

LE STUDIUM CONFERENCES

TOURS | 2023

8-10 June 2023

The Economics of Spectacle. Funding the Ephemeral Arts in Early Modern Europe

LOCATION

Centre d'Etudes Supérieures de la
Renaissance (CESR)
59, Rue Néricault Destouches
37000 Tours - FR

CONVENORS

Dr Francesca Fantappiè

LE STUDIUM GUEST RESEARCH FELLOW /
MSCA INDIVIDUAL FELLOWSHIP

FROM Villa I Tatti, The Harvard University
Center for Italian Renaissance Studies - IT

IN RESIDENCE AT Centre for Advanced
Studies in the Renaissance (CESR) / CNRS,
University of Tours - FR

**Prof. Philippe
Canguilhem**

Centre for Advanced Studies in the
Renaissance (CESR) / CNRS, University of
Tours - FR

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PROGRAMME - REGISTRATION

registration@lestudium-ias.fr
www.lestudium-ias.com



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ABSTRACTS

The Economics of Spectacle. Funding the Ephemeral Arts in Early Modern Europe

CONVENORS

Francesca Fantappiè,
LE STUDIUM Guest Research Fellow / MSCA Individual Fellowship
FROM: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies - IT
IN RESIDENCE AT: Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours - FR

Philippe Canguilhem,
Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours - FR

ORGANIZING COMMITTEE

Sophie Gabillet, General Secretary

Dr Aurélien Montagu, Scientific Manager

Maurine Villiers, Communication and Events Manager

LE STUDIUM Loire Valley Institute for Advanced Studies • Région Centre-Val de Loire • FR

Created in 1996 on the CNRS campus in Orleans La Source, LE STUDIUM has evolved to become a multidisciplinary Loire Valley Institute for Advanced Studies (IAS), operating in the region Centre-Val de Loire of France. LE STUDIUM has its headquarters in the city centre of Orleans in a newly renovated 17th century building. The amazing facilities are shared with the University of Orleans. In 2014 new developments and programmes linked to the smart specialisation of the Centre-Val de Loire region came to strengthen existing IAS cooperative relationships with the local and the international community of researchers, developers and innovators.

LE STUDIUM IAS offers to internationally competitive senior research scientists the opportunity to discover and work in one of the IAS's affiliate laboratories from the University of Tours, the University of Orleans, National Institute of Applied Sciences (INSA) Centre Val de Loire and ESAD Orléans, as well as of nationally accredited research institutions located in the region Centre-Val de Loire (BRGM, CEA, CNRS, INSERM, INRA, IRSTEA). Our goal is to develop and nurture trans-disciplinary approaches as innovative tools for addressing some of the key scientific, socio-economic and cultural questions of the 21st century. We also encourage researchers' interactions with industry via the IAS's links with Poles of Competitiveness, Clusters, Technopoles, and Chambers of Commerce etc.

LE STUDIUM has attracted over two hundred LE STUDIUM RESEARCH FELLOWS and LE STUDIUM RESEARCH PROFESSORS for long term residencies. In addition to the contribution in their host laboratories, researchers are required to participate in the scientific life of the IAS through attendance at monthly interdisciplinary meetings called LE STUDIUM THURSDAYS and gathering members of the regional scientific community and industries.

For the period 2015-2021, LE STUDIUM operates with an additional award from the European Commission in the framework of the Marie Skłodowska-Curie Actions (MSCA) with the programme MSCA-COFUND for the mobility of experienced researchers. LE STUDIUM is also the official partner of the Ambition Research and Development 2020 (ARD 2020) initiated by the Region

Centre-Val de Loire, that supports the specialisation strategy around 5 main axes: biopharmaceuticals, renewable energies, cosmetics, environmental metrology and natural and cultural heritage.

Researchers are also invited and supported by the IAS to organise, during their residency and in collaboration with their host laboratory, a two-day LE STUDIUM CONFERENCE. It provides them with the opportunity to invite internationally renowned researchers to a cross-disciplinary conference, on a topical issue, to examine progress, discuss future studies and strategies to stimulate advances and practical applications in the chosen field. The invited participants are expected to attend for the duration of the conference and contribute to the intellectual exchange. Past experience has shown that these conditions facilitate the development or extension of existing collaborations and enable the creation of productive new research networks.

The present LE STUDIUM CONFERENCE named "The Economics of Spectacle. Funding the Ephemeral Arts in Early Modern Europe" is the 130th in a series started at the end of 2010 listed at the end of this booklet.

