

Symposium Chairs

Prof. Dr. Guy Rowlands

Guy Rowlands studied at Oxford and held posts at the universities of Oxford, Cambridge, and Durham before arriving at the University of St Andrews in 2005, where he has been Professor of Early Modern History since 2015. He was founding Director of the St Andrews Centre for French History and Culture, and is now Deputy Director of the newly-founded St Andrews Institute for the Study of War and Strategy. He has received prizes and fellowships from the Royal Historical Society, the Alexander von Humboldt Foundation, the British Academy, and the Leverhulme Trust.

His research interests lie principally in late 17th and 18th century military, naval, financial, and French history. He is the author of three monographs: *The Dynastic State and the Army under Louis XIV: Royal Service and Private Interest, 1661 to 1701* (Cambridge University Press, 2002); *The Financial Decline of a Great Power: War, Influence, and Money in Louis XIV's France* (Oxford University Press, 2012); and *Dangerous and Dishonest Men: The International Bankers of Louis XIV's France* (Palgrave, 2014); as well as numerous articles and essays in these fields. He has been working for many years on a study of Louis XIV's artillery service and arms industries, but is currently prioritising work on a grand synthesis, 'War, State and Society in the Early Modern European World', for Cambridge University Press. He is also pursuing collaborative work on fiscal-military states, mercenaries, and the history of military exercises.

Dr. Pilar Diez del Corral Corredoira

Pilar Diez del Corral Corredoira received her PhD in Art History from the University of Santiago de Compostela in 2007. She developed her research as a fellow in different international centres including IHA-FCSH (UNL, Lisbon), Accademia Nazionale di San Luca (Rome), the Warburg Institute (London), American Academy (Rome), and Beazley's Archive (Oxford). Her current areas of interest are the cultural and diplomatic relationships of Portugal and Spain in Rome in the 18th century. She has published several articles in international peer-reviewed journals (The Burlington Magazine, Storia dell'Arte, Numismatica e Antiquità Classica, etc.), book chapters, and she is currently editing a book devoted to John V of Portugal and Rome (under consideration for the Voltaire Foundation). She was awarded with the Royal Spanish Academy in Rome fellowship (2009-10) and with of the Teaching Award of the British Society for Eighteenth-Century Studies for her contribution to crossdisciplinary studies in the Settecento (2014).

She is currently a Marie Curie/IPODI fellow in the Art History department at the Technische Universität Berlin where she is developing a project devoted to Portuguese and Spanish national identities and national academies in Rome in the 18th century.

Dr. Francisco Zamora Rodríguez

Francisco Zamora Rodríguez is currently a Postdoc researcher at the Centro de História d'Aquém e d'Além-Mar (since June 2013), with a project on the relationships between Mediterranean and Atlantic trade through Portuguese political and economic agents. Since 2014, he has been PI of the thematic line FCT "Global Cities." His main lines of research are the consular institution, the international trade networks, and the circulation of goods and consumption patterns during the Early Modern Period. His PhD thesis with European certificate (2011) addressed the role of the consular institution in the regulation and fluctuations of international relationships in the European context. In 2012, he received the Young Researcher Award from the Spanish Foundation for Early Modern History.

F. Zamora Rodríguez has completed several stays as visiting researcher at different international research centres including Harvard University (2007), Università degli Studi di Pisa (2008-2009), Casa de Velázquez (2011), Escuela de Historia de la Universidad de San Carlos de Guatemala (2012), Roma La Sapienza (2015), and UNED-Madrid (2016). He has also participated as a member in several international research projects and has authored articles and book chapters published in several languages and in prestigious international editorials such as Palgrave Macmillan (USA) and FrancoAngeli (Italy).

Dr. Nicole Hegener

Nicole Hegener studied Art History, Romance Languages, and Archaeology in Siena, Würzburg, and Berlin. Her Master's thesis focused on Masaccio's landscapes. In 1993, she completed a traineeship at the Martin von Wagner Museum of Würzburg Universität. From 1994 to 1996 she held a fellowship from the Bonner Graduiertenkolleg "Die Renaissance in Italien: Kunst – Geschichte – Literatur." In Spring 1999, she was a Visiting Scholar at Princeton University. From 2002 to November 2010, she was Assistant Professor at the Institute for Art and Visual History, Humboldt-Universität zu Berlin. In 2004, she received her PhD from Humboldt University with a monograph entitled "DIVI IACOVI EQVES. Selfrepresentation in the work of the Florentine sculptor Baccio Bandinelli," which was published in 2008 by the renowned Deutscher Kunstverlag. From 2004 to 2006 she was a Postdoc at Bibliotheca Hertziana, Max-Planck-Institute in Rome. Subsequently, she was an Adjunct Professor at the American University of Rome (AUR) in Spring 2005. From December 2010 to April 2011 she was a Fellow of the German Maritime Museum in Bremerhaven and from May 2011 to April 2011, she was a Research Fellow of the Gerda Henkel Foundation. Since August 2013, she has been a Senior Research Associate in the SFB 644 "Transformations of Antiquity" at Humboldt-Universität zu Berlin.

