cremona, a minor city of the Spanish dominion receiving Marguerite of Austria on her journey to Milan in 1598, is highly instructive both with regard to the assigned status of "città nobilissima" (almost a second capital of the State of Milan), and to the reasons why this ambitious program failed, leaving behind some scattered but significant evidences.

The streets where "the princes and the important personages pass in solemn occasions..."

Prof. Lucia Nuti. University of Pisa.

This paper aims to discuss the relationship between urban space and royal entries in sixteenth century Italy through a survey of outstanding examples, concerning mainly the Habsburg and the Medici dynasties. Since the beginning of the century, Italian cities were concerned by two different kinds of transformations in occasion of an entry: on one side permanent transformations, in most of the cases demolitions of parts of the wall gates and prominent structures that obstructed the way and the sight; on the other, ephemeral ones, like sceneries, pomps and decorations that overlapped to the real city and lasted for the lapse of few hours. In both cases the transformations were finalized to conform the existing cities and architectures, whose layout dated back to the Middle Ages, to the modern, aesthetic

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principles and practical needs of an entry: wide, straight and open streets, geometrically shaped spaces in which to display artefacts to be seen in perspective and establish visual connections inside the urban fabric. The same effects experimented in the triumphal entries were discussed as theoretical principles in the architectural treatises that flourished in the second half of the century and put into practice in significant episodes of urban transformation. The grand manner of the Baroque Rome, with its continuous street planes and terminal markers, was consistent with shaping temporary environment for ceremonial entries.

Music in the Service of the Spanish Hegemony in Early Modern Rome. Dr. Noel O'Regan, University of Edinburgh

From the 1550s onwards the Spaniards were the dominant political power in Italy and this began to show itself in the extravagance of their religious displays in Rome, particularly on the Piazza Navona, where the Castilian church of S. Giacomo degli Spagnoli was located. The founding of the Archiconfradia de la S.S. Resurrecion in 1579 led to elaborate processions around the Piazza early on Easter Day with multiple choirs of musicians, fireworks etc. Corpus Christi and the Forty Hours Devotion were similar occasions for musical celebration as were Spanish royal births and victories in battle. This paper will examine some of the ways in which music was pressed into the service of the Spanish propaganda machine, focussing particularly on the confraternities of SS. Resurrecion and SS. Crocifisso in S. Marcello; the latter functioned as a proxy Spanish institution and was one of the major promoters of sacred and devotional music in early modern Rome.

Siege and Sacrifice: Cardinal Andrea Corner's episcopal entry into Brescia in 1546.

Dr. Stephen Bowd, University of Edinburgh.

In 1546 the new bishop of Brescia Cardinal Andrea Corner made his formal entry into the city and proceeded under arches which had been built to specifications drawn up by the council. Some of the programme and designs for these arches (including one by the local artist Girolamo Romanino) have survived and have been characterized as 'confused'. I demonstrate in this paper that the designs, featuring classical figures, allegories, and deities on classical arches were united in a coherent programme which served to flatter Corner's ancestry, celebrate Venetian rule over its subject city Brescia, as well as represent Brescian history. I examine this and other Brescian episcopal entries, which were less successful and resulted in violence, to show how a city on the periphery of the Venetian empire reworked local myths to provide a model for civic life and a way of meeting the demands of local and Venetian religious and political priorities.

Festivals and Hagiography in the Spanish Court (1565-1615) The *veræ effigies* of Counter-Reformation saints, from models to miracles. Dr. Juan Luis Gonzalez García, University Complutense of Madrid.

As had been the case with heroes in classical antiquity, an exemplary significance was granted to saints and their 'true portraits' in Golden Age Spain. Their lives were related to a Christianized epideictic oratory, a rhetoric of exempla which provided moral mirrors in order to encourage a certain type of behaviour. Alonso de Villegas, preacher and chaplain of the Mozarabic Chapel in Toledo cathedral, was the chief architect of the renovation of the saints' lives written in Spanish. It would take him a quarter-century to complete his vast hagiographic work, presented and dedicated in 1578 to King Philip II as a *retablo de santos* ('a saints altarpiece'). Villegas's endeavour was subsequently carried on by some repertories, such as the *Flos Sanctorum* by Pedro de