We thank you for your participation and wish you an interesting and intellectually stimulating conference. Also, we hope that during these days in our region some of you will see an opportunity to start a productive professional relationship with LE STUDIUM Loire Valley Institute for Advanced Studies and research laboratories in the Centre-Val de Loire region.

Yves-Michel GINOT

Chairman
LE STUDIUM

INTRODUCTION

The Europe of Renaissance and early modern era saw the emergence of an increasingly organized system of production and consumption in the performing arts, whether for the celebration of civic and court festivals, or in the contexts of academies and confraternities, finally with the advent of impresarios and professional theatre companies of actors.

While more and more specialized professions appeared, their economic impact, to a large extent, remains to be studied. Indeed, although the festival culture of Renaissance Europe has been explored from many angles, there is still a lack of studies on economic issues, which are generally left in the background.

In an attempt to fill this lacuna, this conference seeks to explore the economic management of the performing arts during the early modern period (theatre, music, dance, scenography and ephemeral architecture) both from a practical and a theoretical perspective – the former by studying the sources, handling, and distribution of expenditure on these events, and the latter by interrogating the social, cultural, and economic capital invested in, and gained by, ephemeral consumption.

Alongside theatre historians and musicologists, this conference brings together scholars working in the fields of art history and architecture, literature, and history who have either engaged with the production of spectacular events or studied the many professions associated with them.

The economic management of the performing arts raises a number of key political, moral, religious and social questions for the period. The aim of the papers is to identify common problems and their possible solutions, as well as to pave the way for a study of spectacle economics at an interdisciplinary and European level.

The conference is part of the EU-funded SPECTACLEECONOMICS project *Financing Festivals, Music and Theatre: Real Expenses and Fictional Expenditures in France between the Sixteenth and Seventeenth Centuries* by Francesca Fantappiè (H2020-MSCA-IF-2020 - Marie Skłodowska-Curie Individual Fellowships 2021-2023) under grant agreement no 101027860.

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CONVENORS



Francesca Fantappiè

**LE STUDIUM Guest Research Fellow / MSCA Individual Fellowship
Centre for Advanced Studies in the Renaissance (CESR)**

59, Rue Néricault Destouches
37013 Tours - FR

Email: fantafrancesca@gmail.com

Francesca Fantappiè is a theatre historian of the Early Modern period. She is currently a Marie Skłodowska-Curie Fellow at Centre d'Études Supérieures de la Renaissance with the project: *Financing Festivals, Music and Theatre: Real Expenses and Fictional Expenditures in France between the Sixteenth and Seventeenth Centuries*. In 2019-2020 she was a fellow at Villa I Tatti (The Harvard University Center for Italian Renaissance Studies in Florence) with the project: *The Economics of "Meraviglia": Theatre, Music and Money at the Medici court*. She is co-author, with Tim Carter, of the book *Staging "Euridice" (1600): Theatre, Sets and Music in Late Renaissance Florence* (Cambridge University press, 2021).



Philippe Canguilhem

University of Tours / Centre for Advanced Studies in the Renaissance (CESR)

59, Rue Néricault Destouches
37013 Tours - FR

Email: canguilhem@univ-tours.fr

Professor of Musicology at the University of Tours (France), and researcher at the Centre d'études supérieures de la Renaissance. His publications include books and articles on music from the 15th to the 17th century, with special emphasis on Florentine musical life and improvised counterpoint. He is co-editor of the series *Epitome musical* (Brepols). He was a senior member of the Institut Universitaire de France (2017-2022) and a research fellow at Villa I Tatti (Harvard), the Italian Academy (Columbia) and the Historisches Kolleg (Munich).

SESSION 1: EARNING YOUR KEEP: THE ACTING PROFESSION IN BOTH FRANCE AND ITALY

CHAIR



Marie Bouhaïk-Gironès

Centre Roland Mousnier

Sorbonne Université

Email: marie.bouhaik@orange.fr

Marie Bouhaïk-Gironès is Research Fellow in Medieval History at the CNRS (Centre Roland Mousnier/ Sorbonne University). She is habilitated to supervise research (HDR). She specializes on the practice of French theatre and its history (13th-16th century). She studies the actor trade and the social history of the mystery plays. She published *Les Clercs de la Basoche et le théâtre comique* (Paris, 1420-1550) (Champion, 2007) and more recently, the co-edited books *La Permission et la sanction. Théories légales et pratique du théâtre (XIVe-XVIIe s.)* (Garnier, 2017) and *Mécanique de la représentation. Machines et effets spéciaux sur les scènes européennes*, *Revue d'Histoire du Théâtre*, 2018. Her latest book *Le Mystère de Romans (1509). Une cité en spectacle*, is expected for September 2023 (Editions de l'EHESS).



