



# Making Space for Festival, 1400–1700

## Interactions of Architecture and Performance in Late Medieval and Early Modern Festivals

### Final Report

#### 0 Basic Data

**Organizers:** ESF-RNP PALATIUM and The Society for European Festivals Research [SEFR]

**Co-Organizers:** University of Leuven (BE) and The University of Warwick (UK)

**Convenors:** Ronnie MULRYNE (University of Warwick), SEFR; Krista DE JONGE (University of Leuven), PALATIUM Chair

**Scientific Committee:** Birgitte BØGGILD JOHANNSEN (National Museum of Denmark); Monique CHATENET (Centre André Chastel, INHA, Paris); Iain FENLON (University of Cambridge); Bernardo J. GARCÍA GARCÍA (Fundación Carlos de Amberes), PALATIUM co-Chair; Pieter MARTENS (University of Leuven), PALATIUM Coordinator; Margaret M. MCGOWAN (University of Sussex), SEFR; Margaret SHEWRING (University of Warwick), Co-Convenor, SEFR

**Venue:** Palazzo Pesaro Papafava, Calle de la Racketta, Cannaregio 3764, 30121 Venice (IT)

**Dates:** 21-24 March 2013

#### I Abstract and Summary (from the Call for papers)

*The conference will consider how princely and civic architecture of the period, together with ephemeral architecture constructed for the occasion, have contributed to the implied meaning of a diverse series of festivals across Europe between approximately 1400 and 1700; the event will bring together leading experts in the interpretation of architectural and visual history with scholars versed in the history of festivals and their political, social, dramatic and artistic significance.* [70 words]

*Cf. [http://www.courtresidences.eu/Venice\\_conference\\_call\\_for\\_papers\\_and\\_posters](http://www.courtresidences.eu/Venice_conference_call_for_papers_and_posters) [See Appendix I].*

Scholars have interpreted festivals as temporarily transformative, through visual and dramatic agency, of the political and social significance of great houses and palaces. They have argued further that perceptions of a city's built environment and princely houses were subject to idealising

transformation as a result of ephemeral structures and performed actions during the occasion itself, and subsequently by means of festival books and other records. Festivals were notable occasions of social and political exchange affecting a city's reputation, and the political and cultural relations of its sponsoring authorities. These matters were addressed through drawing together opinion formers, including princes and ambassadors of nations and city states, as well as visitors, from across a wide and diverse range of European localities. Much work of a comparative and analytical nature remains to be done in assessing the impact of individual festivals, as well as the broad phenomenon of festival's significance in the transnational environment, following on from pioneering studies by Jean Jacquot and his colleagues in the 1960s and 70s, furthered by subsequent scholarship. Four major themes will be addressed here:

### **1. Festival interventions in the Princely and Noble Environment**

Festivals on occasion prompted the extension or adaptation of palaces and noble residences, in order to accommodate spectacular events and house elite visitors. Examples might include the provision of accommodation for Queen Elizabeth and her entourage at Kenilworth in 1575, or the adaptation and enhancement of the Palazzo Pitti to serve as setting for the Florentine naumachia of 1589. Proposals are invited for papers addressing the practical arrangements for adaptations of this kind, including the financial costs and the necessary administrative and design resources, together with the immediate and longer-term consequences for the palace or noble residence and its owners. How did such adaptations serve the interests of the authorities who sponsored them? What messages did they convey to those attending the festival event? How did the adaptations serve the visual and dramatic purposes of the festival in performance? How did existing princely and civic architecture affect the conception and delivery of festival?

### **2. Ephemeral Architecture and the Meaning of Festival**

Festivals typically entailed elaborate processions through streets and along rivers decorated with temporary (rarely permanent) architecture. Such architecture, involving triumphal arches but also on many occasions incorporating other types of structure, was designed to convey political, social and cultural messages by means of paintings and inscriptions, but also by allusion to formal sources, stemming most often from re-discovered classical concepts of architectural order. Papers are invited which address the interpretation of an ephemeral feature or series of features along a processional route, or placed conspicuously in an urban or rural location, thus relating court space with public space. Notable examples might include the elaborate and artistically significant arches designed or decorated by Rubens for the Pompa Introitus Ferdinandi to Antwerp in 1635, or the extraordinary floating architecture created in 1615 by architects and hydraulic engineers for the double Spanish-French marriage ceremonies on the Bidasoa river which marks the boundary between the two countries.

### **3. Transformed Courts and Cities: the Festival in Performance**

Festivals were presented in existing or specially constructed or adapted theatres and indoor spaces, normally addressing an elite audience, and/ or outdoor locations on city streets and piazzas, canals, rivers and lagoons. In both cases, interventions took place in the built environment of the sponsoring city or state, altering temporarily or permanently its social, political and cultural meanings. Equally,

the scenography of performance frequently entailed the representation of cityscapes, as in the spectacular intermedii created for the Florentine festival of 1589 or the scenery designed by Inigo Jones for the Stuart masques in England. An architecturally and financially ambitious building such as the Teatro Olimpico in Vicenza might be erected, specifically to house festival performance, and in so doing to contribute to the extension of a developing society's cultural reach. An initiative of this kind was of significance even if, perhaps especially if, the project proved virtually still born. Papers are invited which consider how spatial interventions made civic and princely locations ready to take on the meanings which festival sponsors envisaged. Papers are also invited which explore the architectural allusiveness of festival in performance, taking in stage machinery and spectacle, and where appropriate assessing how dance, visual effects and soundscape create space for a three-dimensional art.

#### **4. Festival Space: Looking Before, Then and After**

Late medieval and early modern festival architecture characteristically recollected earlier times and places, as a way of acknowledging dynastic inheritance, and as a means of recruiting prestige, most often through allusion to classical or biblical precedent. Papers are invited which consider how architectural presentation of the past is filtered through current visual language and responds to current preoccupations and habits of mind. Festival architecture moreover seeks to present an ideal image of the present, as noted above, through dressing the urban townscape as ideal environment, employing temporary structures and inviting bourgeois embellishment in the form of displayed tapestries and refurbished house fronts. Papers are invited which consider the social and micro-political effects of such architectural adaptation. Festivals moreover created visual space by employing elite and non-elite performers to occupy urban locations by way of processions, set games, animal hunts, chivalric competitions and displays of skill. Papers are invited which explore the effects of such activities on the visual experience of environment, or which address the sense of place that arises from rehearsal and pre-planning of princely and bourgeois indoor and outdoor events. Papers are invited, finally, which consider how modern ceremonial occasions such as coronations, the inauguration of a President, royal and princely weddings, such as recently in England and Sweden, and the celebration of jubilees, such as that for Queen Elizabeth II in 2012, entail interventions in the physical and visual environment in mimicry of, or in contrast with, festivals of the late medieval and early modern period. [975 words]

## **II Scientific Results**

### **1. General context and set-up**

PALATIUM has sought from the beginning to extend its partnership to the UK. While a full partnership turned out to be impossible after several attempts, an agreement could nevertheless be established with the The Society for European Festivals Research at Warwick University to organize a conference jointly. SEFR had previously organized an ESF exploratory workshop in the Spring of 2010. The Venice conference thus belongs to two series of events: on the one hand, the PALATIUM activities, on the other, the successful series of conferences started by SEFR soon after its founding in 2010. Cf. <http://society for european festivals research>. It was agreed from the first that the resulting

publication would be part of SEFR's well-known series at Ashgate Publishers. The organizers met twice in Leuven (BE), to hammer out the practicalities and to establish the final selection based on the advice of the scientific committee (see below).

## 2. Results

Seventy-five persons responded to the call for papers published on the PALATIUM and SEFR websites, and submitted an abstract to the organizing committee, twenty-eight of which were originally accepted, representing fourteen countries. The available funding did not allow for more, obliging the scientific committee - equally composed of PALATIUM Steering Committee members and SEFR members - to be quite severe in selecting candidates. The speakers were equally distributed across the four sections proposed above, section 3. turning out to be the largest. To the programme were added seven shorter papers presented by early-career researchers, five of which were funded by a PALATIUM travel grant; the remaining two being Italian and the venue being in Italy, they could not be supported by PALATIUM (one of them received financial support from the University of Warwick instead). The early-career researchers were integrated into the four aforementioned sections instead of being grouped together, as had happened at several previous PALATIUM meetings (such as Vienna and Antwerp), in accordance with the feedback offered at these occasions. The organizers were also happy to establish contact with local specialists (of IUAV, Università di Venezia, and Università Ca' Foscari, Venice). A well-attended study trip to Vicenza took in one of the iconic buildings of festival performance in the early modern period, the Teatro Olimpico.

*Cf. [http://www.courtresidences.eu/Venice\\_conference\\_programme](http://www.courtresidences.eu/Venice_conference_programme) [See Appendix II].*

The selected abstracts were edited and put online on the PALATIUM website, offering a preview of the published results. A number of posters were displayed in the meeting room, offering additional early-career researchers who were not beneficiaries of a PALATIUM grant to engage also in discussion with the specialists present at the conference. Almost all of the speakers - who together with the organizers and session presidents represented thirty-seven different scientific institutes - were present. Speaker Mara Wade (USA) was unable to come at the last minute, and suggested that Dr Tamar Cholcman (Israel) replace her at short notice; also missing was speaker Nicoletta Bazzano (IT), who had had an accident; her paper was read by Ronnie Mulryne.

*Cf. [http://www.courtresidences.eu/Venice\\_conference\\_book\\_of\\_abstracts](http://www.courtresidences.eu/Venice_conference_book_of_abstracts) [See Appendix III]*

The collaboration between PALATIUM and SEFR resulted in both networks gaining a broader audience. The quality of the papers and the lively discussions, led by SEFR senior members and by PALATIUM Steering Committee members in equal measure, testified to the necessity for such a forum. The audience comprised seventy persons, including organizers, speakers and session presidents [See Appendix IV].

The unprecedented exchange between historians specializing in the history of court festivals (in the largest sense of the term) and historians specializing in the architectural and material environment of the court residence was deemed a success by the organizers. As a result, they proposed not the usual single volume but two volumes of essays to Ashgate Publishers, comprising most of the papers presented at the conference (c. 20); these will appear both in printed form and as e-book. At the

date of reporting (8 July 2013), authors have been requested to hand in their manuscripts by the end of the year, in view of appearing in print (with a print run of c. 500 copies) in 2014. The convenors will serve as editors of the volumes, in actual fact freestanding publications, one with the working title "Architectures", the other one with the working title "Occasions", in accordance with their respective orientation. Soon after the conference the convenors indeed received another bid for the resulting books from a reputed scientific publisher, testifying to serious scholarly interest in the topic.

### **III Financial Report**

As proposed in the application, the financial burden was equally shared between KU Leuven (the recipient of the PALATIUM grant) and Warwick University (home to SEFR), the former providing for the bulk of the travel costs and hotel costs of the European speakers (in accordance with ESF rules), together with some of the catering costs, while the latter provided the venue (Palazzo Pesaro Papafava), all the logistic support with the necessary personnel, printing costs, transport costs of material, postage, and the rest of the catering (some of it supplied by private sponsors such as Ashgate). The balance of SEFR/Warwick's investment will be used for the copyright to essential illustrations in the resulting books (see below).

[See Appendix V for the table of expenses carried on the ESF grant of 20.000 EUR].

NB. KU Leuven has pre-financed the remaining 20 % or 4.000 EUR of the grant, which has not yet been transferred by ESF, so as to allow reimbursement to the speakers to proceed to its conclusion. Travel costs of Convenor Krista De Jonge were carried (up to a point) on the Chair Travel Budget of PALATIUM. Reimbursement of speakers' travel was limited in proportion to the distance travelled (respectively 250, 300 and 350 EUR), while a reduced price was negotiated with both the Hotel Giorgione and the Centro Culturale Don Orione Artigianelli thanks to good local Warwick contacts.