Ribadeneyra S.I. (1599) or the *Flores nuevas* published by Tomás Ramón O.P. —royal preacher of Philip III— between 1611 and 1612. These narratives were read or preached in the liturgical services conducted at the Spanish Court to commemorate the annual feast of the saint, with a continuing rise of popularity at the turn of the seventeenth century. The will to regulate the representation of saints in art within the boundaries of historical veracity was inseparable from the contemporary efforts of the preachers to reform hagiographies. Philip II took this doctrine as his own, as evidenced by some autograph notes on the margins of the text (eg. *para hacer con acertamiento las lecciones de los santos* 'to properly devise the lessons of the saints'), which he obtained from the historian Ambrosio de Morales in 1566. This document shows that the 'visual calendar of saints' displayed in the basilica of El Escorial had to be contained and accurate, and that if there were authorized portraits of the saints, they should be diligently sought and used. Some of the more widespread *veræ effigies* in Spanish Golden Age (Louis Bertrand, Nicolás Factor) were located in sites such as the monastery of El Escorial or the convent of the Barefoot Royals in Madrid, and two of them (Ignatius of Loyola and Teresa of Ávila) were even fashioned in the circle of Alonso Sánchez Coello, the leading court portrait painter of Philip II. During the festivities on the occasion of the beatification of Ignatius (1609) and Teresa (1614), the supernatural qualities of their 'true portraits' were particularly underscored. In the absence of their physical remains, it seemed essential to extol the power of the images of the blessed, to the point that it was said that their engraved portraits could heal by contact and address those who prayed before them. This paper will examine the role that these iconic prototypes and their replicas played in ceremonies and religious festivals connected with the Habsburg court in Early Modern Spain, and how the cult of saints and their relics became one of the most notable features of the so-called *Pietas Austriaca*.

Interventions in the Urban Space of Habsburg Madrid

Dr. David Sánchez Cano Independent Scholar

Festivals had permanent effects on the urban spaces of the cities in which they were performed. This paper investigates how festivals, particularly royal entries, shaped the urban structure of Madrid during the Habsburg period. Various interventions in the urban structure of Madrid were taken on occasion of festivals, ranging from minor repairs of houses, fountains, streets and roads to major changes to the main church (Santa Maria de la Almudena), city gates or squares such as the Plaza Mayor or Plaza del Rey. Temporary constructions which did not have a primarily decorative function, such as those for ritual acts or illusionist structures meant to conceal undesired vistas of the city will also be examined. This paper is based primarily on archival material I transcribed for my unpublished dissertation on royal entries in Madrid between 1560 and 1690, but does not intend to simply present documentary material. Instead two questions are addressed: First, the increasing regulation of public festival space during the 17th century by means of tribunals, stands, barriers and stages, leading to enforced segregation of spectators along social lines. Second, the gradual formation of a "via regis" - the triumphal route - in close interaction with the growing city space of Habsburg Madrid.

The splendid painting showing the festive entry of king Philipp III in Lisbon 1619. Dr. Andreas Gehlert, Independent Scholar.

My study focuses on a panoramic painting (2m x 1m) depicting the festive entry of king Philipp III in Lisbon in 1619. The painting is described in detail by the Italian ambassador Cassiano dal Pozzo in his 1626 description of the decoration of the Salón de los espejos in the Alcázar. It was considered lost but re-appeared in a German castle in

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2008¹. The painting seems to predate the engraving of the entry published by Lavanha in 1622. The picture does include all of the relevant details of the entry as published in the more than 30 written sources of the event, including the most prominent triumphal arches, up to the exact number of galleys, the trumpets, canons, sirens etc. The 1619 entry was based closely on the entry of 1581 and it is my impression that the general concept for the entry was assembled with a certain haste immediately after the death of Philipp II (the entry then was repeatedly postponed until 1619). The painting needs to be understood in context with the idea to turn Lisbon into the capital of the Iberian crowns and seems to be a kind of painted master plan for the royal entry. The prominent role of the architecture erected by Philipp II and the large palace of the Marqués de Castel Rodrigo and the pantheon of his family in the huge convent of S. Bento da Saúde point towards Christobal de Moura, later 3 times viceroy in Lisbon, who may have commissioned the painting, which glorifies both Lisbon and the Philippian rule. The cartographic elements, including the exact geographical rendering of the coastline, point towards Juan Bautista Lavaña, who was active as a cartographer at court and had sufficient nautical knowledge. He may have overseen the creation of the painting and may also have played a role in the elaborate design concept of the entry as he is documented as a festival designer on other occasions. Specific comparisons show similarities to Portuguese painting and suggest a date of around 1600, i.e. before the royal entry took place.

The Fleeting Thrones. Baroque Ambassadorial Carriages. Joao Castel-Branco. Director of the Calouste Gulbenkian Museum in Lisbon.