Her scientific interests are Medieval, Renaissance, and Baroque Art. Special interest in Sculpture and Drawing, Art of Portraiture, Tomb Art, and Artistic Selfrepresentation. She has organised several international conferences: *Naked Revival: The Return of the Ancient Nude in Renaissance Sculpture* (2016); *Fireworks in European Renaissance Capitals and Courts* (2015); *From the Anchor to the Crow's Nest - Naval Imagery from the Renaissance to the Age of Photography* (2010); *The Artist and his Work. Signatures of European Artists from Antiquity to Baroque* (2008); and *Künstler und der Tod. Künstlertestamente vom Mittelalter bis zur Gegenwart als Quellen der Kunst- und Sozialgeschichte* (2007). Her current book projects are conference acts *Naked Revival* (to be printed in 2018), and *NAVIS ROMAЕ. Ship monuments in the Eternal City*.

21. September 2017
I Morning Session: War and Peace

ALBERTO MARIANO RODRÍGUEZ MARTÍNEZ

Universidad Pablo Olavide (Sevilla, España)

AN IMPOSSIBLE PEACE: VIEWS AND REPRESENTATIONS OF THE TWELVE YEARS TRUCE FROM 1609 TO 1621.

Bio: Alberto Mariano Rodríguez Martínez is a PhD candidate at University Pablo de Olavide (Seville) where is currently developing his research project under the supervision of Dr. Manuel Herrero Sánchez. He studied at the University of Granada, where he received a Bachelor's degree in History (2011), a Master's degree in Early Modern History (2012), and a second Master's degree in Secondary Education (2013). In 2013, he received a doctoral grant from the Spanish Government (FPU program) and has since been completing his PhD studies and participating in teaching. He has completed fellowships at Leiden University (2014; 2015) and University of Leuven (2016) and participated in conferences and meetings in Madrid, Rome, Prague, Paris, and Barcelona. The completion and defense of his dissertation are expected to take place in late 2018.

His research interests include the diplomatic and political relations between the Dutch Republic and the Hispanic Monarchy in the first decades of the 17th century, during the period of the Twelve Years Truce. His project focuses on the many negotiations that led to the truce and the different methods and tools that were used, especially the way the political and courtly centers (The Hague, Brussels, Madrid) took advantage of local powers, corporations, and informal negotiations from the cities in order to strengthen their political positions and make contact with the enemy.

Abstract: During the first months of 1609, most European powers looked at Antwerp, where their corresponding delegates helped with or tried to hinder the negotiations that were taking place among Dutch and Spanish representatives. After forty years of war a Hispano-Dutch diplomatic agreement was finally possible due to the financial weakness of both the Hispanic Monarchy and the Dutch Republic. A two-year period of continuous diplomatic actuations by agents and delegates and even an interest-based mediation of France and England had been necessary before negotiation came to an end. In April 1609, the signing of the Twelve Years Truce between the Hispanic Monarchy and the Dutch Republic was followed by popular celebrations, multitudinous

prayers, and theatre plays celebrating the arrival of peace not only in Antwerp but also in other Dutch cities such as Amsterdam and The Hague.

Within this context, I aim to focus on allegorical representations of the Hispano-Dutch truce and the way they evolved and changed their inner messages in line with the changing situation. By examining examples of paintings and engravings made during the truce period (1609-1621), I will try to show the strong differences of political and ideological intention between these works from the first years of the truce to its conclusion. In this sense, through these representations we will see how the hope of peace and cooperation in the Low Countries that prevailed in the starting phase of the truce period was little by little replaced by pamphlets and engravings where the differences between Catholics and Calvinists or Northern and Southern provinces were strongly reinforced. Through an analysis of this kind of artistic works we will move from an initial enthusiasm for the peace displayed by Adriaen Pietersz van de Venne and others Flemish painters moving around the Habsburg Court of Brussels to those Dutch engravings after 1615 which defended the idea that restarting the war was the best way to save the Republic.

These representations are here considered an important topic for the study of the of the Twelve Years Truce due to their large implications for politics and diplomacy and the way they influenced political actuation. During last decades, the traditional image of the truce has changed trying to go beyond official negotiations and negotiators and seeking to include “unofficial” or secondary powers that took part. Today we know the important role that people, cities, and craft guilds played in the negotiations. With this paper, we will aim to understand the ability engravings have to express people’s will and positioning with respect to negotiation with traditional enemies. In so doing, they were able to develop their particular tools in order to influence those tricky negotiations of the truce.