### **IV Annexes**

- 1 Call for papers
- 2 Programme of the meeting
- 3 Abstracts
- 4 List of participants
- 5 Table of expenses
- 6 Copies of invoices (see paper version sent by surface mail)

(Signed)

Krista De Jonge.



**Call for Papers • Call for Posters**

# **Making Space for Festival, 1400–1700**

## **Interactions of Architecture and Performance in Late Medieval and Early Modern Festivals**

**21–24 March 2013**  
**Venice, Italy**

*A Joint Conference Organized by*  
The ESF Research Networking Programme PALATIUM  
The Society for European Festivals Research

*Co-Organizers*  
The University of Warwick, U.K.  
The University of Leuven, Belgium

### **The Conference**

The conference will consider how princely and civic architecture of the period, together with ephemeral architecture constructed for the occasion, have contributed to the implied meaning of a diverse series of festivals across Europe between approximately 1400 and 1700. Scholars have interpreted festivals as temporarily transformative, through visual and dramatic agency, of the political and social significance of great houses and palaces. They have argued further that perceptions of a city's built environment and princely houses were subject to idealising transformation as a result of ephemeral structures and performed actions during the occasion itself, and subsequently by means of festival books and other records.

Festivals were notable occasions of social and political exchange affecting a city's reputation, and the political and cultural relations of its sponsoring authorities. These matters were addressed through drawing together opinion formers, including princes and ambassadors of nations and city states, as well as visitors, from across a wide and diverse range of European localities.

Much work of a comparative and analytical nature remains to be done in assessing the impact of individual festivals, as well as the broad phenomenon of festival's significance in the transnational environment, following on from pioneering studies by Jean Jacquot and his colleagues in the 1960s and 70s, furthered by subsequent scholarship.

Drawing on the combined resources of PALATIUM and the Society for European Festivals Research, the conference will bring together leading experts in the interpretation of architectural and visual history with scholars versed in the history of festivals and their political, social, dramatic and artistic significance. It will thus provide opportunities for fruitful exchange between colleagues, and point the way to future areas of research collaboration.

### **Proposals for papers**

Proposals may address one or more of the following overlapping themes:

#### ***1. Festival Interventions in the Princely and Noble Environment***

Festivals on occasion prompted the extension or adaptation of palaces and noble residences, in order to accommodate spectacular events and house elite visitors. Examples might include the provision of accommodation for Queen Elizabeth and her entourage at Kenilworth in 1575, or the adaptation and enhancement of the Palazzo Pitti to serve as setting for the Florentine *naumachia* of 1589. Proposals are invited for papers addressing the practical arrangements for adaptations of this kind, including the financial costs and the necessary administrative and design resources, together with the immediate and longer-term consequences for the palace or noble residence and its owners. How did such adaptations serve the interests of the authorities who sponsored them? What messages did they convey to those attending the festival event? How did the adaptations serve the visual and dramatic purposes of the festival in performance? How did existing princely and civic architecture affect the conception and delivery of festival?

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Festivals were presented in existing or specially constructed or adapted theatres and indoor spaces, normally addressing an elite audience, and/or outdoor locations on city streets and piazzas, canals, rivers and lagoons. In both cases, interventions took place in

the built environment of the sponsoring city or state, altering temporarily or permanently its social, political and cultural meanings. Equally, the scenography of performance frequently entailed the representation of cityscapes, as in the spectacular *intermedii* created for the Florentine festival of 1589 or the scenery designed by Inigo Jones for the Stuart masques in England. An architecturally and financially ambitious building such as the Teatro Olimpico in Vicenza might be erected, specifically to house festival performance, and in so doing to contribute to the extension of a developing society's cultural reach. An initiative of this kind was of significance even if, perhaps especially if, the project proved virtually still born. Papers are invited which consider how spatial interventions made civic and princely locations ready to take on the meanings which festival sponsors envisaged. Papers are also invited which explore the architectural allusiveness of festival in performance, taking in stage machinery and spectacle, and where appropriate assessing how dance, visual effects and soundscape create space for a three-dimensional art.

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#### **PALATIUM**

The conference forms part of the ESF Research Networking Programme *PALATIUM. Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400–1700)*, on this occasion planned in collaboration with the Society for European Festivals Research. The PALATIUM programme aims at creating a common forum for research on the late medieval and early modern European court residence or 'palace' (*palatium*)



with an interdisciplinary perspective. The world of the courts 1400–1700 constituted a network of truly European scale and international character, but its architecture is only rarely studied in its ‘connectivity’. In this programme the ‘palace’ is seen as a location for cultural exchange. Human interaction in this space is regulated and codified by a set of rules, known as ‘ceremonial’. The interaction between palace architecture (tangible) and ceremonial (intangible, but known through a set of tangible testimonials of different types, written and visual) is one of the key questions the PALATIUM network aims to address.

The palace’s space and form carry multiple connotations. To the informed observer they represent power, lineage, and tradition versus innovation. The decoding of this system of signs necessitates input not only by architectural and art historians, but also by various other disciplines, such as archaeology, politics, literature, theatre and music. The PALATIUM programme seeks to encourage theoretical and methodological debates in the field, and aims in particular at stimulating exchanges of knowledge and experience between historians, architectural historians, art historians, and researchers in related disciplines – thus building up a network of scholars, institutions and research groups across Europe which mirrors the international network of courts that is being examined.

So far PALATIUM has organized around a dozen scientific meetings across Europe, ranging from methodological workshops and colloquia on specific topics to large thematic conferences. The 2013 conference in Venice will be its second thematic conference; the first thematic conference, *The Habsburgs and their Courts in Europe*, was held in Vienna in 2011. For further information on the various events organized by PALATIUM, see: [www.courtresidences.eu](http://www.courtresidences.eu)

### **The Society for European Festivals Research**

The Society, formed as one outcome of an ESF-sponsored workshop (Venice, 2010), draws together scholars from across Europe and further afield who have published books and articles on the performance history of European festival, together with festival’s political, social, cultural and economic meanings, or who have an academic interest in one or more of these topics. By means of conferences and workshops, as well as an active website and other means of communication, the Society promotes the development of scholarship in the relevant areas, across a wide range of traditional disciplines. A monograph series of publications with Ashgate publishers, including a Research Companion, is in its formative stages. Book-length collections of essays based on the first conferences are at press or in preparation. The Society encourages young researchers by providing opportunities to contribute to its workshops and conferences, and by facilitating the path towards publication. Its 2013 conference in Venice follows conferences and workshops in Venice, London, Bergamo and the University of Warwick. The 2013 conference will broaden the Society’s range by focusing specifically on the architectural environment of festival. It will also provide opportunities for scholarly exchange, both during the conference and subsequently, between members of PALATIUM and the Society.

Any persons of suitable qualifications, including independent scholars, are welcome to respond to this Open Call for Papers. In particular, members of PALATIUM as well as members of the Society are warmly invited to submit proposals.

### **How to Apply**

Abstracts of papers are invited by **15 October 2012**. We welcome proposals that are comparative and synthetic, as well as detailed studies of particular cases. Abstracts should be limited to 300 words, and should be headed with the applicant's name, his or her university/professional affiliation where appropriate, and the title of the paper. All abstracts must be in English, which will be the working language of the conference, and the language in which papers will be delivered. Conference papers will be 20 to a maximum of 30 minutes in length. This should be borne in mind when writing your abstract. Abstracts should define the subject and summarize the questions to be raised in the proposed paper.

With the abstract please submit a one-page **curriculum vitae**, with your full contact details. All proposals will be held in confidence during the selection process. Only one submission per author will be accepted.

Send your proposal by e-mail to the conference chairs, Ronnie Mulryne ([ronnie@mulryne.net](mailto:ronnie@mulryne.net)) and Krista De Jonge ([krista.dejonge@asro.kuleuven.be](mailto:krista.dejonge@asro.kuleuven.be)), with copies to the PALATIUM coordinator Pieter Martens ([pieter.martens@asro.kuleuven.be](mailto:pieter.martens@asro.kuleuven.be)) and the conference coordinator Margaret Shewring ([m.e.shewring@warwick.ac.uk](mailto:m.e.shewring@warwick.ac.uk)).

All applicants will be notified of the acceptance or refusal of their proposal by 15 November 2012. Abstracts accepted by the Conference Scientific Committee will be published for open access on the PALATIUM website and the website of the Society for European Festivals Research.

### **Costs and Registration**

Attending the conference is free; there is no registration fee. There will be charges for optional excursions and for the conference dinner. The European Science Foundation provides funding for travel and accommodation of the selected speakers, and of a limited number of grantees (see below). ESF regulations for funding imply that priority shall be given to scholars from ESF member countries which support PALATIUM.

### **Publication of Papers**

Papers presented at the conference will be considered for publication, after further work and in response to issues raised at the conference or subsequently, in the series published by Ashgate Publishing for the Society for European Festivals Research. The editors in this case will be J. R. Mulryne and Krista De Jonge. Publication is in both printed and eBook formats. The Society may commission additional articles to ensure adequate coverage of the topic. The Society does not publish Conference Proceedings.

## Call for Posters

PALATIUM and SEFR wish to encourage and share the work of early-career researchers. Postgraduate researchers in particular are invited to submit proposals for posters to be displayed at the conference. In addition to conference display, accepted posters will be placed after peer review on the organisations' websites.

Posters should outline and where appropriate visually illustrate the applicant's work in progress. They should also carry the applicant's name and academic profile (degree obtained and degree registered for, where appropriate) and the name and affiliation of any degree supervisor.

Proposals for posters are invited by **1 December 2012**. To apply, send the text for your proposed poster, limited to 300-500 words, by e-mail to the conference coordinator Margaret Shewring ([m.e.shewring@warwick.ac.uk](mailto:m.e.shewring@warwick.ac.uk)). Successful applicants will receive a template for setting out posters accepted for display. Before publication, copyright permission must be obtained for illustrations.

## Presentation of Posters at the Conference

The Conference's Scientific Committee will select a small number of the accepted posters for presentation during the conference. Each applicant selected in this way will be allocated ten minutes to summarise his or her poster and to offer further comment on its topic.

## Grants for Young Scholars

PALATIUM offers travel grants to early-career researchers who wish to participate in this event. The number of available grants is limited. The selected grantees will be asked to briefly present their work in progress during the conference. The deadline for grant applications is **31 December 2012**. All grant applications must be made online. For more information and the application procedure, see the Grants pages of the PALATIUM website: <http://www.courtresidences.eu/index.php/grants>

## Convenors/Conference Chairs

J. R. MULRYNE (University of Warwick), Co-Convenor, SEFR  
 Krista DE JONGE (University of Leuven), PALATIUM Chair

## Conference Scientific Committee

Birgitte BØGGILD JOHANSEN (National Museum of Denmark)  
 Monique CHATENET (Centre André Chastel, INHA, Paris)  
 Iain FENLON (University of Cambridge)  
 Bernardo J. GARCÍA GARCÍA (Fundación Carlos de Amberes), PALATIUM co-Chair  
 Pieter MARTENS (University of Leuven), PALATIUM Coordinator  
 Margaret M. MCGOWAN (University of Sussex), Co-Convenor, SEFR  
 Margaret SHEWRING (University of Warwick), Co-Convenor, SEFR

## Conference Coordination

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## Venue

The conference will be held in **Palazzo Pesaro Papafava**, Venice, a Renaissance palazzo constructed in the mid-fifteenth century overlooking the Canale della Misericordia, with entrances from the canal and from the Calle de la Rochetta (district of Cannaregio). It is currently a Research and Teaching Centre of the University of Warwick.