From the mid-17th century to the first half of the 18th century, the public arrival of ambassadors into the capitals of Europe was surrounded by magnificent ostentation. These choreographed urban spectacles went hand-in-hand with entertainment sponsored during their stay and which was intended to both dazzle and show magnanimity, as well as be enjoyed by a vast public. Its purpose was to act as a vehicle of propaganda for their own powers, the kings and princes they represented. Carriages, an essential element of all embassies in the Baroque era, served these intentions well. By means of their iconographic decoration, pictorial or sculptural figurations, they publicised the virtues of their rulers and the heroic and mythicised history of their states. In 1640, Portugal overthrew its king, Filipe III (IV of Spain). From that moment onwards, João IV, (1640-1656), first king of the House of Braganza, and his heirs, Afonso VI (1656-1667), Pedro II (regent 1667-1683, r. 1683-1706) and João V (1706-1750), led the country on a course that began with diplomatic efforts designed to achieve recognition of its independence and ended in its acceptance as a great European power, financially underwritten in particular by the vast riches of Brazil. We shall refer here to the carriages – some of which still exist – that the ambassadors used in Paris and Rome, known to us through contemporary accounts and engravings. These will be placed in the context of the ambassadorial and royal carriages that were then used at the various courts around Europe.

**Royal Entries in in Portugal in the XVIth Century:
Lisbon, “Queen of the Ocean” 1521 and 1552.**

Dr. Ana Isabel Buescu- Faculdade de Ciências Sociais e

Humanas. Universidade Nova de Lisboa.

In November 1518, king Manuel I celebrated his third marriage, to Eleonor of Habsburg, the elder sister of Charles V, in a moment of decisive political change in the Iberian Peninsula and in Europe. For several reasons, one of them the plague that was then threatening Lisbon, the royal couple only made his solemn entry in Lisbon in January 1521, months before the death of the king. Thirty-one years later, another royal wedding: in 1552, the only survivor of the nine children of king João III and Catarina of Austria and heir to the Portuguese crown, João de Avis (b. 1537), married to his cousin Juana of Austria (b. 1535), daughter of the emperor Charles V and Isabel of Portugal, tightening even more the dynastic ties between both crowns, Portuguese and Spanish. Princess Juana made her entry in Lisbon with her father-in-law, king João III, in a solemn and festive ceremony which lead her to the royal palace of Ribeira. Excepting for the triumphal entry of Philip II of Spain in 1581, in the context of the loss of independence and the integration of Portugal in the Catholic Monarchy of Philipp II, until 1640, the entries of 1521 and 1552 are, without any doubt, among the most sumptuous public ceremonies of the Portuguese monarchy in the XVIth century. With resource to contemporary descriptions, this paper analyses these two triumphant entries, stressing both the rich details of the ceremonies and their political meaning.

1521: The Lisbon Royal Entry of Leonor of Austria

Dr. Annemarie Jordan Gschwend. Independent acholar.

1517 marked the year Charles V traveled to Spain to take control of the crown from his mother, Juana I, and proclaim himself joint ruler and king of Castile: a political act which amounted to no less than a *coup d'état*. Charles V's favorite, elder sister, Leonor of Austria, accompanied her brother's entourage to the Iberian peninsula, forced by her brother's

marital strategies and financial needs to marry in 1518 the elder Portuguese king, Manuel I. This bride who was destined for the Portuguese king's son, João III, became Manuel's third spouse. The age disparity was enormous but advantageous, promising to leave Leonor a widow and again at Charles's disposal to marry off as he wished. Her acceptance of a much older husband reveals Leonor's submissiveness. Throughout her life, she was selfless in advancing Charles's "honor and profit," and that of the Habsburg dynasty. Of all her sisters, Leonor was the most vulnerable and pliable, granting Charles V free rein to carve out her public role as queen of Portugal, even sacrificing her role as mother when she was forced by his royal politics to leave her infant daughter, Maria (1521-1577), behind in Portugal in 1523. Several motives prompted Charles V to give his favorite sister ("ma meilleure soeur") to Manuel I, whose throne was already secure with male heirs from his second marriage to Leonor's aunt, Maria of Castile (1482-1517). Prestige and a close alliance between the two royal houses secured stability in Iberia. Manuel was ambitious both for himself, and for his daughter, Isabella of Portugal (1503-1539), whom he was anxious to marry to Charles V. The nuptials were celebrated by proxy in Saragossa in July 1518 and after Leonor's arrival in Portugal, the wedding festivities were held with great pageantry in Crato on November 24, before the court continued to the summer palace of Almeirim. An anonymous account describes in detail the splendid events, sumptuous clothes, rich gems and elaborate ceremonial, both Portuguese and Burgundian, observed by the Portuguese court. In honor of the new Habsburg queen, the king and his courtiers wore Flemish clothes. The culminating events were Manuel's investiture into the Order of the Golden Fleece celebrated in the palace chapel where the king received a gold collar sent by the emperor. The second was Leonor's magnificent entry into Lisbon. A royal entry with spectacles was staged in Lisbon for the new queen in January of 1521. The fête was

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resplendent with a complex program devised by the goldsmith and court dramatist, Gil Vicente (c. 1470-c. 1536), and the decorations carried out by Manuel I's artists (including Garcia Fernandes), architects and craftsmen engaged by the city town council. This paper will examine the theatricals and *tableaux vivants* made expressly for this event which celebrated the union of the Habsburg and Avis courts.