ANNA LISA SCHWARTZ

(Germanisches Nationalmuseum, Nuremberg)

IUNGUNTUR IUPITER ET SOL: PICTURING PEACE BETWEEN LOUIS XIV AND CHARLES VI AFTER THE TREATY OF RASTATT (1714).

Bio: Anna Lisa Schwartz is a PhD candidate at the University of Trier. Her dissertation, which is funded by the German Academic Scholarship Foundation, focuses on images of peace in the Dutch Republic after the Treaty of Aachen (1748) by pursuing a culture-historical approach. The analysis of prints, medals, occasional poems, and festivities will allow for conclusions on the representations of peace from the 17th to the 18th century, their modification, and their significance for national identity.

She is a research assistant at the Germanisches Nationalmuseum Nuremberg, working in the project “Righteousness and Peace Have Kissed Each Other” – Representations of Peace in Pre-Modern Europe. Within this context she has examined the visual culture of the peace treaties after the War of the Spanish Succession.

She is interested in the festive culture of the early modern period, the history of collecting (mainly print collections and libraries), and 16th to 18th century northern prints and drawings.

Abstract: The War of the Spanish Succession is commonly known as the first World War in human history, a conflict between the great powers of Europe on the continent and in the colonies abroad. The peace treaties of Utrecht, Rastatt, and Baden not only ended this war: In fact, their visual representation on medals and prints suggests a new balance between the Holy Roman Empire and France.

The French ambassadors were confronted by the Grand Alliance in Utrecht, founded in 1701 between Austria, England, the Dutch Republic, Spain, and others to defeat the French armies. As a consequence, debates about the diplomatic ceremonial became an important issue. Therefore, the town hall of Utrecht had to be rebuilt to fit the needs of the plenipotentiaries on both sides.

France and parts of the Grand Alliance made peace in the spring of 1713. However, the Holy Roman Empire continued with the war against France to prevent a French hegemony in Europe. After a series of battles with heavy losses, the commanders-in-chief Prince Eugene of Savoy and Claude Louis Hector de Villars – former enemies on the battlefield – started to negotiate in Rastatt.

This paper focuses on the changing images of the former enemies France and the Holy Roman Empire during the War of the Spanish Succession. For this purpose, the initial

point of my argumentation is a print that shows the Grand Alliance after the battle of Höchstädt in 1704. After taking a brief look at the Treaty of Utrecht, I will concentrate on the Peace of Rastatt. Not only the mediators Eugene of Savoy and de Villars played a significant role in the visualization of this event. The most striking example is a medal, probably made by an unknown artist from Nuremberg. The backside bears the inscription IVNGVNTUR IVPPITER ET SOL referring to the iconography of the two houses Habsburgs and Bourbons. Both planets conjoin under the astrological sign of the Pisces which was the stellar constellation of the Sidereal zodiac on March 6th, the day as the Treaty of Rastatt was signed.

FRANCISCO ZAMORA RODRÍGUEZ

(CHAM-Centro de Humanidades, UNL-Lisboa)

MICROCONFLICTS AND IMAGE IN "NEUTRAL" PORTS OF TRADE DURING THE WAR OF SPANISH SUCCESSION.

Bio: Francisco Zamora Rodríguez is currently a Postdoc researcher at the Centro de História d'Aquém e d'Além-Mar (since June 2013), with a project on the relationships between Mediterranean and Atlantic trade through Portuguese political and economic agents. Since 2014, he has been PI of the thematic line FCT "Global Cities." His main lines of research are the consular institution, the international trade networks, and the circulation of goods and consumption patterns during the Early Modern Period. His PhD thesis with European certificate (2011) addressed the role of the consular institution in the regulation and fluctuations of international relationships in the European context. In 2012, he received the Young Researcher Award from the Spanish Foundation for Early Modern History.

F. Zamora Rodríguez has completed several stays as visiting researcher at different international research centres including Harvard University (2007), Università degli Studi di Pisa (2008-2009), Casa de Velázquez (2011), Escuela de Historia de la Universidad de San Carlos de Guatemala (2012), Roma La Sapienza (2015), and UNED-Madrid (2016). He has also participated as a member in several international research projects and has authored articles and book chapters published in several languages and in prestigious international editorials such as Palgrave Macmillan (USA) and FrancoAngeli (Italy).