*Palazzo Pesaro Papafava and the Canale della Misericordia*

THE UNIVERSITY OF  
**WARWICK**

KATHOLIEKE UNIVERSITEIT  
**LEUVEN**

**E**UROPEAN  
**S**CIENCE  
**F**OUNDATION

**a**  
 ASHGATE

# Making Space for Festival, 1400–1700

## Interactions of Architecture and Performance in Late Medieval and Early Modern Festivals

21–24 March 2013

Palazzo Pesaro Papafava, Venice, Italy

*A Joint Conference Organized by*  
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The Society for European Festivals Research

*Co-Organizers*  
The University of Warwick, UK  
The University of Leuven, Belgium

### THURSDAY 21 MARCH

14.45 Registration

15.10 *Welcome and opening*  
Ronnie MULRYNE (University of Warwick, UK), Co-Convenor, SEFR  
Krista DE JONGE (University of Leuven, BE), PALATIUM Chair

### Session I. Festival Interventions in the Princely and Noble Environment

Chair: Krista DE JONGE (University of Leuven, BE), PALATIUM Chair

- 15.30 Margaret M. MCGOWAN (University of Sussex, UK)  
*Space for dancing: accommodating performer and spectator in Renaissance France*
- 15.50 Andrea SOMMER-MATHIS (ÖAW, Institut für Kulturwissenschaften und  
Theatergeschichte, Vienna, AT)  
*'La Favorita festeggiante'. The imperial summer residence of the Habsburgs as festive  
venue*
- 16.10 Pauline LEMAIGRE-GAFFIER (IDHE/Paris 1, FR)  
*From props to sets: the 'Menus Plaisirs' and French court space conversions (1660s–  
1700s)*
- 16.30 Francesca MATTEI (IUAV, Università di Venezia, IT)  
*Ephemeral and court architecture in Ferrara during the age of Ercole I d'Este: sources  
and iconography* (Short paper)
- 16.40 Discussion
- 17.00 Refreshment break

Chair: Bernardo J. GARCÍA GARCÍA (Fundación Carlos de Amberes, ES), PALATIUM co-Chair

- 17.20 Robert KNECHT (University of Birmingham, UK)  
*The Banquet at the Bastille, 1518*
- 17.40 Marie-Claude CANOVA-GREEN (Goldsmiths, University of London, UK)  
*Transformed gardens: the trompe-l'oeil scenery of the Versailles Festivals (1664-1674)*
- 18.00 Joanna NORMAN (Victoria and Albert Museum, London, UK)  
*In 'public' and 'private': a study of Festival in 17th-century Rome*
- 18.20 Paul SCHUSTER (Universalmuseum Joanneum, Schloss Eggenberg, AT)  
*Schloss Eggenberg in Graz and the imperial wedding of 1673. "Palazzo eguale alle reggie più superbe" (Short paper)*
- 18.30 Discussion
- 19.30 Conference Dinner

## FRIDAY 22 MARCH

### Session II. Ephemeral Architecture and the Meaning of Festival

Chair: Pieter MARTENS (University of Leuven, BE), PALATIUM Coordinator

- 09.30 Annemarie JORDAN GSCHWEND (CHAM, Lisbon, PT)  
*Lisbona Triumphans: Space, power and pageantry in the 1521 royal entry of Leonor of Austria*
- 09.50 Chantal GRELL (Université de Versailles, FR) & Robert HALLEUX (Université de Liège, BE)  
*Ernest of Bavaria's 'Joyous Entry' into Liège, 15 June 1581*
- 10.10 Borbála GULYÁS (Institute for Art History, Research Centre for the Humanities of the Hungarian Academy of Sciences, Budapest, HU)  
*The role of triumphal arches at the court festivals under the new Holy Roman Emperor, Habsburg Ferdinand I (Short paper)*
- 10.20 Discussion
- 10.50 Refreshment break

Chair: Monique CHATENET (Centre André Chastel, INHA, Paris, FR)

- 11.20 Maartje VAN GELDER (University of Amsterdam, NL)  
*Ducal display and the use of space in late 16th-century Venetian festivals*
- 11.40 Nicoletta BAZZANO (Università degli Studi di Teramo, IT)  
*From papier-mâché to stone: Palermo in the 16th and 17th centuries*
- 12.00 Elaine TIERNEY (Victoria and Albert Museum, London, UK)  
*Contested ideals: Designing and making temporary structures for Louis XIV's Entrée into Paris in August, 1660*
- 12.20 Nikola PIPERKOV (Université Paris I Panthéon-Sorbonne, FR)  
*'Les Réjouissances de la Paix': Constructing a Temple of Peace in Lyon, 20 March 1660 (Short paper)*
- 12.30 Discussion
- 13.00 Lunch (catered buffet)

### Session III (part one). Transformed Courts and Cities: the Festival in Performance

Chair: Birgitte BØGGILD JOHANSEN (National Museum of Denmark, DK)

- 14.10 Cecilia PAREDES (Direction of Architectural Heritage of the Brussels Region, BE)  
*The Entry of archduke Ernest into Brussels, 1594: exploring the urban ceremonial's dimensions*
- 14.30 Berta CANO-ECHEVARRÍA (Universidad de Valladolid, ES) & Mark HUTCHINGS (University of Reading, UK)  
*Valladolid 1605: a theatre for peace*
- 14.50 Sydney ANGLO (University of Swansea, UK)  
*Overcrowding at court: a Renaissance problem and its solution. Temporary theatres and banquet halls*
- 15.10 Francesca BARBIERI (Università Cattolica di Milano, IT)  
*'Con grandissima meraviglia'. Festival performances in 17th-century Milan (Short paper)*
- 15.20 Discussion
- 15.50 Refreshment break

Chair: Margaret SHEWRING (University of Warwick, UK), Co-Convenor, SEFR

- 16.20 Felicia ELSE (Gettysburg College PA, USA)  
*The Neptune Fountain and the Entrata of 1565: The transformation of civic space in Cosimo I de Medici's Florence*
- 16.40 Richard COOPER (Brasenose College, University of Oxford, UK)  
*A new sack of Rome? Making space for Charles V in 1536*
- 17.00 Juliette RODING (Leiden University, NL)  
*The Magnificent Triumphal Entry of Charles V into Utrecht (1540) and other towns in the Low Countries*
- 17.20 Ida MAURO (Universitat de Barcelona, ES)  
*The 'catafalque of the Sellaria': A non-ephemeral symbol of Neapolitan baroque festivals (Short paper)*
- 17.30 Discussion
- 18.00 Drinks reception sponsored by Ashgate Publishing

### SATURDAY 23 MARCH

### Session III (part two). Transformed Courts and Cities: the Festival in Performance

Chair: Mara WADE (University of Illinois, USA)

- 09.00 Mikael BØGH RASMUSSEN (University of Copenhagen, DK)  
*Vienna redecorated in classical guise. The entry of Maximilian as King of the Romans in 1563*
- 09.20 Veronika SANDBICHLER (Kunsthistorisches Museum, Sammlungen Schloss Ambras, AT)  
*The 'Comedy-houses' of 1628 and 1654 in Innsbruck. Permanent places for festivals at the Habsburg court in Innsbruck in the 17th century*
- 09.40 Martina FRANK (Università Ca' Foscari, Venezia, IT)  
*From ephemeral to permanent architecture: the Venetian palace in the second half of the 17th century*

- 10.00 Discussion  
10.40 Refreshment break

Chair: H. Neville DAVIES (University of Birmingham, UK)

- 11.10 Katharina BEDENBENDER (Max Planck-Institut für Kunstgeschichte, Rome, IT)  
*Stairs and ceremonies in early modern Venice*
- 11.30 Paolo SANVITO (Humboldt University of Berlin, D)  
*The Olimpico of Vicenza, a venue for ephemeral and permanent all'antica performance*
- 11.50 Discussion  
12.30 Excursions (Venice, Vicenza)

## SUNDAY 24 MARCH

### Session IV. Festival Space: Looking Before, Then, and After

Chair: Margaret M. MCGOWAN (University of Sussex, UK)

- 09.30 Mario DAMEN (Universiteit van Amsterdam, NL)  
*The city as a stage. Tournaments as urban festivals in the late medieval Low Countries*
- 09.50 Mårten SNICKARE (Stockholm University, SE)  
*A contested site: The Colosseum and early modern religious performance*
- 10.10 Lucinda Hazel S. DEAN (University of Stirling, UK)  
*Making space for royal state ceremonial in Scotland: An aspect of continuity and change in the representations of Scottish royal authority through state ceremonial, c. 1214–1603 (Short paper)*
- 10.20 Discussion  
10.50 Refreshment break

Chair: Ronnie MULRYNE (University of Warwick, UK), Co-Convenor, SEFR

- 11.20 Fabian PERSSON (Linnæus University, SE)  
*An ever moveable feast? Royal festivals and military campaigning (Denmark and Sweden)*
- 11.40 Mara WADE (University of Illinois, USA)  
*Festival architecture in Dresden: from the ephemeral to the permanent, 1709-1718*
- 12.00 Martin OLIN (National Museum, Stockholm, SE)  
*Three queens – and a future one – enter Stockholm in triumph*
- 12.20 Discussion  
13.00 Concluding remarks  
Announcement of upcoming PALATIUM and SEFR events  
Close of Conference and Departure



**Convenors/Conference Chairs:**

Ronnie MULRYNE (University of Warwick), Co-Convenor, SEFR

Krista DE JONGE (University of Leuven), PALATIUM Chair

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**Registration:**

The generosity of the European Science Foundation and the University of Warwick means that no registration fee is required for this conference. Registration is however obligatory for all conference members (including speakers), to permit the organisers to assess catering needs and the lecture accommodation required. A **registration form** is posted on the PALATIUM website and on the website of the Society for European Festivals Research. This must be completed by **all** participants and returned by email to Pieter Martens (pieter.martens@asro.kuleuven.be) AND Margaret Shewring (m.e.shewring@warwick.ac.uk) by **10 March 2013**. It will not be possible to provide the conference lunch (Friday 22 March) or the tea and coffee breaks to non-registered conference members, or to extend other conference privileges to them.



The conference receives additional support from the Institute for Advanced Study, the Humanities Research Centre and the Early Modern Forum of the University of Warwick, and from Ashgate Publishing.

# Making Space for Festival, 1400–1700

## Interactions of Architecture and Performance in Late Medieval and Early Modern Festivals

21–24 March 2013  
Palazzo Pesaro Papafava, Venice, Italy

### ABSTRACTS

#### Session I. Festival Interventions in the Princely and Noble Environment

Margaret M. MCGOWAN (University of Sussex)

*Space for dancing: accommodating performer and spectator in Renaissance France*

The paper's focus will be on particular occasions chosen to illustrate the range of spaces created for dancing in noble palaces and which demonstrate the flexibility and versatility of the planners – architects, painters, choreographers and composers. It will explore the evolving relationship between danced spectacle and audience, and the enhanced spatial and costly demands which came from increasing choreographic complexity reflecting political ambitions leading to the creation of permanent theatres and ball rooms in princely dwellings. The argument will move from consideration of interiors barely changed for dancing (Binche, 1549 and Bordeaux, 1575); the remodelling of courtyards for specific performances (Amboise and Paris, 1518, Fontainebleau, 1546); onto temporary constructions for mascarades and ballets de cour which responded to express orders from the king, Henri II and his wife, Catherine de Médicis (Philibert de l'Orme in Paris, 1559, Bayonne, 1565 and Paris, 1573); and finally, to a discussion of adaptations of existing palace halls, *salles royales*, (Paris, 1581).