Emanuele De Luca

Université Côte d'Azur

CTELA ; CMBV
98, boulevard Édouard Herriot, 06000 Nice - FR

Email: emanuele.de-luca@univ-cotedazur.fr

Emanuele De Luca is Associate Professor (Maître de Conférences) in Theatre Studies at the Université Côte d'Azur, member of the CTELA and associate scholar at the ELCI, Sorbonne Université, and at the CMBV. His works focus mainly on the cultural, theatrical, dramatic, and aesthetical transfers between Italy and France in the modern age and in Europe. He works on the transversal performing practices in Parisian theatres and on the theory of acting. Among his last academic publications: *Les Théâtres parisiens sous l'Ancien Régime: Parcours transversaux*, «Revue d'Histoire du Théâtre», n. 289 (janvier-mars 2021); «*Une commedia tradotta male: Molière sous la plume de Mezzetin (1693)*», *Littératures classiques*, 106 (2021), p. 179-195. A second field of his research focuses on the theatrical pedagogy (XX-XXI centuries) and on the contemporary theatre.

Giovan Battista Andreini and the *Fedeli* troupe in Paris: commissions, munificence, earnings

The dedications of his works to illustrious figures of European courts are part of a real strategy of self-promotion and gain for Giovan Battista Andreini, both in Italy and on his tours in France. During his trip to Paris in 1613, the dedication of his *Adamo* to the regent Maria de' Medici earned him, as well as his wife (Virginia Ramponi), three necklaces worth nine hundred ecus, as it is possible to deduce from a document kept in the State Archive of Mantua and found by Paola Besutti (1995). During the next trip of the *Fedeli* (1621-1622), the troupe led by the young Lelio, Armand Baschet (1882) indicates «that the presents and the receipts are much higher than those of the previous stay and that they [the Andreini] hope to bring some profit in Italy». In addition to donations, Baschet discusses the troupe's earnings in terms of revenue from public performances in Paris. These are only the snippets of an investigation into the two major aspects concerning the economic conditions and the profit strategies of the actors in the early modern period. Between France and Italy, and within the horizon of the spectacular system of princely courts and Parisian theatres, Andreini is, in this, a representative case study. By analysing various archival documents, memoirs and correspondence, the lecture focuses on exploring the system of commissions, royal munificence, and rewards, as well as the public gains of Andreini and his troupe in Paris.



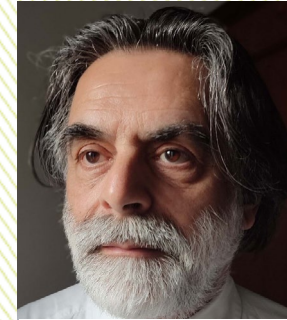
Céline Candiard

Université Lumière Lyon 2, IHRIM (UMR 5317) - FR

Céline Candiard is a senior lecturer of Theatre Studies at the Université Lumière-Lyon 2 (France). She is a specialist of ancient comedy and early-modern French drama, and the author of *Esclaves et valets vedettes dans les comédies de la Rome antique et de la France d'Ancien Régime* (Honoré Champion, 2017). Her current research focuses upon French actors in the seventeenth and eighteenth centuries, in particular their working conditions and their influence on playwrighting.

Equality, Hierarchies and Payment Practices in French Seventeenth-Century Acting Companies

Although seventeenth-century French acting companies theoretically operate under a principle of equality, visible in the traditional division of profit in even shares, there are in fact large discrepancies between companies in the way payment is organised. Through analysing mainly seventeenth-century association contracts and account books from companies, this paper will endeavour to elucidate the financial principles and concerns at play in the way French actors are remunerated. Special interest will be taken in both the reasons why certain active members are paid less than others or not paid at all, as well as in other seemingly paradoxical situations where financial equality is strongly observed despite huge inequalities in the way roles are cast.



Sergio Monaldini

Independent scholar

Email: centroluigirasi@libero.it

Sergio Monaldini is a historian of Theatre and Performing Arts. Recent publications include: *Chitarra romantica. Luigi Legnani e il virtuosismo strumentale nell'Ottocento* (2015); *Il teatro di Filippo Guastavillani, i Riaccesi e l'opera alla veneziana a Bologna* (2018); *L'adunata generale di tutti i commedianti. Genesi e caratteri della comunità comica bolognese* (2018); *Teatro dell'arte, commedia dell'arte, opera in musica* (2019); *L'Orto dell'Esperidi. Musicisti, attori, artisti nel patrocinio della famiglia Bentivoglio* (2020 reprint); *Comici dell'arte a Ferrara nel secondo Cinquecento* (2021).