Abstract: The conflict during the War of the Spanish Succession assumes, without any doubt, a change in the balance in Europe during the 18th century. The Italian territory in general, and the Great Duchy of Tuscany in particular, were spaces where this conflict had a transcendental reflection and a crucial importance in the global geo-strategy and the development of the happenings.

A series of mechanisms were put in place within the Italian scenario to offset the advance and the conquest of the Bourbon and Austrian parties. This circumstance was manifested through different instruments including recruitment, conspiracies, espionage, reputation, diplomacy, and propaganda.

In the port of Livorno, created under the auspices of the Medici's during the end of the 16th century, adjustments and "fluctuations of alliances" were made due to the new political situation unleashed in the beginning of the 18th century. As a neutral port,

Livorno acted, in theory, under the protection of a legal framework which promoted the economic activities within a jurisdictional framework of tolerance and respect between the different nations. In spite of this, there were no lack of diplomatic conflicts of any kind, including those related to the protocol and precedence of ceremonial acts.

Livorno was indeed a space of vital importance in the geo-strategy of the modern states. The precarious balance, based on the conditions of the port of trade, was kept due to the insistence of banning the public manifestations of confessional acts and politics that could provoke confrontations, disorders, and riots within the port area. It was intended, in this way, to create a safe and comfortable place for the flow of capital and goods in a Europe vertebrate by the conflict.

This paper is intended to shed a light over the micro-conflicts that appeared as a “from below” consequence of the international situation. Those daily episodes changed the life of a space initially considered as neutral. Based on Italian documentation, we will analyse more specifically the concrete moments of violence unleashed by the exposition of the image of Philip V.

21. September 2017
II Morning Session: Jesuits and diplomacy

LISE PUYO

(University of Pennsylvania)

THE 1676 HURON-WENDAT WAMPUM BELT: INDIGENOUS NEGOTIATIONS WITH THE DIVINE.

Bio: Lise Puyo is a doctoral student at the University of Pennsylvania (UPenn). She is a member of the research project team *On the Wampum Trail*, directed by Dr. Margaret Bruchac at UPenn. The team conducts interviews and provenance research using a restorative methodology that entails not just examination of wampum belts (woven shell beads used in the American Northeast for Indigenous diplomacy), but close examination of the collecting processes and curatorial practices that have influenced the distribution, display, and interpretation of Indigenous objects in museum settings. Lise Puyo's work within *the Wampum Trail* project focuses on Northeastern Indigenous material culture within French colonial contexts, looking at diplomatic strategies and intercultural translation through material and artistic productions. Her most recent field expedition in the United States and Canada was supported by the University of Pennsylvania Museum of Archaeology and Anthropology's field research grant, and by the American Philosophical Society's Phillips Fund for Native American Research.

Abstract: In 1676, Indigenous Huron-Wendat converts at the Jesuit mission of Lorette in Quebec, Canada, created a large wampum belt bearing the words "*Virgini Parituræ Votum Huronum*" ("Gift from the Hurons to the Virgin who will give birth"). They sent this object to the Chartres cathedral in France, accompanied by a transcription of the speech recording the diplomatic requests of the Wendat community, which the Jesuit missionary Martin Bouvart translated into Latin and into French. The material and text of this belt offer a remarkable example of Indigenous groups conducting wampum diplomacy, not just with French missionaries, but also with Christian deities. Wampum designates purple and white tubular shell beads made respectively from quahog and whelk shells. As both species live on the Atlantic coast, especially Long Island sound, wampum beads are produced by Indigenous Nations on the shore, such as the Mohegan-Pequot and the Wampanoag. From there, processed beads are traded with nations in the whole Northeast, including the North Atlantic region, with Wabanaki peoples, but also inland, with the Haudenosaunee (Iroquois Confederacy) and Wendat known by the French as the Hurons. Beads are woven on plant fibers and leather strands to make wampum belts. Wampum materializes words and functions as

a support for ritualized speech. Alternating purple and white beads creates geometric patterns following symbolic conventions in the area, to express different concepts, events, or characters. Wampum belts are used in diplomacy with other Indigenous nations and settlers to materialize alliances and agreements, which are expressed in kinship metaphors.

The *Jesuit Relations* record a number of wampum belts offered to the Virgin Mary, Saint Joseph, Saint Michael and Saint Anne, amongst other saints. These were exchanged on both local and international scales, illustrating the dynamic religious diplomacy occurring between Indigenous communities and ecclesiastical authorities. These objects compellingly materialized interwoven religious beliefs, Indigenous protocols, and political demands.