Andrea SOMMER-MATHIS (ÖAW, Institut für Kulturwissenschaften und Theatergeschichte, Vienna)  
*'La Favorita festeggiante'. The imperial summer residence of the Habsburgs as festive venue*

Most discussions on the theatrical and festive locations at the Habsburg court in Vienna concentrate on the imperial palace, the *Hofburg*, and usually start with a reference to the theatre built for the lavish performance of the opera "*Il pomo d'oro*" in 1668. However, the venue of the earliest operatic performances at the Viennese court about which we know exactly where they took place, was not the *Hofburg*, but the summer palace of the *Favorita*, which, from 1622 on,

served as residence of three empresses (Eleonora I of Gonzaga, Maria of Spain and Eleonora II of Gonzaga), before it passed into the possession of Emperor Leopold I. Destroyed during the Second Siege of Vienna in 1683, the *Favorita* was quickly rebuilt, and from 1691 onwards it was again used as summer residence of the imperial family where important dynastic events were celebrated, indoors as well as outdoors.

We know about theatrical performances in various spaces of the palace (gallery, hall, antechamber) and particularly in the *Comödiensaal*, a former barn adapted as a fully equipped theatre which became one of the main venues for all kind of festive events, e. g. the performance of Lope de Vega's mythological play "*El vellocino de oro*" in 1633. Fortunately, in this case we do have a detailed description not only of the stage designs, machines and costumes of the production, but also of the mechanics and the illumination.

However, the *Favorita* boasted also a spacious park which was regularly used for court festivities during the summer months July and August. The most spectacular performance was that of the serenata "*L'Euleo festeggiante nel ritorno d'Alessandro Magno dall'Indie*" in 1699: the stage architect Lodovico Ottavio Burnacini skilfully utilized the natural environment of the park with its pond and grotto to enhance the illusionistic impression of his designs.

The paper will focus on the different conditions and possibilities offered by the palace and park of the *Favorita* in comparison to the *Hofburg*, the relationship between indoor and outdoor festival events and the interaction between space and ceremonial as reflected in stage design and seating arrangements.

Pauline LEMAIGRE-GAFFIER (IDHE/Paris 1)

*From props to sets: the 'Menus Plaisirs' and French court space conversions (1660s–1700s)*

This paper aims to show the role that the Menus Plaisirs administration played between the 1660s and the 1700s in keeping alive the same political project throughout the reign of Louis XIV, via the different kinds of royal performances the Sun King organized, not only in Versailles, but also in Saint-Germain-en-Laye, Fontainebleau or Paris and Saint-Denis for the princely funerals. In charge of the ephemeral scenery in which royal representation was displayed, the Menus Plaisirs administration played an important part in the material arrangements that regularly transformed royal space. They intervened for State and dynastic ceremonies as well as for festivities and court theatre, both outdoors and indoors. From exceptional garden festivals to the Versailles regular events which included festivities in daily court life, the Menu Plaisirs administration played a growing part in the King's Household, collaborating and competing with the "Bâtiments" or the "Garde-Meuble". Unlike the other two administrations, their craftsmen worked at every scale – they produced not only ephemeral sceneries but objects and props – and shaped all sorts of materials – wood, iron, tinplate, cardboard, fabrics and haberdashery. Furthermore, the large-scale material production resulted in other spatial arrangements in royal palaces both for the fabrication and the preservation of artefacts.

In this paper, the most famous festivals – such as "Les Plaisirs de l'île enchantée" – will be only considered as part of a whole system which I wish to explore through a range of various examples. These will be taken from all profane and sacred court performances – "divertissements", lasting several days, but also weekly "appartements", "Comédie de la cour des Princes" performances, and exceptional dynastic events such as weddings and funerals. This

study will be based on accounts which enable a better understanding of costs and logistics of royal space conversions economy. Thus, it will show how the Menus Plaisirs administration, charged with transforming places as different as gardens, galleries or cathedrals, contributed at the same time to organizing extraordinary festivities and adapting the extraordinary to a permanent setting like Versailles.

Francesca MATTEI (IUAV University of Venice)

*Ephemeral and court architecture in Ferrara during the age of Ercole I d'Este: sources and iconography*

My work will focus on the relationship between ephemeral architecture and court architecture during the Este dukedom. The goal is to understand how temporary festival spaces – theatrical, religious, civil – related with the space of the court residence. The case-study will be the marriage between Ercole I d'Este and Eleonora d'Aragona (1473). The sources report that the celebrations lasted several months and entailed a series of changes in urban spaces, as well architectural transformations, including some in the Castello Estense, the main residence of the ducal family, with one of the castle's courtyards being opened to the citizens. This paper will investigate the ephemeral structures built for the ceremony. This will be carried out through iconographic sources such as the frescoes of the Salone dei Mesi in Palazzo Schifanoia and Lorenzo Costa's paintings that were ordered by Isabella d'Este and inspired by the ceremonies held in Ferrara.

Robert KNECHT (University of Birmingham)

*The Banquet at the Bastille, 1518*

The Banquet at the Bastille on 22 December 1518 was given to a distinguished English embassy by King Francis I to celebrate the Treaty of London. The paper deals with the conversion of a fortress courtyard into a makeshift hall for the banquet and the elaborate entertainment that followed. Such a conversion was an innovation in France though Gian Giacomo Trivulzio had created a hall of this kind in Milan in 1507 for the reception of Louis XII. The elaborate arrangements for the Bastille banquet were much admired by contemporaries who have left many accounts of it. The best is by Bernardino Rincio, a Milanese doctor attached to the household of the French chancellor, Duprat. The example set by the Bastille banquet was soon followed elsewhere, notably at the chateau of Amboise for the marriage of Lorenzo de' Medici and Madeleine de La Tour d'Auvergne and later at the manor of Clos-Lucé where Leonardo da Vinci was living at the time.

Marie-Claude CANOVA-GREEN (Goldsmiths, University of London)

*Transformed gardens: the trompe-l'oeil scenery of the Versailles Festivals (1664–1674)*

This paper explores the relationship between the outdoor theatres specially constructed in the gardens of Versailles for the 1664, 1668, and 1674 festivals, and their surrounding locations. The festivals and, to an even greater extent, the *comédies-ballets* by Molière and Lulli which were presented in these outdoor locations exploited the interaction between the scenic space and the

space off stage, be it real or imaginary, which the *trompe-l'oeil* scenery devised by Vigarani for the occasion represented or revealed through ingenious openings. The decors frequently opened onto the palace itself or the surrounding gardens, which could be seen in the distance, in an attempt to confuse illusion and reality, to leave the audience in doubt as to what was painted decor or real landscape. Moreover what might be construed as a representation, an image, if not a true glimpse of the royal palace and gardens, was but the image of an image insofar as what was shown was less the royal palace and gardens as they really were than the royal palace and gardens recreated through a fictional story and within the framework of a culture and a code which were those of the court audience. It was the image of an enchanted world in which nature and culture combined for the greater glory of a monarch, whose every action was said to be a miracle or a magic trick.

Joanna NORMAN (Victoria and Albert Museum, London)

*In 'public' and 'private': a study of Festival in 17th-century Rome*

Seventeenth-century Rome offers a very particular case-study of an environment in which spectacles were staged on the grandest scale by a variety of groups and individuals, for a range of audiences and political purposes. The resonances of the classical history of Rome, as well as its contemporary sacred significance, contributed to the myths and messages conveyed by such festivities, but the city could itself be transformed, temporarily or permanently, through their staging.

This paper will present a comparative study between festivities staged in the public spaces of Rome and those staged within the confines of its private palaces. By taking the example of such festivities as the *Giostra del Saraceno*, organised by the Barberini family and held in Piazza Navona in 1634 to celebrate the visit of Prince Alexander of Poland to Rome, I will look at the ways in which the public spaces of the city could be appropriated and manipulated to suit private political ends. As a counterpoint to this, I will look at private events, such as the carousel held in 1656 in honour of the arrival of Queen Christina of Sweden in Rome, again organised by the Barberini, but this time held in the courtyard of their private family palace. Through this comparison I will examine similarities and differences in the relationship between temporary and permanent architecture that festivities occasioned, and the impacts that this had on the permanent fabric of the city.

In addition I will look at intended audiences, whether in attendance at the events themselves or reached through the publication of a festival book or painted record, and the effects of the status of the event as public or private on its representation and dissemination beyond as well as within Rome.

Paul SCHUSTER (Universalmuseum Joanneum, Schloss Eggenberg)

*Schloss Eggenberg in Graz and the imperial wedding of 1673. "Palazzo eguale alle reggie più superbe"*

Only once during the 17th century did Eggenberg Palace become centre-stage for an outstanding event of truly international dimensions. Eight months after the death of his first wife, Margarita Teresa of Spain, in March 1673, Emperor Leopold I (1640-1705) married for a second time. In

October, his wedding with Claudia Felicitas of Tyrol (1653-1676) took place in Graz. Eggenberg Palace was chosen as residence for the imperial bride and her mother, Archduchess Anna, née de' Medici. In search of an appropriate wedding location and a suitable residence for the imperial bride, Graz and the nearby Eggenberg Palace seemed to comply almost perfectly with all requirements. Moreover, this event provided Prince Johann Seyfried of Eggenberg (1644-1713) with a unique opportunity to present himself as bountiful host on a par with the first families of the realm and to parade his splendid new palace.

Works on the almost finished house were immediately speeded up. 24 rooms on the second floor were prepared to accommodate Claudia Felicitas and her mother and therefore furnished with lavish interiors and fittings. Hastily the finishing touches were given to the cycle of more than 500 oil paintings on the ceilings with extra candle rations for the painters' night shifts. The welcome inscription in the form of a chronogram then attached to the main entry to greet the illustrious guest is still to be seen today. The arrangement of space inside the princely palace was quickly adjusted to imperial standards. The entire second floor was divided into two equal state apartments, each including 12 rooms with a shared Guard's Hall in the centre as an entrance. Various events like audiences or visits provide important notes how Eggenberg Palace was used and furnished for this occasion.

Even if the main wedding festivities took place in the city centre, Eggenberg became the most important ceremonial space for the empress-to-be. Contemporary sources refer to extensive ceremonial acts addressed to the bride and her retinue during their journey to Graz as well as to Claudia's entry and audiences, which took place in Eggenberg Palace. The most challenging day, not only for court officers, was certainly the wedding day itself. Court Mourning, due to Empress Margarita Teresa's death, was finally lifted at noon. The entire imperial household and guests were allowed to change from black mourning into their shining wedding attire and the magnificently staged entry into the city could commence. An especially planted new avenue of chestnut trees led the way from Eggenberg to the city boundaries, a connection which lasted in parts until today. The festive meal after the wedding ceremony took place in the Graz Hofburg, where the Imperial couple resided during the rest of their stay. The following days till the final departure for Vienna on 3rd November were spent with hunting, visits to churches and monasteries and various musical and theatrical performances.

This paper offers insight into the ceremonial sphere during the imperial wedding of 1673, focusing on the role of Eggenberg Palace. Contemporary descriptions of the wedding festivities or celebrations provide for the first time vital information on the palace's interior, the arrangement of space and the impact of this exceptional event on the princely family, the palace and the city.

## **Session II. Ephemeral Architecture and the Meaning of Festival**

Annemarie JORDAN GSCHWEND (Centro de História de Além-Mar, Lisbon)

*Lisbona Triumphans: Space, power and pageantry in the 1521 royal entry of Leonor of Austria*

1517 marked the year the Emperor Charles V traveled to Spain for the first time. His favorite sister, Leonor of Austria, accompanied his entourage. Because of dynastic strategies and her

brother's pressing financial needs, she was quickly betrothed to the Portuguese king, Manuel I, in 1518. The nuptials were celebrated by proxy in Saragossa, and after Leonor's arrival in Portugal, the wedding festivities were held with great pomp. An unpublished account in Vienna (in the Haus, Hof-, und Staatsarchiv) details the splendid fêtes, sumptuous clothes and ceremonial observed. In honor of his new Habsburg bride, Manuel I and his courtiers adopted Flemish fashion, as a provocative statement to underscore his intent to "Burgundianize" the Portuguese court during his reign. The culminating celebration was Manuel's investiture into the Order of the Golden Fleece with a gold collar granted by Charles V.