'One Monarch, One Empire, and One Sword': architecture and visual representation of Philip II's empire in the Lisbon entry, 1581. Laura Fernandez-Gonzalez. University of Edinburgh

On the 29th of June of 1581, Philip II of Castile and I of Portugal was received in the city of Lisbon. The newly crowned king departed in his royal ship from 'Almada' to the 'Terreiro do Paço' in Lisbon sailing through the river Tagus. The regal entry was one the most grandiloquent of its kind; the studied itinerary of the procession and the combination of religious events with popular celebrations reconstructs the dialogue between the two kingdoms; the ruler and the city, and the union of the most extensive colonial empires ever known. Every detail in the fête is put to the service of the political discourse, through a convincing visual etiquette. This paper examines the events described in the diverse sources, comparing the writers 'appointed' by the crown i.e. Guerreiro or Velazques Salmantino, and 'independent' versions i.e. Roiz Soares and Conestaggio, against the foreign sovereign. The fifteen triumphal arches erected for the festival have been reconstructed by analysing the narration of the chroniclers. In conclusion, the paper seeks to shed new light onto the symbolism behind the art display and the political propaganda by examining the contemporary sources on the dynastic succession and fête. Furthermore, the interaction of agents involved in the

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entry: power, rendition, privileges, nobility, popular traditions and a new order imposed by a newly crowned king.

Habsburg spectacle in Lisbon: the arrival of the relics donated by D. João de Borja to the church of Saint Roch (1588). Maria João Pereira Coutinho and Sílvia Ferreira. University of Lisbon.

In January 1588 the church of Saint Roch in Lisbon prepared the festivities for the reception of the relics bequeathed to the Jesuits by the ambassador of the king Philippe II of Spain, D. João de Borja. This Spanish noble, married with a Portuguese lady and son of D. Francisco de Borja, later São Francisco de Borja, gathered one of the most important sets of relics in Europe. This bequest represented more than a gift, it served as a reinforcement of Portugal and Spain under the same sovereignty, since 1580. This event is described in a manuscript, yet not published, by a Jesuit priest, Simão Cardoso, written before the official printed version. The festivities were prepared with extreme care and solemnity. The interior of the church of Saint Roch was decorated with the best pieces of gold, silver and textiles, from the rich treasure of the Jesuits and the Brotherhoods of the temple. However, was in the streets of the city of Lisbon that this spectacle experienced more exuberance and magnificence. Along the path of the procession, from the Lisbon cathedral to the church of Saint Roch, the streets were decorated with several and different supports of ephemeral art, such as triumphal arcs, allegoric statues, medallions and stages where plays were represented. This paper aims both to analyse how the influential Jesuits, with the support of the Spanish Empire, obtained those relics and the establishment of a connection with the important festivities that took place in Lisbon in that month of January, 1588.

The visit of Henri III in Venice. Musical performances in

glory of the Serenísima. Dr. Evelyn Korsch, University of Dresden.

The Polish King Henri of Valois left Cracow on 18 June 1574 in order to succeed to the French throne. He travelled via Vienna, Venice, Ferrara, Mantua, Cremona and Turin to Lyon, where his family was waiting for him. The King stayed in Venice from 17 to 27 July. The paper will reconstruct the musical performances in honour of Henri during his visit in Venice and in particular on 18 July, the day of his entry. The *signoria* followed the traditional ceremonial concerning the acoustic and musical performances. So Henri's visit can be seen as an incessant acclamation in which the *signoria*, clergy, foreign princes and ambassadors and the applauding audience in the city participated. The *via triumphalis*, which was prepared for the king in Venice, represents an important part of the *via triumphalis* to Paris. The ceremonial acts in Venice served as the first step to the enthronement. As a second effect, they improved the reputation of Venice because by honouring the guest the degree of honour of the host was increased. The music was of crucial importance within the display of pageantry and self-glorification. In this context the function of San Marco as a state church and its chapel as an institution for the production of state music has to be emphasized. In the course of the sixteenth century, the chapel's fostering of musicians and singers steadily expanded, and it developed into one of the most important musical centres in Europe. The increasing integration of music into state symbolism and ritual acts went simultaneously with an augmented production of pictures and the architectonic remodelling of the Piazza San Marco. The paper will show that all these artistic efforts pursued only one aim: the promotion and passing on of the Venetian myth and therefore a strengthening of Venice's position of power.