This paper will examine the materiality of 1676 Huron-Wendat belt at Chartres in relation to its message. The background of this belt, and most of the text, is composed of traditional tubular shell beads carved from whelk and quahog. This belt also features a selection of oval glass beads, instead of the usual tubular glass beads available at that time to imitate wampum. These particular glass beads, which resemble rosary beads in their shape, size and material, appear only in the words pertaining to Christian messaging on the belt. The specificity of this design suggests more than a merely decorative choice; it appears to signify a deeper understanding of Catholic dogma, echoing the diplomatic demands expressed by the community to Mary, asking the Virgin to become pregnant again and to give birth to them, welcoming them into the Holy Family.

MAR GARCÍA ARENAS

(CHAM-Centro de Humanidades, UNL-Lisboa)

REFULGIT SOL ET CONCORDIA: THE DIPLOMATIC IMPLICATIONS OF THE RECONCILIATION BETWEEN ROME AND LISBON THROUGH THE MEMORIAL NUMISMATIST /ART MEDALS (1770).

Bio: Mar García Arenas is a researcher in the CHAM-Humanities Center, Faculty of Social and Human Sciences at the New University of Lisbon and a postdoctoral scholar of the Ministry of Education and Science of Portugal at University of the Azores. She has completed academic stays at the Sapienza University of Rome, the Complutense University of Madrid, and the University of Lisbon. She holds a PhD from the University of Alicante for her dissertation, *The Jesuit Problem in Spanish-Portuguese diplomatic relations (1759-1773)*, and won the Luis Diez del Corral award in 2012, given by the Center for Political Studies and Constitutional, supported by the Ministry of the Presidency of Spain. She was a postdoctoral researcher in the University of Alicante. She is part of the University of Alicante research group, *The Spanish 18th Century. Monarchy and Church*, and of the project of the State Programme of Promotion of Scientific Research and Technology of Excellence MINECO (Government of Spain): Economy and Power Elites in Modern Spain (HAR201677305-P). She is the author of the book *Portugal y España contra los jesuitas. Las monarquías Ibéricas y la Compañía de Jesús (1755-1773)* published in Madrid in 2014, and co-editor of the book *Economía, Política y Sociedad en Iberoamérica (Siglos XVI-XIX): Actuales líneas de investigación histórica*, published in 2017.

Abstract: During the Pombaline stage, one of the most outstanding aspects was its regalist policy which resulted in the expulsion of the Jesuits in September 1759. The consequence of the Portuguese anti-Jesuit policy was the expulsion of the nuncio Acciacuoli a year later, which led to the call to break off diplomatic relations with Rome. For nearly ten years, despite the Spanish monarchy's unsuccessful attempt at mediation, the future Marquis of Pombal developed an ecclesiastical policy without papal interference. From 1767, once the Catholic coalition of the monarchies of the House of Bourbon and Portugal had agreed – with the aim of putting an end to the Society of Jesus – with the election of Pope Clement XIV there was a change of strategy by the Pontiff to restore relations with Lisbon (announced in 1770). Through the analysis of the papal annual medal minted in Rome, we will explain the implications and consequences of reconciliation for Rome, Lisbon, and the anti-Jesuit Catholic alliance.

21. September 2017
I Afternoon Session: Negotiating with Faith

AMANDA VAN DER DRIFT

(The University of Queensland, Brisbane)

PICTURING POLITICS AND DIPLOMACY FOLLOWING THE INITIATION OF THE FRANCO-OTTOMAN ALLIANCE (S.XVI).

Bio: Amanda van der Drift is a PhD candidate in the School of Communication and Arts at the University of Queensland in Brisbane, Australia. Her dissertation investigates the construction of European and Turkish identity in European works of art produced in the middle decades of the 16th century in relation to the formation of the Franco-Ottoman alliance. Her previous research has considered the significance of costume and display in cultural context in the paintings of the Venetian Renaissance artist, Giovanni Mansueti. Her broader research interests include medieval and early modern European history and art history, Venetian and Islamic art and architecture, and cross-cultural interaction and exchange between Europe and the Mamluk and Ottoman Empires in the late medieval and early modern periods.

Abstract: This paper investigates the political and diplomatic agency of the painting, *Saint John the Baptist Preaching in the Presence of Francis I* (1525-1530), in the context of the formation of the cross-cultural, Franco-Ottoman alliance in 1526. The unattributed oil painting was created for the French court of King Francis I (1494-1547) at a time when visuals played an integral role in promoting the political and dynastic agendas of the European courts. The image portrays Saint John the Baptist preaching in a forest clearing to a culturally diverse group, with Francis I in attendance. Profoundly symbolic, the work is characterised by several narratives that combine to reflect an overriding homogeneity of disparate spiritual and temporal elements, presided over by the divinely sanctioned, 'very Christian king'. According to recent scholarship the image was produced to commemorate Francis I's release from internment in Madrid, following his capture at the Battle of Pavia (1525) by the Spanish-Hapsburg ruler Charles V. However, whilst Francis I was in captivity his mother, the Queen Regent Louise of Savoy, established an informal alliance with the Ottoman Empire to curtail Hapsburg expansion in Europe. Thus, the inclusion of depictions of eastern, non-Christian 'others' in the broader thematic, pictorial and historical contexts of the painting can be viewed as providing early visual evidence, if not the first visual evidence, of expressions of the newly formed alliance between the Christian and Muslim powers. Further to this, the positive portrayal of the Franco-Ottoman