The second highlight was Leonor's official entry into Lisbon. Lavish, expensive spectacles were staged in the streets in January of 1521, the city recently recovering from the plague. The Tagus river, the city's grandest thoroughfare and most ephemeral "street," was used as an aquatic stage to celebrate Portugal's overseas discoveries and promote Lisbon as capital of a maritime empire with pageant barges supplied by the city's guilds. This entry was resplendent, intending to mark this new queen's reign. A complex decorative and theatrical program was devised by the Portuguese goldsmith and court dramatist, Gil Vicente, with boats, decorations, stages and other ephemera carried out by Manuel I's leading artists and craftsmen engaged by the Lisbon town council. As Portugal's new queen, Leonor of Austria was expected to progress across the river and walk through the city along a programmed route, viewing stages, and stopping at strategic points to watch unveiling *tableaux* (with political, biblical and mythological themes) and theatrical performances, before confirming the civic rights and privileges of Lisbon's citizens.

This paper, supported as well by recently discovered documents in the Municipal Archive of Lisbon, will examine the elaborate Tagus water pageant and magnificent theatricals, which borrowed from earlier royal entries staged in Flanders in 1496 and 1515, and whose central theme on water and land celebrated the union of the Habsburg, Burgundian and Portuguese courts.

Chantal GRELL (Université de Versailles) & Robert HALLEUX (Université de Liège)

*Ernest of Bavaria's 'Joyous Entry' into Liège, 15 June 1581*

Ernest of Bavaria was elected Prince Bishop of Liege on 30 January 1581 by the canons of the chapter of the Cathedral of Saint Lambert. He belongs to the House of Bavaria by his father (Wittelsbach) and to the House of Austria by his mother (Habsburg). His competitor was the brother of Emperor Rudolph II, Archduke Mathias. Despite his young age, 27, he accumulated titles: Bishop of Freising at the age of 11 in 1565, Bishop of Hildesheim in 1575; he is ordained priest at Cologne in 1577. In 1581 he is elected Prince Bishop of Liege and Prince Abbot of Stavelot (February 3), with the support of Philip II of Spain and Alexander Farnese in Brussels. His career is not over: in 1583, he becomes Prince Elector of Cologne and in 1585 Bishop of Munster. He is at that time one of the most important personalities in the Empire. Ernest of Bavaria made his joyous entry on 15 June 1581 and formally took possession of his capital on 18 June. It is this "joyous entry" in Liège that will be the subject of this paper.

Three reasons make it particularly interesting. Firstly, the documentary record. We dispose of the handwritten and edited chronics of Liège, preserved in the Library of the University, which contain detailed eyewitness testimonies. Thus one can carefully reconstruct the route, the processions, the stops and the festive decorations, even where there are no illustrated sources.

Secondly, this is a “political” entry that connects a prince, who had never been in Liege, to a city which jealously preserved its traditions and privileges. Ernest of Bavaria will have to pass, throughout his journey, a series of symbolic gates and triumphal arches and he will have to stop at each stage and confirm, over the whole length of the trajectory, the rights of the mayors and aldermen, the trades, the chapter and the various institutions of the city: so that when entering the Cathedral of Saint Lambert he had already signed a series of “capitulations”. Finally, the descriptions of the event are so precise that they allow an analysis of the original iconography of the various elements of decor and costumes that depict the very unique profile of the city of Liege: its political profile and the affirmation of its identity and its “neutrality”; its ecclesiastical profile; its economical profile as it is a major industrial metropolis.

Borbála GULYÁS (Institute for Art History, Research Centre for the Humanities of the Hungarian Academy of Sciences, Budapest)

*The role of triumphal arches at the court festivals under the new Holy Roman Emperor, Habsburg Ferdinand I*

When after the late 1540s it became certain that the next Holy Roman Emperor after Charles V would be Ferdinand I, the first significant artwork in Vienna commissioned by him was the “Schweizertor” (1552–53). The entrance gate of the new wing of the Hofburg imitated a Roman triumphal arch crowned by Roman capital inlaid inscriptions and the coats of arms of the ruler. Its all’antica forms were inspired by the architectural treatise by Sebastiano Serlio. The gate was not only the main entrance of the residence: a Roman triumphal arch on the façade symbolized the power of the new emperor permanently. At the court festivals held in front of the Hofburg (1560 “Wiener Turnier”, 1563 entry of Maximilian II the “Schweizertor” altered to an imperial decoration for the events. Eventually, the use of ephemeral triumphal arches at festivities under the reign of the new emperor emerged. At his entry in Prague (1558) and at the entry of his successor, the new Roman king Maximilian II in Vienna (1563), or at Maximilian II’s coronation for Hungarian King in Bratislava (1563) several arches were erected. The paper will give a short overview of these ephemeral features as well.

Maartje VAN GELDER (University of Amsterdam)

*Ducal display and the use of space in late 16th-century Venetian festivals*

This paper analyses the festivities organized for the coronation of Doge Marino Grimani in 1595 and the festival organized for his wife’s symbolic entrance to the Ducal Palace in 1597. Which message did the Grimani’s seek to project on these two occasions? How did they employ space, ephemeral and permanent architecture and other festive elements in projecting this message? And why has one particular aspect of their message been overlooked?

The festival organized for the dogaressa in 1597 was a sumptuous three-day affair. A publicity campaign consisting of pamphlets, festival books, engravings and paintings made sure contemporaries took notice, as have done present-day scholars. Edward Muir, the expert on Venetian civic ritual, remarked that no fishmonger or gondolier could have understood the classical epigrams and highbrow allegories, which formed the basis for the 1597 decorative program. Without a doubt the doge and his wife used the festival to flaunt their ambitions with



an audience of their fellow-patricians in mind. This paper argues, however, that the festivities also contained a message explicitly directed at the thousands of spectators who were not part of Venice's political or cultural elite, including gondoliers and fishmongers. This particular message ran counter to the Venetian Republic's ideal of political and social relations.

To uncover this message, the 1597 festival needs to be studied in combination with Grimani's own election ceremony two years earlier. Despite patrician opposition, Grimani used both festive occasions to project a populist message through the strategic use of political and civic space, (ephemeral) architecture, *naumachia* and munificence. By combining the well-known pamphlets and festival books with hitherto neglected financial records, the paper offers a new understanding of the social and political implications of the interplay between 16th-century ducal display and the use of Venetian space.

Nicoletta BAZZANO (Università degli Studi di Teramo, IT)

*From papier-mâché to stone: Palermo in the 16th and 17th centuries*

Even today, the historical centre of Palermo keeps almost intact its urban structure built between the 16th and 17th centuries. There are many monumental testimonies which have the peculiarity of being the translation into stone of ephemeral baroque artefacts, made on the occasion of public ceremonies: Porta Felice, the famous Quattro Canti o Teatro del Sole and some others. These monuments are a privileged key to understanding the political and cultural life of the capital city of the Kingdom of Sicily, ruled by a viceroy on behalf of the Catholic king.

This paper will analyze: (1) the history of Palermo's urban planning and the importance of the shape of the city for its ceremonial life; (2) the public ceremonies that punctuated the city's urban life (the entry of the viceroy, the celebration of military victories, the parades, and so on); (3) the monuments in the city that still recall these ceremonies.

The analysis of these issues leads to more general considerations about the political life of the court of Palermo. The celebratory occasions were not lived in the royal palace, but took place in the city. These events involved both the city's skilled workers, engaged in the creation of ephemeral or lasting equipments, and the entire population, who attended the shows. The purpose of these events was to gain consensus against the Habsburg Crown and to influence Sicilian political life.

Elaine TIERNEY (Victoria and Albert Museum, London)

*Contested ideals: Designing and making temporary structures for Louis XIV's Entrée into Paris in August, 1660*

Festival constituted a series of practical processes and interventions that actively transformed the early modern city, thereby making it a more suitable site for celebration. This paper explores one aspect of this transformation by looking at the commission, design and construction of the temporary structures erected before Louis XIV's *entrée* into Paris in August 1660. Crucially, where previous scholarly accounts have dealt exclusively with the elaborate triumphal architecture devised for the occasion, this paper will also consider the temporary viewing platforms, or *échafaux*, built to accommodate wealthier spectators.

Starting from the evidence of objects, this paper begins by looking at what we know about the actual structures – their scale, location, mode of construction, the materials and colour palette used – to demonstrate the extent to which Louis's *entrée* actively transformed late seventeenth-century Paris. Second, it establishes the personnel involved in the commission, design and construction of both types of structure to reveal the diverse social, political and economic networks that facilitated events on this scale. Most notably, whereas the municipal elites in charge of the event's overall organisation closely monitored the realisation of the *entrée*'s symbolically-charged triumphal architecture, the design and construction of the *échafaux* was partially devolved to entrepreneurial Parisians, who were granted planning permission to erect individual structures for commercial gain. And finally, by showing that the production of temporary structures for Louis's *entrée* was characterised by fragmentation, collaboration, compromise and, in some instances, contestation, this paper elucidates the various, sometimes conflicting, social and political ideals that could be invested in a single event.

Nikola PIPERKOV (Université Paris I Panthéon-Sorbonne)

*'Les Réjouissances de la Paix': Constructing a Temple of Peace in Lyon, 20 March 1660*

In 1660 the Jesuit Claude-François Ménéstrier received a commission from the city of Lyon to invent and conduct an allegorical "machine" intended as a celebration of the peace treaty between France and Spain, the foreign policy of Louis XIV and the place of the city of Lyon in it. It was preceded by a solemn procession, followed by a feast, and was part of an elaborate decoration that spread all over the city. Nevertheless, the culmination of all festivities was the machine itself. It was located on an artificial island built especially for this occasion on the river near the cathedral church and was consumed by a gigantic firework. The machine represented the temple of Janus during March, which is associated with the beginning of the Roman year. By order of the king, seen as a new and just Jupiter, Mercury, arriving in the temple, demands the gates to be closed. Thus, March 1660 was dedicated to the advent of a new era in which peace and prosperity would take the place of war and conflict.

Besides giving an explanation to this complex allegorical machine and its political function, this paper aims to examine the codes and the theory that underpinned its invention. Claude-François Ménéstrier, the author, has left us not only an *ekphrasis* of his work but also a brief essay on fireworks and ephemeral decorations, published shortly after the event: *Advis nécessaire pour la conduite des feux d'artifice*. This essay mentions several points that will be discussed: *decorum*, choice of symbolic figures and practical advice on the instalment of the machine, the materials to choose and even what to do in case of bad weather.

### **Session III. Transformed Courts and Cities: the Festival in Performance**

Cecilia PAREDES & Stéphane DEMETER (Direction of Architectural Heritage of the Brussels Region)  
*The Entry of archduke Ernest into Brussels, 1594: exploring the urban ceremonial's dimensions*

On 30 January 1594 the Archduke Ernest was welcomed in Brussels as Governor General of Flanders. His Entry, recorded in a luxurious ceremony book, represents one of the most

documented court festivals held in the city. From the Leuven Gate to the Coudenberg Palace, about twenty ephemeral structures were constructed along a processional route that extended for about three kilometres along the urban space. The paper aims to explore in depth the relationship between the festival architectures and the urban fabric. The very precise topographical references and detailed descriptions provided in the official account of the ceremony have made possible the localization of each spatial intervention and, furthermore, the reconstruction of the entire architectural display through the streets and the places of the 16th-century urban fabric. Starting from the confrontation between ephemeral and permanent structures, cross-examined from a diachronic perspective involving the city in its contemporary form, the exercise will allow us to discuss the practical interference between ephemeral structures and the built environment and to measure the impact of the existing architecture on the conception and delivery of the festival. Our interest in the route of the entry of the Archduke Ernest is part of a more global study on Brussels historical routes. Inspired by the works of scholars such as Margit Thøfner on cartography of itineraries, we aim at a better understanding of the materiality of urban development by following the motion of ancient major processions within the city walls.