C'estoit chose fort delectable: detail, variation and

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omission in the representation of music in French Renaissance triumphal entries.

Emily Peppers, University of Edinburgh.

Through the sixteenth century triumphal entries made into French towns by members of the royal family, nobility and dignitaries were meticulously planned, culturally refined and sumptuously cosmopolitan. The music played during these entries and relevant festivities often represented the height of theatrical spectacle, as well as reflected contemporary cultural inclinations and social tastes of French and foreign residents of the town. By examining French, Italian and Spanish accounts of triumphal entries into French towns such as Henri II and Catherine de Medici's entry into Rouen in 1550 and the Franco-Spanish conference at Bayonne in 1565, the use of music to impress and influence will be explored through the following avenues: Who are the publications intended for and why do accounts for separate audiences differ? How much does the chronicler know or care about the accuracy of musical instruments described in the account? Does the political and strategic position of the town or the guests of honour effect the musical entertainment and instruments used, or how they are recorded? This study of practical considerations, allegorical connotations and cultural connections based on extant sources will create a greater understanding of cultural interactions and musical influences within France during this period.

European themes and local awareness: the reconstruction of Charles I's entry into Edinburgh in 1633. Dr. Guidicini, Independent scholar.

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My paper presents the triumphal entry of King Charles I into Edinburgh in 1633 in the broader context of European triumphal entries during the Renaissance. I will show how the themes represented through the triumphal decorations and the temporary architecture built for Charles I's entry represented a local and truly Scottish interpretation of the worries and aspirations faced by rulers all over Europe. Through constantly, albeit subtly, doubting Charles I's ability to stand in for his celebrated father James VI/I, this entry embodies the expectations set upon rulers succeeding famous and renowned fathers. It also represents both the hopes and the doubts of a country welcoming a ruler whose long absence has made him almost a stranger. In particular, I will describe how the triumphal apparatus expressed the desire of legitimization of Charles as absolutistic rulers, and the answer of the king's Scottish subjects to such pretensions. The triumphal celebrations stressed the necessity to create a modern national identity, but also the city's expectations to see its local identity recognized and duly stressed. The role of Charles I in promoting Scotland and Britain's exploration and colonization of the new world was both celebrated and questioned in the entry. The entry will be illustrated through my own drawings of the seven arches built for the occasions, derived by the detailed descriptions contained in the triumphal booklet and by comparison with contemporary entrances. The arches will be drawn in context, and set in a reconstruction of Edinburgh as it appeared in the 1630s based on XVI century drawings. The role of Scotland within a greater Britain will be discussed through the analysis of the relationship between the triumphal architecture and the urban surroundings. This also expressed the renegotiation of the reciprocal roles of the ruler and of the traditionally self-governed Edinburgh.

Presentation of the SOCIETY FOR EUROPEAN FESTIVALS RESEARCH. Prof. Ronnie Mulryne and Dr. Margaret Shewring, The University of Warwick.

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The Society for European Festivals Research was formed following an Exploratory Workshop held in Venice in March 2010 (convenor Margaret Shewring) funded by the European Science Foundation. Membership of the Workshop included senior and early-career participants from France, Italy, Germany, Spain, Sweden, the U.S.A. and the U.K, drawn from disciplinary areas including History, History of Art, European Languages and Literatures, Theatre, Music, Galleries, Museums and Heritage. Printed and electronic publication relating to European Festivals, including bibliographies and edited texts, has reached a point where the discipline is firmly established internationally. The range and depth of museum, archive and gallery collections has also reached an internationally-significant level. The new Society will encourage research and cross-national, cross-disciplinary interchange and cooperation in all these fields. Membership of the Society will be open to everyone with an interest in Festivals research. Honorary recognition as Fellows and Associates will be offered to those who have made a significant contribution to scholarship. There will be no membership fee, in order to reduce administration. Research funding will be sought to support the Society's activities. An annual publication, and an annual series of conferences, will take forward the Society's research. A website for interchange of information and research questions will be accessible to all. Initial publications are planned to include an *Ashgate Companion to European Festivals*, together with volumes on *Waterborne Pageants and Festivities in the Renaissance*; *French/Spanish Dynastic Weddings, 1612-15*; and *New Approaches to European Festival*. Management of the Society will pass on a regular basis from country to country.