relationship can be understood as propaganda, which functioned to assert the geopolitical agenda of Francis I and the Valois Dynasty, by assuring the intended western European audience of the King's steadfast commitment to France and the Christian faith, despite the formation of the contentious, cross-cultural alliance. In order to support this interpretation, this paper considers the historical context in which the work of art was produced, and the manner in which the biblical subject, the pictorial aspects, and the compositional approach have been employed collectively by the patron and artist to express the Franco-Ottoman alliance.

IRIS HAIST

(Graphischen Sammlung, Kunstsammlungen Chemnitz)
A CATHOLIC CROWN MADE OF MARBLE AND PAPER: THE FUNERAL MONUMENTS FOR MARIA CLEMENTINA SOBIESKA AND JAMES III AS AN ECCLESIASTIC INSTRUMENT OF REPRESENTATION.

Bio: Iris Haist completed her academic studies in Art History, Archaeology, and the Science of Religions at the University of Heidelberg. Her thesis was an iconologic analysis of *Iris – messagère des dieux* by Auguste Rodin. Her PhD was a monographic study on the late Roman Baroque sculptor, Pietro Bracci, and the sculptures of his time. After working as a curatorial assistant at the Staatsgalerie Stuttgart, she now serves as the temporary Curator of the Graphic Arts Collection at the Art Collections Chemnitz.

Abstract: There were only three women honoured with a funeral monument in St. Peter's Basilica in the Vatican: Mathilde von Tuszien, Christina of Sweden, and Maria Clementina Sobieska. The least known of the three, however, was honoured with the largest and most iconographically complex monument.

How was it possible that Sobieska, a woman who never reigned and who lived in Roman exile supported solely by popes and cardinals, received a funeral monument as large in scale, or even larger, as the one of the great Mathilde von Tuszien?

The family of Maria Clementina Sobieska was deeply religious and of Catholic confession. Having fallen in love with the Protestant pretender James III of England, Maria Clementina escaped with him to Rome, where they married and lived together until their death. There they developed the means and the opportunity to build a Stuart Court in exile, with all of its representational needs. James changed his alliance from his family to his wife and from the Protestant to the Catholic religion.

The transfer of allegiance, of both family and faith, was also the most important point for the extensive funeral monument in St. Peter's: The Catholic church had its golden ages in the Renaissance and in the 17th century, in the Rome of Bernini, but its power began to weaken in the course of the 18th century with its beginning secularisation, the financial problems of the popes, and some of their bad political affairs. The Church needed every good public relation they could get – and what could be more impressive than the story of two young royals in love who decided to live in exile instead of becoming King and Queen in England?

First there was just a beautiful but little monument for Maria Clementina Sobieska at a column of SS. Apostoli made by Filippo della Valle. Because of her religious life,

Valesio describes her as “principessa d’una vita santissima ed esemplare.” Shortly after her death in 1735, Pope Clement XII wanted her to become a Saint of the Catholic Church in order to strengthen its power. But in the last years of his papacy, Clement XII changed his mind, and in 1739 ordered a huge monument for her but dropped the canonization process. His successor, Pope Benedict XIV, continued this project and hired, together with Cardinal Annibale Albani, Filippo Barigioni as the architect and Pietro Bracci as figurative sculptor. The building process was finished in 1742.

In 1766, a funeral monument for her husband James III, the so-called Old Pretender, was initiated at the wall in front of the Sobieska tomb. It was a highly royal monument in symmetry with the one for his wife, despite the fact that he never ruled as a real king. It was again Bracci who drew the design for this artwork which unfortunately was not executed. In its place, there is today a classical monument by Antonio Canova, which doesn’t really fit and which is a really poor stand-in for the former Bracci designs.

This talk shall give an overview on the commission, the papal decisions, and the engaged artists.

22. September 2017
I Morning Session: Court and diplomatic celebrations

PHILIPPA WOODCOCK

(University of Warwick/ Oxford Brookes/ CNAM Paris)

L'AMBITION DE L'ESPAGNOL: FIREWORKS AND FRONTIERS IN BOURBON PARIS.