Berta CANO-ECHEVARRÍA (Universidad de Valladolid) & Mark HUTCHINGS (University of Reading)  
*Valladolid 1605: a theatre for peace*

For a short period, from 1601 to 1606, the city of Valladolid was the capital of Spain. Philip III decided to move his court from Madrid and re-establish it in a Castilian town that was scarcely prepared for such a commitment. Nevertheless, both the city's population and the newcomers applied themselves to transform its appearance, refurbishing old palaces, pulling down buildings and opening up avenues. The climax, however, occurred in 1605, when the birth of the king's first male heir coincided with the arrival of an English embassy led by the Earl of Nottingham to ratify the peace between Spain and England that had been negotiated and signed in London the previous year. In the space of a month the city witnessed a succession of entries, pageants, processions, and parades as never before. The English ambassador and his entourage, comprising six hundred men, became both witnesses and performers in a spectacle, while the Spanish court made every possible effort to impress their guests with a splendour that would compensate for their loss of face in the peace negotiations. Philip instructed that a whole new wing be added to the Royal Palace for a hall that would be inaugurated with the ceremony of the peace and a masque in honour of the newborn prince. This paper explores the complex intersection between international diplomatic ceremonial and early modern theatricality, focusing on the ways in which Valladolid performed the function of civic theatrical stage.

Sydney ANGLO (University of Swansea)

*Overcrowding at court: a Renaissance problem and its solution. Temporary theatres and banquet halls*

The large numbers of spectators or participants attending Renaissance court festivals – tournaments, masques, plays, and banquets – posed problems which were only rarely considered as abstractions. The issues were primarily pragmatic: where did you put everybody;

how could they see and hear; and how did they get in and out? In many cases, civic or courtly spaces already available (squares or courtyards) were simply transformed into theatres by enclosing them with scaffolds, platforms, viewing boxes and, occasionally, a temporary roof or ceiling. This was a widely-favoured solution; and examples are found throughout Europe – in France, Italy, Germany, and England. After a brief contextual discussion, touching especially on Burgundian practice, my paper will focus on England where there was a strong native tradition favouring temporary structures – theatres, banquet halls, and even palaces – to cope with the crowds attending the festivals. The best documented and most famous of these were the enormous English palace of wood and canvas at the Field of Cloth of Gold in 1520; the contemporaneous theatre at Calais; the theatre and banquet house, with its decorations by Holbein, at Greenwich in 1527; and the banquet house at Whitehall in 1581–82. But there were several similar structures, too – in 1546, 1559, 1572, 1613 and 1619 – and my paper will consider these, with reference to the logistics of their construction, their decoration (especially recurrent astrological and cosmic themes), the workers and artists involved, the seating and lighting arrangements, and the relationship between temporary court theatres and the London public theatres in Elizabethan and Stuart England.

Francesca BARBIERI (Università Cattolica di Milano)

*'Con grandissima meraviglia'. Festival performances in 17th-century Milan*

During the 17th century the performances at the Regio Ducal Teatro of Milan became frequent and very spectacular. In several cases, the theatrical productions were linked with dynastic and political events. The Teatro itself was built in 1598 on the occasion of the visit of Margaret of Austria, who was travelling to Madrid in order to marry the king of Spain. Besides, the position of the Teatro was meaningful because it was included in the building which was the residence of the Spanish governor who ruled Milan. This presentation aims at giving an outline of the key role played by the Teatro in the most important Milanese festivals of the century. The themes of the performances which took place on these occasions reflected the rhetoric and the iconographic programs invented for the festivals. In a way, the performances in the space of the Teatro completed the ephemeral apparati built in the outdoor locations of Milan. On the other hand, the Teatro itself was transformed thanks to its stage machinery and several devices in order to offer different entertainments. It was a privileged space of transformation in the general context of the transformation of the city and its space during the time of public ceremonies. The festival performances in question combined the contemporary taste, displayed in the ephemeral apparati and in the stage sets, with precise political meanings in order to convey a meaningful visual representation of power.

Felicia ELSE (Gettysburg College, Pennsylvania)

*The Neptune Fountain and the Entrata of 1565: The transformation of civic space in Cosimo I de Medici's Florence*

The Piazza della Signoria, the civic heart of Florence, has been the site of many transformations, the stage for works of public sculpture, architecture, political events and festivals. Bartolomeo Ammannati's *Neptune Fountain* (1560-1574), the city's first public fountain since antiquity,

provides a particularly rich case study in the dialogues between art, ephemeral decorations, architecture and urban space. One reason for this is that the *Neptune Fountain* was closely tied to the Entrata of Johanna of Austria into Florence in 1565, the grandiose ceremonial entry and wedding of a Habsburg bride to Francesco I, son and heir of Duke Cosimo I de' Medici.

Scholars know well the impact that the fountain had in bringing fresh spring water by aqueduct to this public Piazza. What has received less attention is the rich context of the fountain, rushed to a temporary state of completion, among the decorations and processional routes associated with the Entrata. My paper will present new insights into iconographic traditions shared by both Fountain and Entrata, including an exploration of the *quadriga* or four-horse chariot as well as water-related deities. I will also consider the relationships between the location and orientation of the *Neptune Fountain*, its nearby architectural structures, its underlying aqueduct and the route of the Entrata into the Piazza della Signoria. This study will also treat the lesser-known subject of ephemeral fountains and their relation to urban space and architecture, particularly the fanciful wine and water fountain at the Arch of Happiness and a siren fountain at the Arch of Maritime Empire created for the Entrata. Underpinning this complex dynamic is the long history of the Piazza itself, and this paper will explore how its Republican associations were transformed and appropriated into the language of political dynastic power that characterized the age of Cosimo I.

Richard COOPER (Brasenose College, University of Oxford)

*A new sack of Rome? Making space for Charles V in 1536*

The paper discusses the creation of a triumphal route in the impoverished city of Rome for the entry of Charles V in April 1536, during his progress across Italy from Sicily. The Pope and the Roman authorities decided to recreate the ancient imperial triumphal route, by wholesale expropriation and demolition of swathes of buildings from the city's mediaeval quarters, including churches, so that Charles could proceed under arches, through the Forum, to the Capitol, and then up to the Vatican, admiring the antiquities and the modern palaces along the route. Paul III commissioned major architects to decorate this route, including Antonio and Battista da San Gallo.

The imperial route started at the Porta San Sebastiano, to be decorated with a large painted façade by Battista; then to the Porta Capena, along the new via San Gregorio past the Septizonium, where Antonio built an arch of fronds. The route then passed under the arch of Constantine to the Coliseum, under the arch of Titus, and into the Forum, with views of the Palatine on the left. The Forum had been cleared to expose various monuments, as well as the churches of SS Cosma & Damiano, S Lorenzo in Miranda, and S Adriano, leading to the arch of Septimius Severus, and along a new road by the Capitol to Piazza San Marco, where Antonio designed a huge wooden and canvas arch, which it was intended to re-erect in marble as a memorial of the entry (never built). From there the emperor was to proceed along the old processional route, in front of the palaces of Della Valle and Massimi, through the Campo dei Fiori, and across the Ponte S. Angelo, newly embellished with statues, to the castle S. Angelo, Borgo and Vatican, where a colonnade was to be erected in front of the half-demolished St Peter's.

In order to fund this extensive building work, and the inadequate compensation given to those expropriated, the pope was obliged to impose a tax on the Curia and on the Roman people. This demolition, which caused a considerable stir among contemporaries, and resentment among the Roman people, impoverished by the Sack, which had reduced to the city to a population of little over 30,000, is recorded in archive material in Rome, and debated in diplomatic correspondences, some unpublished, as well as in diaries like that of Alberini in Venice, or the papal diarists. The actual ceremonial of the entry is recorded in festival books, of which the following from Helen Watanabe's festival website:

1. Z. Ceffino, *La Triumphante Entrata di Carlo V. Imperatore Augusto In l'alma Citta de Roma*, n.p. 1536.
2. Z. Ceffino, *La triumphante entree De L'empereur nostre sire Charles le cincqiesme tousiours auguste/ faicte en sa tres noble cite de Rome*, Antwerp, 1536.
3. Zanobio Ceffino, *Ein Sendtbrieff/ So der Edel Herr Zanobio Ceffino/ dem Durchleuchtigen Fürsten vnnd Herrn/ Herzogen zuo Florenz/ dem Triumphlichenn einzug deß aller durchleuchtigistenn Großmechtigisten Römischen Kaisers/ Caroli des Fünfften/ merer des Reichs/ in die Hochlobliche Stat Rom*, Strasburg, 1536.
4. *Ordine pompe, apparati, et cerimonia, delle solenne intrate, di Carlo.V. Imp. sempre avg. nella citta di Roma, Siena, et Fiorenza*, Rome, 1536; Bologna 1536.
5. C. Scheurl, *Einrit Keyser Carlen in die alten keyserlichen Hauptstatt Rom*, Nuremberg?, 1536.

This strikes me as a good example of festival scenography on a grand scale. It will examine how the city's "conservatori" and "maestri delle strade," under pressure from Paul III to create a prestigious setting, balanced questions of civic pride, slum clearance, archaeology, and painful memories among the citizens of the last visit of Imperial troops in 1527, when Rome had been sacked.

Juliette RODING (Leiden University)

*The Magnificent Triumphal Entry of Charles V into Utrecht (1540) and other towns in the Low Countries*

In 1540 Charles V travelled with his wife and an enormous retinue of dignitaries and servants through the Northern Netherlands to display his political power clearly to his subordinates. The triumphal entry into Utrecht (1540) was the apex of this tour. Here, the town council had prepared a magnificent arrangement of semi-permanent architecture 'all'antica', sculpture and even greenery that contained an elaborate humanist programme. The triumphal entry of Charles V was the first of its kind in the Northern Netherlands and it attracted a great deal of attention at all levels of society. Although no images survive, written sources give a good impression of the decorations and the way they were spread over the medieval town of Utrecht and connected to its existing architecture and famous 'lieux de mémoires'. These locations and buildings were imbued with both with old memories and new meanings and symbolism.

Although some research has been done, especially by D.P. Snoep in his dissertation of 1975: *Praal en propaganda. Triumfalia in de Noordelijke Nederlanden in de 16e en 17de eeuw*, the tour of Charles V and especially his stay in Utrecht deserve closer attention. Thanks to the Emperor's extremely accurate administration which is kept in the Lille archives, much more can be said about this tour. In my paper, I will focus particularly on the immediate and long-lasting

repercussions Charles V's visit had on the arts and culture of the Northern Netherlands, directly, as a result of his generous donations to town councils for new architecture and indirectly, in view of the influence '1540' had on the artists and craftsmen in this part of the Empire.

Ida MAURO (Universitat de Barcelona)

*The 'catafalque of the Sellaria': A non-ephemeral symbol of Neapolitan baroque festivals*

The catafalque erected at the Sellaria square for the main Neapolitan festivals (such as the Saint Januarius blood liquefactions, the Corpus Christi processions, and Saint John's Eve cavalcades) was the substitute of a former *seggio del popolo* (the seat of the non-noble party) which was demolished in 1456 by Alfonso the Magnanimous of Aragon. While nobles had their five *seggi* decorated for each festive occasion, the non-noble citizens used to raise a temporary structure, with its decoration adapted to each specific celebrative occurrence, in order to host the ceremony. Despite its name, this temporary structure did not function as a funerary decoration, but rather it was sort of a pavilion-triumphal arch, quite unique in the Neapolitan festive repertoire. In fact, the so-called catafalque did not consist of a single structure but was made up of a set of machines, occupying the entire space of the Sellaria square, including its fountains and surrounding buildings, in a way that completely transformed it into an enormous stage for the festive communication.