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Court Residences as places of Exchange in Late Medieval and Early Modern Europe (1400 - 1700) – PALATIUM June 2010 - June 2015. Dr. Bernardo J. García García, University Complutense of Madrid & Fundación Carlos de Amberes.

The PALATIUM research networking programme aims at creating a common forum for researchers on the late medieval and early modern European court residence or palace (palatium) in a multi and trans-disciplinary perspective and to encourage the debate on research methods. The world of the courts - from 1400 to 1700 - constituted a network of truly European scale and international character, but its architecture is only rarely studied in its “connectivity”. In this research networking programme, the “palace” is seen as a place for cultural exchange. Human interaction in this space is regulated and codified by a set of rules, known as the “ceremonial”. The interaction between the ceremonial (intangible, but known through a set of tangible testimonials of different types, written and visual) and palace architecture (tangible) is one of the key questions the PALATIUM research networking programme aims to address. The palace’s space and form carry multiple connotations. They represent power, lineage, tradition vs. innovation to the informed observer. The decoding of this system of signs necessitates not only input of historians of architecture and of art, but also of various other disciplines focused on fields such as archaeology, politics, literature, theatre and music.

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Presentation of the collaborative project: City and Spectacle: a vision of pre-earthquake Lisbon.

Dr. Alexandra Gago da Câmara, Universidade Aberta

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(Lisbon) & CHAIA University of Évora.

Dr. Helena Murteira, Fundação Calouste Gulbenkian & CHAIA, University of Évora.

This project consists in a virtual recreation of Lisbon as it was before the earthquake of 1 November 1755, giving shape to a laboratory model of research into the city's history. It is a result of collaborative work between the Centre for History of Art and Artistic Research - University of Évora, Beta Technologies and the King's Visualisation Lab, King's College London. From the 16th century, Lisbon was one of the most populated cities in Europe, a major sea port, international trading station and the political heart of an empire that extended from India to Brazil. Portrayed as a mixture of extreme religious devotion and baroque opulence, the old Lisbon became a mythical city and it has remained so until today. After the earthquake, it was built a regular city arranged in uniform blocks. The old city with its particular morphological and social characteristics disappeared. Using Second Life® technology, this recreation includes not only the urban design but also the architectonic fabric of the city and the interiors of the most noteworthy buildings, such as the Royal Palace (refurbished by King Phillip II of Spain), the Patriarchal See and the Opera House. This re-creation will include an audio component that provides the background noise of city-dwellers, as well as performances of the opera and other noteworthy Lisbon events of the time. It will be complemented by small texts giving the historical context.

The first phase of the project consisted in the virtual recreation of the Royal Palace, the Opera House, the Patriarchal Piazza and the *Pátio das Arcas*. The project will make possible the visitor's immersion in the urban, social and cultural aspects of Lisbon in the early modern period. The aim of this venture is also to foster scientific debate and the sharing of documental sources about the city of Lisbon and urban history in the international context. □ <http://lisbon-pre-1755-earthquake.org/> (currently being updated).

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Additional abstract proposals:

Habsburg Apotheosis, or: The Radical Innovation of Funeral Apparati for the Spanish Monarchy in Rome, 1498-1559. Dr. Minou Schraven, Leiden University.

In the early modern period, the death of a monarch was celebrated with splendid commemorative Requiem masses, attended by court officials, diplomats and ambassadors. The status, virtues, accomplishments and territorial claims of the deceased were reflected in the various components of the funeral ceremony, such as the funeral procession, funeral oration and in the iconographical program of the extravagant funeral apparati, which decorated both interior and exterior of the church for the duration of the obsequies. Obviously, these claims were eagerly assessed by those present at the ceremonies: alleged transgression of the norm caused - more often than not - serious diplomatic rows. As the indisputable "theatre of the world," festivals staged in Rome were especially subject to scrutinous evaluation, which makes the Roman festival scene especially interesting for the "rankings of reputation." In my paper, I therefore propose to study three commemorative funerals of the Spanish monarchy as they were celebrated in Rome in the Spanish national church S. Giacomo degli Spagnuoli on Piazza Navona, namely those of Don Juan (d. 1497), his mother Queen Isabella of Castile (d. 1504) and the emperor Charles V (d. 1558). In all three instances, the funeral apparati of the Spanish monarchs audaciously challenged the prevalent decorum maintained at funerals of popes and cardinals in Rome, largely outdoing them in the lavish display of wax and the very appearance of the funeral apparati. All three funerals were deeply marked by the unremitting tension between the popes and the Spanish monarchy, struggling for the upperhand in European politics. Basing myself on archival records, including revealing passages in the Diaries of the Papal Masters of Ceremonies, I propose to recreate the funerals in S. Giacomo in the contexts of both the Spanish ceremonial tradition and that of the Curia of Rome, while also addressing the larger historical issue of Spanish dominion of Rome.