Bio: Associate Lecturer in Early Modern History (Oxford Brookes) and Lecturer in English at the CNAM Paris, she has taught 'Civilisation and Culture' in French universities and History at Warwick, Birkbeck, Sussex, and the OU.

Globally, her research follows the lives of foreigners in early modern France, Italy, and Great Britain, whether they be governors, pastors, ambassadors, sailors, or servants. This work has developed from her doctoral thesis (London, 2006) "The Forgotten Patrons: the French governors of Milan, 1499-1522," which compared the political and artistic patronage of Gian Giacomo Trivulzio and Odet de Foix, vicomte de Lautrec. More recently, she has published and presented work on the household and patronage of the Venetian ambassadors in Paris, the lives of Huguenot Conformists in late-Stuart Britain, noble entourage in Milan, and travelling monarchs. In addition, she co-authored *The Fashion Dictionary* (Carlton, 2015) and contributed significant section of French fashion history to Marnie Fogg, ed., *Fashion: The Whole Story* (Thames & Hudson, 2013).

From 2007 to 2010, she was a postdoctoral researcher on "The Parish Church and the Landscape," focusing on the material culture of the diocese of Le Mans, 1450-1650. Resulting articles have considered the recycling of material culture by Huguenots and Catholics, the fortification of the parish church (winner of the Nancy Lyman Roelker prize), and most recent issues of "Time and Burial in early modern Le Mans," published by the Society for Early Modern French Studies. She is currently developing this work on religious material culture into a monograph and continuing her work on roving Frenchmen in the Venetian Stato da Mar.

Abstract: The Hapsburg and Bourbon dynasties were intertwined by marriage, offspring, and ambitions. This alliance rested on intricate diplomatic negotiations, and was celebrated extravagantly, notably by fireworks displays, organised in the capital cities of Paris and Madrid, by princes, merchant consuls, and French and Spanish diplomats. Prints were made of these displays, which were circulated across Europe to

propagate the diplomatic alliances between France and Spain, most acutely symbolised by the marriages.

However, for much of this time, diplomatic relations between the two realms remained fragile, resting on an instable legacy of political and religious interference, noble opposition to dynastic union, and rival claims to frontier lands. If once the border between France and Spain could be expressed by natural features such as the Bidasoa and Pyrenees, under Louis XIV one might also define it by the intrusive presence of the man-made fortresses of Vauban.

This paper will briefly survey representations of these Franco-Spanish alliances in fireworks displays, and in particular consider depictions of the border within such performances and contemporary representations.

However, although there were displays around the Bourbon/Hapsburg marriage alliances c.1612-15, these do not seem to have explicitly included images of the frontier. Drawing on surviving pamphlets and prints, this paper will suggest that preoccupations with the frontier were present, if implicitly. While the ceremonial aspects of these events have been much dissected, notably in the recent volume edited by Margaret McGowan, *Dynastic Marriages 1612/15*, and the work of Jerome de la Gorce, this paper will briefly consider:

- A) The border personified: How did these displays bring the symbolic fissure and point of debate – the border – to Paris in human form?

- B) The border contested: How could fireworks and prints deal with awkward diplomatic moments, and how was this reflected in the rhetoric and images of geography and control?

- C) The moral geography: How were these displays also an opportunity to speak of discontent with royal policy?

In particular, this will draw on the pamphlet *L'ambition de l'Espagnol en son artifice par luy faict de la vueille de la S. Iean Baptiste* (1614), and original print material from the Archives Nationales and Bibliotheque Mazarine.

ROLAND BÉHAR

(École Normale Supérieure, Paris)

THE HERO WHO SAVES FROM THE SEA MONSTER: THE 1612 FEASTS AND THE FRANCO-SPANISH SYMBOLIC EMULATION.

Bio: Roland Béhar is Associate Professor (maître de conférences) at the École Normale Supérieure (Paris). He studied at the École Normale Supérieure (2000-2005), was a fellow at the Casa de Velázquez, Madrid (2008-2010), and an Associate Professor at the University of Lille (2011-2014). He holds a PhD in Hispanic Studies from the University Paris-Sorbonne for his dissertation on “Garcilaso de la Vega and the rhetoric of image” (2010, adviser: Prof. Mercedes Blanco).

He has written several articles on Garcilaso de la Vega, the Petrarchan tradition in Italy and in Spain, the context of the Neapolitan contacts between Italy and Spain, the translations of Spanish texts into French during the 16th and 17th centuries, and the humanistic culture of the 16th century. His forthcoming collective book is about five multilingual cities of the early modern period – Antwerp, Hamburg, Milan, Naples, and Palermo (Geneva, Droz, fall 2017). The rewritten version of his doctoral thesis about Garcilaso de la Vega is also forthcoming (Madrid, Casa de Velázquez, 2018). In connection with the paper of the conference, mention can also be made of his edition of the *Fábula de Perseo*, a Spanish *comedia* by Lope de Vega (forthcoming fall 2017).