This paper will utilize original documents newly discovered in Neapolitan archives, which will allow the description of the evolution of these urban decorations in the seventeenth century. In addition, the paper will analyse the practice of their commission, storage, recycling, and updating – all aspects that open interesting perspectives on the study of the longevity and communicative strength of Baroque festive structures.

Mikael BØGH RASMUSSEN (University of Copenhagen)

*Vienna redecorated in classical guise. The entry of Maximilian as King of the Romans in 1563*

On November 30, 1562, the son of Emperor Ferdinand I, Maximilian, was hailed as heir apparent to the purple. On March 16, 1563, after a month of travels down the Danube, he was greeted with a triumphant entry into his residence, the city of Vienna. Representatives of the city's estates and the court had arranged for court historiographer Wolfgang Lazius and the artist Melchior Lorck to plan the redecoration of the city with pageants, performances, triumphal arches and wine wells. Two different accounts of the entry were published in both German and Latin, respectively, and a third publication was planned by Melchior Lorck himself.

The paper will take its starting point in the publications and in the city's account books relating to the entry. While the entry, lavish as it was, emerges as a more modest sequel to the grandiose entries of e.g. Philip II and Charles V into Antwerp in 1549, it is nevertheless interesting as the first occasion on which the city of Vienna was embellished in a modern style with classical arches and wine wells. The entry may be interpreted as an accentuation of the new prominence of the Austrian line of the Habsburgs as Imperial dynasty, as well as Vienna's consequential standing as both Austrian and Holy Roman capital. The architectural style and motives supplement the imagery, pageantry and poetry in such a statement.

Veronika SANDBICHLER (Kunsthistorisches Museum, Sammlungen Schloss Ambras)

*The 'Comedy-houses' of 1628 and 1654 in Innsbruck. Permanent places for festivals at the Habsburg court in Innsbruck in the 17th century*

Two generations of Habsburg sovereigns of the Tyrol had conjugal ties with Medici-Princesses: Archduke Leopold V married Claudia and their son, Archduke Ferdinand Karl, married Anna de' Medici. The marriages provided an increasing cultural transfer between Florence and Innsbruck that became particularly manifest in the court's festival culture. In 1628 Leopold V transformed the existing Ball Game Hall of the 16th century near to the court residence into the first "Comedihaus" where tournaments, water battles and horse ballets in the Italian style were staged. Leopold's court architect Christoph Gumpp was sent to Italy – to Parma, Florence and Rome – in order to study the performance buildings there. The new performance hall housed more than several hundreds of spectators and was equipped with technical machines and sceneries. His son, Ferdinand Karl, went a step forward when he built in 1653/54 the first freestanding "Italian theatre" outside Italy in Innsbruck for which he engaged Italian architects, artists and craftsmen. Here the new Italian opera was performed with elaborate stage machinery and spectacular sceneries. One of the most famous opera performances in the court theatre was "L'Argia" by Antonio Cesti, performed on the occasion of the visit of Queen Christine of Sweden when she passed Innsbruck on her journey to Rome to convert from Protestantism to Catholicism in 1655.

This paper gives a survey of the situation of permanent places for court festivals in Innsbruck in the 17th century from the small "old" rooms in the court residence to the newly adapted performance hall of Leopold V and the new opera house of his son Ferdinand Karl. Analyzing archive materials (diaries, reports and letters), the paper will especially discuss in detail how the transmission of the new Italian style took place in Innsbruck. Special attention will be turned on the different performances and how they acted to the "public".

Martina FRANK (Università Ca' Foscari, Venice)

*From ephemeral to permanent architecture: the Venetian palace in the second half of the 17th century*

The Venetian calendar has a great number of festivities linked to the State and the memory of the history of the Republic. The processions of the 'Andate ducali' conduct to several churches, celebrating both historical and religious events: for instance, Santa Giustina commemorates the battle of Lepanto, the Redentore and Santa Maria della Salute remember the great Plagues, together with the mythical foundation of the city itself. The scenic qualities of the city are also used for the arrangements of extemporary festivals that are organized to welcome important foreigners, as the legendary "Teatri del Mondo" and other floating machines or the triumphal architecture designed by Andrea Palladio in 1574 for the French king Henry III.

On the opposite, the oligarchic state doesn't give much space to the celebration of Venetian individuals. For instance, the funerals of doges, patriarchs or military heroes are regulated by official ceremonial rules based on the principle of repetitiveness. This climate, that has been defined as "the negation of the individual", starts to change around the middle of the 17th century. One of the most tangible and well known phenomenon is the celebration of individuals



or families on the facades of churches. The paper wants to focus on the changes, both typological and functional, that occur in that period in Venetian palaces. In particular, it aims to investigate how and why temporary structures, used in occasion of special events as weddings or other civic ceremonies, started to become permanent parts of the architecture itself and transformed subsequently the private space in a public one. Therefore the contribution will present examples of domestic architecture where the construction, restoration and/or decoration history is linked to such an event. The event itself is the condition for the realization of appropriate settings, but the analysis will show that sometimes the event belongs to the past.

Katharina BEDENBENDER (Max Planck-Institut für Kunstgeschichte, Rome)

*Stairs and ceremonies in early modern Venice*

In the years between 1485 and 1550 a number of staircases were built by the Scuole Grandi, which were without precedent in Venice but should crucially influence the further architectural history. Medieval staircases had a minor position within a building; they just had to be functional, rarely representative, because living space and natural illumination were considered to be very precious. The erection of a monumental ceremonial staircase for the coronation of the doge, later called Scala dei Giganti, in the Cortile of the Palazzo Ducale, served as a kind of eye-opener (but surely not as a prototype in architectural terms) for the ceremonial and representative possibilities a staircase could provide. It is no coincidence that in the following years the civic lay confraternities, always interested in imitating the Signoria, explored the staircase as a place of high ceremonial value. The Scuole Grandi di San Marco, di San Giovanni Evangelista and di San Rocco built within a short time highly representative, double-branch staircases crowned by pendentifs, formerly restricted to church architecture. The summit of this development was reached in the later, three-branch staircase of the Scuola Grande di San Rocco, built in the years 1545-1550 by Lo Scarpagnino, after a design of Jacopo Sansovino. Here the ceremonial *Scalone* became a para-liturgical, almost sacred place, highly honoured by the yearly *andata ducale*. The description of that particular ceremony is preserved in the Ceremonial Books of the Republik. In the years 1666 and 1673 this Scalone was decorated by two monumental pictures, painted by Antonio Zanchi and Pietro Negri. Flanking the stairs and accompanying the visitor, they tell us about the (ceremonial) self-conception of the Scuola Grande di San Rocco as well as about the changed perception of the staircase, as a transitory space of physical and spiritual ascension.

Paolo SANVITO (Humboldt University of Berlin)

*The Olimpico of Vicenza, a venue for ephemeral and permanent all'antica performance*

Beside being a major performing venue for some of the most influential early operatic experiments in Italy, the Olimpica Academy and its Teatro, the Olimpico, have been in continuous use as a venue for theatrical as well as non-theatrical festivals. In addition to the Teatro, the Academy's courtyards were frequently adapted to serve as a performance space. Moreover, in 1576, some years before negotiations for the construction of a theatre in Vicenza commenced, as documented in the Academy's archive, its president Girolamo Schio organised a particularly notable staging of the Vicentine *Olympic Games* – which had indeed already taken

place earlier in the Academy's history. The Games were closely related to the significance of the Academy itself, as its name reveals. This 1576 ceremony entailed, in the absence of a permanent theatre, the construction, in Vicenza's Campo Marzio, of a circus based on the circuses of Imperial Rome, using chariots modelled on ancient *quadrigae*. This circus and the associated games are documented by contemporary drawings and etchings. The circus was reconstructed again and again in the city until 1788, though afterwards its component parts were destroyed. This aspect of the Academicians' activities has been largely neglected in past and current studies of Vicenza, and should now be reconsidered in all its complex meaning.

Aspects of the revival of antiquity – taking a wide view of the significance of Antiquity for the modern city – were of course a leading feature of the circus celebrations, as well as of simultaneous and later activities of the Olimpico as a location for the conservation of, and research on, the theatrical form of tragedy and of its accompanying musical features.

The talk will enquire how far imitation, as compared with straightforward re-enactment of the Ancients' ritual-literary and festival forms, prevailed in the history of this venue and of its numerous patron authorities. An aspiration to reenact the past culminated in a performance of Sophocles's *Oedipus Rex* for the Teatro's official opening in 1585, with the stage set offering a precise if idealised view of Vicenza. The well-documented proceedings of the Academy illustrate which kinds of decorative designs, and which musical tastes were favoured by the patrons, i.e. the deputies who gathered to decide about the first musical performance and about its staging. In their view, the heroic city of Thebes could be seen as comparable with modern Vicenza, and the latter could be seen as a space for a renovated, reborn antiquity. The aesthetic quality of the performance was at stake too.

We can therefore retrace the aspirations of this enterprise in the minds of the local patriciate, as well as among the strongly humanistic society of the time, mostly residing in Vicenza and Padua, which offered the initial idealistic, ethically conceived impulses towards the construction of the building.

#### **Session IV. Festival Space: Looking Before, Then, and After**

Mario DAMEN (Universiteit van Amsterdam)

*The city as a stage. Tournaments as urban festivals in the late medieval Low Countries*

The period between 1100 and 1250 saw the growth of the institution of the tournament in Western Europe. A tournament typically involved a spectacular imitation battle between two teams each consisting of several hundred tourneyers who would fight in the countryside across an area of several square kilometres. It was particularly on the fringes of the kingdom of France and of the Holy Roman Empire that this 'classic' tournament, the *mêlée*, came into being. Then, however, in the late Middle Ages, restrictions imposed by the church along with the emerging 'new monarchies', saw the development of the tournament into a more regulated affair which normally took place just outside or even within city walls. In the Low Countries in particular, by the 1400s the tournament had become a typical urban event. The most obvious places to organize a tournament were the market places of the cities. Tournaments were not put on simply as amusement by or for the prince and his household but rather they provided a meeting

space for the noble and urban elites where business (political contacts, marriage arrangements) could be done. In this paper I will explore the social, political and economic implications of the development of the tournament as an urban festival. Through the analysis of three tournaments in Brussels, 1439, 1503 and 1549, for which abundant archival and narrative sources are available, I will demonstrate that until the advent of the Burgundian dynasty interurban and urban-courtly contacts were stimulated during tournaments. However, from the second half of the fifteenth century onwards, this situation changed. The princes withdrew their tournament activities from the city-centres and erected tournament lists next to their residences witness the lists constructed next to the ducal palace of the Coudenberg in Brussels. I will show how changing chivalric values, and consequently changing tournament forms, triggered off this transformation of the tournament culture in the Low Countries.

Mårten SNICKARE (Stockholm University)

*A contested site: The Colosseum and early modern religious performance*

The Colosseum, erected in the first century AD as a stage for rituals and public spectacles, played a central, if ambivalent, role in the architectural and religious discourses of early modern Rome. On one hand the most remarkable remnant of ancient grandeur and an architectural masterpiece to match, on the other a stage for brutal persecution and execution of early Christian martyrs, it could be characterized as a site where the two grand narratives of Antiquity and Christianity clashed. This clash made it a significant and productive stage for different kinds of religious performances. Already in the late fourteenth century the ruinous amphitheatre was used as a stage for Passion plays, in which actors performed the death and resurrection of Christ. At these occasions, legends of early martyrs provided a subtext that served to enhance the emotional effect of the performances of Christ's suffering and death. Later a *Via Crucis* was laid out inside the Colosseum, so that the pious could re-enact with their own bodies thereby the part of the suffering Christ. In the seventeenth century the Colosseum became increasingly incorporated in the ceremonial life of the city, especially as a station in the Papal *Possesso* procession. According to an account of 1644, spectators gathered in the arcades of the ruin and greeted the new Pope with "grand'applauso di voci, e d'allegrezza". Another account describes how the Pope stopped before the ruin, turned towards the people and gave Benediction. The Colosseum, thus, was given the triple role of stage, auditorium and piece of scenery. This paper explores the interplay between the physical site of the Colosseum and the bodily motion of religious performances in early modern Rome, with a focus on the productive tension between the two narratives of Antiquity and Christianity.