Spanish Festival Culture at the Imperial Court of Vienna .Dr. Andrea Sommer-Mathis. Österreichische Akademie der

This paper will focus on the Hispanic influence on the Viennese court festivals during the 17th century, particularly during the reign of Emperors Ferdinand III and Leopold I, both married to Spanish infantas. Although the beginnings of an intense cultural transfer from Spain to Austria can be traced back to the 16th century, it was not before the 1630's that we observe the first modest attempts to introduce Spanish theatre to the imperial court of Vienna. The wedding ceremonies of Ferdinand III and Maria of Spain took place during the Thirty Years War, obviously not the right time for splendid festivities, yet, the marriage served an important political function, because it helped to reconcile the two branches of the Habsburgs after a series of political disagreements. So, when the bride finally arrived in Vienna in 1631, she was welcomed with several spectacular multimedia events, among them the entry of triumphal floats, an allegorical equestrian ballet, a pastoral opera, ballets and dances. Soon after Maria and her court ladies staged the mythological *comedia* „El vellocino de oro“ written by Lope de Vega for the Spanish court in 1622. Rich and detailed archival sources allow to re-create this unique performance in its new context. A second period of even more intense cultural transfers between Austria and Spain is again related to marital unions between the two branches of the Habsburgs – that of King Philip IV of Spain with the archduchess Maria Anna (1648/49) and that of her brother Leopold I with her daughter Margarita Teresa (1666/67). During the 1660's and 1670's several *comedias*, most of them by Pedro Calderón de la Barca, were performed in Vienna. This paper will try to point out the differences between the Hispanic „imports“ and the other festival performances at the imperial court, mainly dominated by the Italian tradition.

Elizabeth the Valois's great reception in Spain Julia de la Torre Fazio, University of Malaga Spain.

The engagement between Philip II, recently widowed for second

time, and Elizabeth of Valois, daughter of Henry II, seals the peace of Cateau-Cambresis (1559), which sanctions the end of half a century of fights between France and Spain for the dominion of Italy and the beginning of a new era in the relationships between the two neighbour countries. After the proxy marriage in France, 17th June 1559, Elizabeth begins the way to her new kingdom. Pamplona will celebrate the first of a series of triumphs which subject matter will mainly be the peace entitled by her marriage. The next big triumph will take place in Guadalajara, the city chosen to celebrate the engagement, followed by the celebrations in Alcalá, organized by the University, and Madrid, celebrating for the first time a festival in honour of a queen. However, the honour of celebrating the most splendid triumph took place in Toledo, capital of Spain and hub of the primatial archbishopric. Due to this event many relations were written but the one by Alvar Gomez de Castro, distinguished humanist, is the most important from an iconographical point of view. The relation, unpublished, is kept in the National Library, dates from 1561, and is the central theme of the proposed festive study.

El viaje de Margarita de Austria en el Estado de Milán. Dr. Franca Varallo, *Università degli Studi* de Turín (Italia)

El viaje de Margarita de Austria (1598-1599) ha sido objeto de numerosos estudios. Todavía, en lo que concierne al Estado de Milán, algunas etapas del itinerario de la reina han sido descuidadas, y algunos aspectos sólo han sido tenidos en cuenta de forma parcial. Mi ponencia analizará el paso de Margarita por el territorio lombardo, desde Cremona a Pieve del Cairo -en donde todavía se conserva un arco de fábrica-, analizando tanto el carácter de las distintas arquitecturas y aparatos efímeros realizados por las distintas comunidades, como las relaciones y los contrastes existentes entre el poder central y la ciudad del estado milanés. La documentación de archivo consultada ha permitido reconstruir algunos acontecimientos con cierta precisión y, en el caso de Lodi, conocer el aspecto que tuvieron los arcos que se erigieron gracias a varios diseños que se han conservado. En lo que concierne a Milán, la muerte de Felipe II había impuesto un cambio en el programa de la entrada triunfal, que por lo tanto se apartó del proyecto de la relación manuscrita conservada en la

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Biblioteca Nacional de Madrid. Además de la reconstrucción de los distintos acontecimientos que tuvieron lugar y de la metamorfosis que sufrió el espacio urbano debido a la intervención de arquitectos y artistas, mi comunicación finaliza con un exámen de las implicaciones de orden económico y social que tuvieron en estas celebraciones las distintas clases sociales, cuyas administraciones no siempre estuvieron dispuestas a aceptar las imposiciones del Estado español. Al viaje de Margarita siguió al de Isabel Clara Eugenia y el Archiduque Alberto hacia los Países Bajos, quienes pasaron a su vez por el estado de Milán, deteniéndose en la capital y en otras localidades como Tortona, Pavia y Varese. El contraste de los festejos permite valorar, además de las diferencias del aparato simbólico, el problema de la reutilización del material efímero, su incidencia en el plano estilístico y tipológico de los aparatos, y también la repetición de los modelos.