Abstract: In 1615, Louis XIII and his sister Elizabeth married the two Infantes of Spain, Anne (“of Austria”) and Philip (later Philip IV) of Habsburg. This double wedding was to seal negotiations that had taken place after the death of Henri IV (1610) between Mary of Medici and Philip III. It consolidated reconciliation between France and Spain, two powers which had been rivals for much of the 16th century. In 1612, when the decision was made public, the French court organized a series of sumptuous feasts in the Place Royale, now Place des Vosges, from the 5th to 7th of April. The news of these feasts was immediately spread through programs and festive accounts translated into several languages. The court of Spain was unable to respond given the mourning imposed by the death of Queen Isabella, wife of Philip III. However, the Italian possessions, and Naples in particular, endeavoured to compete with French royal splendour. In Spain itself, where the ambassador of France, the Duke of Mayenne, sojourned during the summer of 1612, various feasts attest nevertheless the will to reciprocate, reappropriating French mythological discourse. The *comedia* by Félix Lope de Vega, *La Fábula de Perseo*, but also feasts organized in Naples attest these endeavours.

My paper will consider not only how a political decision which marked a real reversal of alliances was surrounded at all times by a festive apparatus which enhanced and explained its significance. I will also consider how this translation of politics into mythology at European level – in Paris, Madrid, Milan, Naples – enhanced a European network of correspondence where political messages could be exchanged through the use of a mythological language. The latter became a common symbolic grammar. My contribution will show how the local celebrations were understood at European level: variations on the same political myth – Perseus, the hero who saved the princess of the waters – allowed a variety of European princes and courts to affirm themselves in a symbolic way in the international diplomacy.

DANIÈLE LIPP

(Wien Universität)

CHARLES' IV OF HABSBURG POLITICS OF RECRUITMENT OF HIS MUSIC CHAPELS.

Bio: Danièle Lipp studied Musical Studies in Barcelona (Harp, Solfeggio, and Vocal Studies), and obtained a Master's Degree in Musicology at the University of Vienna in 2005 with a thesis entitled "Music at Charles' III court in Barcelona (1705-1713)." She currently is a PhD student at the University of Vienna working on her dissertation, "Migration of Italian Musicians to the Imperial Music Chapel (1712-1740)." Since 2011, she has taught *Introduction to Academic Research* at the University of Vienna.

Her main publications include *Musik am Hofe Karls III. in Barcelona (1705-1713)*, 2010 (Book); and *La capilla real de Barcelona (1705-1713): Constitución de la capilla y migración de músicos a la corte de Barcelona y a la corte imperial vienesa*, 2017 (Article)

Abstract: The paper's main focus is the consequences on the recruitment of musicians working in the two chapels (the Royal one in Barcelona and the Imperial one in Vienna) caused by the fluctuating alliances of the Habsburg archduke and later Emperor Charles VI. These alliances greatly influenced the lives of the recruited members. I will first give an overview on the recruitment politics of the court between 1705 and 1711 in Barcelona and from 1712 to 1740 in Vienna focusing later on several short case studies on four artists whose lives changed completely because of the Spanish War of Succession. I will centre on the Neapolitans Giuseppe Porsile, Angelo Ragazzi, the Catalan Joan Viçenc, and Pietro Paolo Pezzoni from Piacenza in the north of Italy.

Giuseppe Porsile, *maestro di capilla* in Naples, left his hometown to work under Charles' orders in Spain, and after the end of the War of Spanish Succession, as *compositore di corte* in Vienna where he died in 1750. Another member of the Neapolitan music chapel, the violinist and composer Angelo Ragazzi, suffered from the consequences of the changing alliances until the end of his life. In the early 1720s, he returned to his hometown Naples after his stay in Barcelona and Vienna. After the arrival of the Bourbon troops, he was nevertheless forced to flee again in 1735 due to his former employment for the Habsburg emperor. After living for some years in Rome, he returned to Vienna where he spent the last years of his life. The Catalan singer Joan Viçenc left his family in Barcelona to work as soprano in the Imperial chapel and spent his complete musical career in the Viennese court. Accompanied by his spouse, the

bass singer Pietro Paolo Pezzoni travelled the entire European continent, worked in Barcelona, spent some years in Northern Italy, and then lived until his death as a highly distinguished member of the Imperial Chapel in Vienna.

The basis of these case studies are partially unpublished and newfound documents from the Austrian *Haus-, Hof- und Staatsarchiv* in Vienna.