Lucinda H. S. DEAN (University of Stirling)

*Making space for royal state ceremonial in Scotland: An aspect of continuity and change in the representations of Scottish royal authority through state ceremonial, c. 1214–1603*

This presentation will consider an area highlighted by current PhD research considering Scottish royal state ceremonial from c. 1214 to c. 1603, and focuses on the need to widen the understanding of the use and transformation of space – civic, royal and noble – in ceremony and festivals in medieval and early modern Scotland. The predominant focus of interaction between

architectural space and ceremony thus far has been the processional route through Edinburgh and the re-interpretation of Stirling Palace by Historic Scotland. Yet, the spaces in which royal and civic festivals of medieval and early modern Scotland took place were not limited to these two. The presentation will discuss briefly how current PhD work has woven together and analysed the disparate and fragmented source materials, illuminated the variety of ceremonial and festival spaces utilised by the crown, and reveal the key shapers of the physicality and ideology of Scottish state ceremony that have been uncovered. The royal ceremonial of Scotland was complex and multifaceted, especially over such a long time period, and this presentation intends to illustrate the potential of a study endeavouring to uncover the contemporary understandings and use of the interactions between physical surroundings and ceremony in a country with a significantly smaller budget than its European counterparts.

Fabian PERSSON (Linnæus University)

*An ever moveable feast? Royal festivals and military campaigning (Denmark and Sweden)*

That courts evolved from the peripatetic is well known. A special case, however, is the campaigning court. During long periods Swedish kings lived in the field waging war. They would be accompanied by a campaigning court and occasionally also by the queen consort. That posed different problems when staging royal ritual. How did you celebrate entering a captured town such as Frankfurt? This not so joyous entry had obviously to take a different form. How did new subjects show their submission and celebrate the new ruler? How were different languages and different religions accommodated? Prolonged campaigning would include days of traditional celebrations such as Christmas, New Year and royal birthdays. Sometimes princely palaces could be used, though they belonged to a hostile foreign ruler. Thus Christmas in 1658 was celebrated at Kronborg castle in Denmark. Negotiations involving meeting other princes would also require considerable royal ritual to be staged.

All this had to be staged and planned using different locations, which were often quite new to the Swedish participants. Can we see if locals were involved? Were temporary architectural structures erected? Was a Swedish model foisted upon foreign soil or was it blended with or overshadowed by existing models? The uncertainty running through these missions must have been an important part. Would the new ruler stay on or would he prove fleeting and temporary? Using examples from the Swedish campaigning monarchs I intend to analyse how court festivals could be transplanted into new setting and take on new meanings.

Mara R. WADE (University of Illinois)

*Festival architecture in Dresden: from the ephemeral to the permanent, 1709-1718*

For the 1709 state visit of King Frederik IV of Denmark to the court at Dresden of his cousin, the Saxon Elector Friedrich August II, a wooden structure was erected for the ladies running at the ring, one festival element of a two-weeks-long series of spectacles to celebrate the visit of the Danish monarch. These festivals were a high point of European Protestant court culture and were particularly lavish to impress the Danish monarch who was visiting Dresden from Venice, where he had spent the winter of 1708-1709.

August the Strong, as the Saxon Elector was also known, employed these spectacles to launch his successful bid to regain the Polish crown for which he had converted from Lutheranism to Catholicism in 1697. As the Catholic king of Poland, he later successfully negotiated a match between his son and the daughter of the emperor in 1718. By 1718 the lavish ephemeral structure for the visit of the Danish king had been replaced by a permanent one, an enclosed complex today known as the Zwinger.

This paper examines the intersection of European and German festival traditions in the 1709 festivities with an eye toward what the king experienced during the carnival in Venice, presents in detail the ladies tournament for which the predecessor of the Zwinger was constructed, and reads this lavish Protestant festival directed at the Danish king against the sumptuous spectacle held in the same space for the marriage to the Viennese court. The key role of the ephemeral festival structure and its transformation by Daniel Pöppelmanns into the permanent Zwinger is central to the understanding of the social, political, and artistic contexts of these events as both transnational and transconfessional. The Zwinger today is a central site in Dresden where the artefacts of these festivals are preserved in the armoury housed there.

Martin OLIN (National Museum, Stockholm, SE)

*Three queens – and a future one – enter Stockholm in triumph*

Queen Christina of Sweden was crowned in October 1650. Her entrance into Stockholm before the coronation was also a triumph, celebrating the end of the long war in Germania, from which Sweden had emerged two years earlier as one of the victors. Christina proceeded on the newly constructed Drottninggatan (Queen's Street) to the Norrmalmstorg Square, where the Council (on the Queen's initiative) had erected a triumphal arch of timber, linen, wax and oil paint on a foundation of masonry. This gate of honour *cum* victory monument, designed by Jean de la Vallée on the basis of the arch of Constantine, was nearly 21 meters wide remained in place until 1663. From its attic hung trophies taken during the war. At least two other triumphal arches were part of the decorations.

The Danish princess Ulrika Eleonora was crowned Queen of Sweden in 1680, following her marriage to Charles XI. As at Christina's coronation, Ulrika Eleonora's was also an expression of victory. The war with Denmark in the 1670s had concluded on favourable terms for Sweden, and Charles XI's marriage confirmed the peace. Many features from Christina's entrance were repeated, and several triumphal arches, designed by Nicodemus Tessin, were erected for the occasion.

A period of around thirty years also separates the marriage ceremonies of Silvia, the present Queen of Sweden (1976) and that of her daughter, Crown Princess Victoria (2010). Victoria's progress through the capital following her wedding repeated features from that of her mother, for example the ride on the barge "Vasaorden" and the arrival at the waterfront of the Royal Palace. This paper will examine the case studies with attention to concepts such as the royal entry, the triumph, queenship, tradition, repetition and memory, and the role of the Stockholm cityscape on the water.

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Conference "Making Space for Festival", Venice, 21-24 March 2013

| Status      | Title     | Firstname    | Surname         | Nationality | Gender | University/Institute/Organisation  |
|-------------|-----------|--------------|-----------------|-------------|--------|--|
| Speaker     | Professor | Sydney       | Anglo           | UK          | M      | University of Swansea  |
| Participant | Ms        | Pesala       | Bandara         | UK          | F      | University of Warwick  |
| Speaker     | Dr.       | Francesca    | Barbieri        | Italy       | F      | Università Cattolica di Milano   |
| Participant | Mr.       | Robert       | Batterbee       | UK          | M      | University of Warwick  |
| Speaker     | Professor | Nicoletta    | Bazzano         | Italy       | F      | Università degli Studi di Teramo   |
| Speaker     | Ms        | Katharina    | Bedenbender     | Germany     | F      | Bibliotheca Hertziana MPI Rome   |
| Participant | Dr        | Giuseppe     | Bertini         | Italy       | M      | Università di Parma  |
| Speaker     | Dr.       | Birgitte     | Bøggild         | Denmark     | F      | National Museum of Denmark   |
| Participant | Miss      | Sara         | Boldarin        | Italy       | F      | Ca' Foscari University/ University of Warwick  |
| Speaker     | Dr.       | Berta        | Cano-Echevarria | Spain       | F      | Universidad de Valladolid  |
| Speaker     | Dr.       | Marie-Claude | Canova-Green    | France/UK   | F      | Goldsmiths University of London  |
| Participant | Ms        | Tracy        | Cattell         | UK          | F      | University of Warwick  |
| Speaker     | Dr.       | Monique      | Chatenet        | France      | F      | CNRS France  |
| Speaker     | Dr.       | Tamar        | Cholcman        | Israel      | F      | Tel Aviv University  |
| Speaker     | Professor | Richard      | Cooper          | UK          | M      | Brasenose College, University of Oxford  |
| Participant | Mrs       | Stefanie     | Cossalter       | Germany     | F      | Centro Tedesco di Studi Veneziani  |
| Speaker     | Dr.       | Mario        | Damen           | Netherlands | M      | University of Amsterdam  |
| Speaker     | Dr.       | Neville      | Davies          | UK          | M      | University of Birmingham   |
| Speaker     | Mrs       | Lucinda      | Dean            | UK          | F      | University of Stirling   |
| Convenor    | Professor | Krista       | De Jonge        | Belgium     | F      | University of Leuven   |
| Speaker     | Professor | Felicia      | Else            | USA         | F      | Gettysburg College   |
| Speaker     | Professor | Martina      | Frank           | Austria     | F      | Università Ca' Foscari   |
| Speaker     | Professor | Bernardo     | García García   | Spain       | F      | Fundación Carlos de Amberes & Universidad Complutense  |
| Speaker     | Professor | Chantal      | Grell           | France      | F      | Université de Versailles Saint-Quentin   |
| Participant | Mr        | Matthew      | Growcoat        | UK          | M      | n/a  |
| Speaker     | Mrs       | Borbála      | Gulyás          | Hungary     | F      | Institute for Art History, Research Centre for the Humanities of the Hungarian Academy of Sciences |
| Participant | Mrs       | Margaret     | Haase-Determann | Germany     | F      | Hirmer Verlag  |
| Speaker     | Professor | Robert       | Halleux         | Belgium     | M      | Université de Liège  |
| Participant | Mr        | Michael      | Holden          | UK          | M      | University of Warwick  |
| Speaker     | Dr.       | Mark         | Hutchings       | UK          | M      | University of Reading  |

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|-------------|-----------|-------------|-------------------------|-------------|---|---|
| Participant | Dr.       | Hugo        | <b>Johannsen</b>        | Denmark     | M | National Museum of Denmark                                    |
| Speaker     | Dr.       | Annemarie   | <b>Jordan Gschwend</b>  | Switzerland | F | Center for Overseas History (CHAM)                            |
| Speaker     | Professor | Robert      | <b>Knecht</b>           | UK          | M | University of Birmingham                                      |
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| Speaker     | Dr.       | Francesca   | <b>Mattei</b>           | Italy       | F | Università IUAV di Venezia                                    |
| Speaker     | Dr.       | Ida         | <b>Mauro</b>            | Italy       | F | Universitat de Barcelona                                      |
| Participant | Mag.      | Gernot      | <b>Mayer</b>            | Austria     | M | University of Vienna  |
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| Participant | Professor | Lucia       | <b>Nuti</b>             | Italy       | F | Università di Pisa  |
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| Speaker     | Dr.       | Cecilia     | <b>Paredes</b>          | Belgium     | F | Architectural Heritage Brussels/Brussels University           |
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| Speaker     | Dr        | Veronika    | <b>Sandbichler</b>      | Austria     | F | Schloss Ambras Innsbruck                                      |
| Speaker     | Professor | Paolo       | <b>Sanvito</b>          | Italy       | M | University of Naples Federico II                              |
| Speaker     | Mag.      | Paul        | <b>Schuster</b>         | Austria     | M | Universalmuseum Joanneum, Schloss Eggenberg                   |
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| Speaker     | Dr.       | Andrea      | <b>Sommer-Mathis</b>    | Austria     | F | Austrian Academy of Sciences, Institute for Culture Studies a |
| Speaker     | Dr        | Mårten      | <b>Snickare</b>         | Sweden      | M | Stockholm University  |
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