The Ice Festival of 1604. Mary M. Young, University of Texas at Dallas

In late December of 1604, the unexpected arrival of a Spanish dignitary in Florence coincided with a rare weather event and created an opportunity for the Medici court to stage a unique celebration—an ice festival. When the Arno river froze, a section of the ice-covered waterway was transformed into a public festival space. For two days, Florentines crowded the frozen piazza and engaged in amusing ball games and hunts. On the third day, a Medici sponsored pageant and tournament entertained a large gathering that watched from windows, bridges, and riverbanks. Among the spectators was an emissary for the Spanish ambassador in Rome.

An examination of a digitised text from the British Library's Renaissance festival book collection reveals that this wintry spectacle is consistent with Medici grand-ducal festival practices, a strong tradition that allowed for the success of this winter *fiesta* as a spontaneous event. Though the frozen ground was slippery, there were tournament games, a procession with exotic pageant carts and nobles dressed as allegorical figures, and fireworks. Along with entertaining descriptions of comical antics on the ice, the festival book communicates a shift in Medici foreign policy. References throughout the text to the distinguished Spanish visitor

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suggest an attempt to veer from an alliance with France and restore favorable relations with the Hispanic Habsburg court.

An unexpected occurrence, the frozen river presented an extraordinary, though temporary, space for a public celebration and a promotion of the Florentine state. The swift and clever response of the Florentines to the unanticipated guest and weather conditions was a positive reflection on the Grand Duke and his city. For a remarkable few days in the winter of 1604, the Arno river was transformed into a delightful, icy festival playground.

Francesco de Medici and Bianca Cappello: Their Marriage, the Program of Events and Protocol of the Florentine Court Through the Eyes of Giovanni Mario Verdizzotti, Titian's Secretary (1579) . Dr. Macarena Moralejo Ortega, Universidad de Córdoba.

In September 1579, the Venetian Giovan Mario Verdizzotti (1537?-1604?), a humanist little known in the field of studies of Tiziano Vecellio, travelled to Florence with other compatriots, in order to attend the celebration of the second marriage of the Grand Duke of Tuscany, Francesco de Medici, with the aristocratic Venetian Bianca Cappello, who had been previously his lover. A manuscript "open letter" concerning the event (a sort of circulating newsletter written for an educated public), discovered in the Vatican Library has been recently released, and discussed by the author at the International Conference "La dinastía de los Austria. Las relaciones entre la Monarquía Católica y el Imperio" in Madrid last december.¹ In that occasion I focused on the way such marriage was received by King Philip II, through the information funnelled by the Spanish diplomatic corp in the Italian peninsula, as well as on Verdizzotti's reflections on the related art projects commissioned in Florence. However, other issues of great importance detailed in Verdizzotti's text, such as the manner in which the court articulated and planned the celebrations, or the protocol adopted by the spouses in lunches and dinners, have not yet been analyzed. Moreover, a newly discovered portrait of Bianca Cappello, allows for a new contextualization of her role in the intriguing Florentine society, before the *damnatio memoriae* operated by her brother-in-law Ferdinando de Medici, and prime enemy, in the following years.

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Velázquez's Comedies: the Mars at the Torre de la Parada.
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Velázquez depicts his Mars (Museo del Prado) as an old muscular man seated on the edge of what seems to be a bed. It captures our attention with its life size scale and the way the god's glowing body emerges from the dark background. It is an enigmatic image which meaning the scholarship has not been able to explain. The relevance of this image is that it decorated one of the King's hunting lodges where the most important visitors were taken to be entertained. However, the inclusion of props such as a helmet, a shield, a lance and part of an armoury conveys an idea of stage performance which transforms the painting in a space where the King's main forms of entertainment were articulated into a single image. My paper will discuss this work from the point of view of the issues raised by court spectaculars and the hunt which will help not only understand its conditions of production and perception but also how identity was negotiated in the Habsburg court. Discussing the Mars would allow us to see how Velázquez articulates mythology and humour to produce a piece of comedy that can only be explained from the point of view of the relationship between laughter and majesty in a highly ritualised court which could only find relief in very specific ways.