The craft of comici dell'arte in Italy (16th-17th centuries). Organizational and financial aspects.

Theatre studies of the sixteenth and seventeenth century comici dell'arte have mainly focused on a particular genre of performance – the so-called commedia dell'arte or 'Italian comedy of masks' – and its dramaturgical aspects: improvisation, use of the mask, dialects, lazzi, stock characters, and so forth. Nevertheless, the study of the professional organization which they created has been largely neglected. Even more so than the use and improvement of that particular type of 'comedy', however, this organization was crucial to their activity and that of the history of Italian theatre on a more general level. The comici dell'arte did not invent theatrical professionalism, nor were they simply theatre professionals. In fact, over time, they created a particular, specific organization or «theatrical market» which succeeded in making their profession autonomous and economically self-sufficient. The study of this type of organization and its financial implications is thus essential for understanding how their activity took place and what role they played in the society of the time. Moreover, it also helps to explain the reasons behind many of their artistic and repertoire choices.

SESSION 2 : WORKING FOR THE COURT: MUSICIANS AND POETS

CHAIR



Chiara Lastraioli

Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours

59, rue Néricault Destouches
37000 Tours - FR

Email: chiara.lastraioli@univ-tours.fr

Prof. Chiara Lastraioli is the vice-director of the Maison des Sciences de l'Homme Val de Loire. Professor of Italian Studies at the CESR and at the Faculty of Languages and Literatures of the University of Tours ; her teaching and research explore the relation of Italian and French Renaissance Literatures to theology, propaganda, book trade, and the history of scholarship. She is in charge of the "Bibliothèques Virtuelles Humanistes" program (CESR), and she has published numerous essays on Renaissance authors and printers. Recently she has published a monographic volume on Pasquinate, grillate, pelate e altro Cinquecento librario minore. She is also the coordinator of the EDITEF project on Italian Books and Book Collections in Early Modern French Speaking Countries, financed by the "Agence Nationale pour la Recherche", and the project ECRISA (L'écriture, ses supports, ses archives) financed by Region Centre Val de Loire.



Philippe Canguilhem

Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours

59, Rue Néricault Destouches
37013 Tours - FR

Email: canguilhem@univ-tours.fr

Professor of Musicology at the University of Tours (France), and researcher at the Centre d'études supérieures de la Renaissance. His publications include books and articles on music from the 15th to the 17th century, with special emphasis on Florentine musical life and improvised counterpoint. He is co-editor of the series Epitome musical (Brepols).

He was a senior member of the Institut Universitaire de France (2017-2022) and a research fellow at Villa I Tatti (Harvard), the Italian Academy (Columbia) and the Historisches Kolleg (Munich).

Ordinary and extraordinary musical expenses in Renaissance courts: the example of Florence (1540-1570)

The creation ex nihilo of a princely court is an interesting case study for the historian who seeks to understand the place of music in the sumptuary politics and account books of such structures. The Medici court that was established after 1530 is well known and documented for the grand-ducal period, particularly under Ferdinand I and his successors in the 17th century, but its creation and development, particularly under the impetus of Cosimo I between 1537 and 1574, merits careful observation. In my presentation, I will try to evaluate the cost of music at the court of Florence on the basis of the account books of the ducal court, paying particular attention to the "extraordinary" expenses represented by the gifts and other occasional gratuities mentioned in other types of documents. A comparison shows that the latter amounted to more than the sum of the monthly salaries paid to the court musicians.



Adeline Lionetto

Sorbonne Université

75005 Paris - FR

Email: adeline.lionetto@sorbonne-universite.fr

Since 2015, Adeline Lionetto is an Associate Professor (Senior lecturer) at Sorbonne Université and a member of the CELLF (UMR 8599 of the CNRS). She specializes in the literature and culture of sixteenth-century France. Her research mainly focuses on the poetry written for the Early modern French festivities : she is the author of *La Lyre et le Masque. La poésie des fêtes de cour au temps de Pierre de Ronsard (1549-1585)*, Genève, Droz, forthcoming. She is also interested in cultural transfers (especially between Italy and France), the links between arts and literature, and the development of French artistic vocabulary. She has contributed to the catalogue of an exhibition at the Fontainebleau Castle (*L'Art de la fête à la cour des Valois*, Infine, 2021) and she also published at the "Presses de la Sorbonne" a collective book untitled *Littérature et arts visuels à la Renaissance*.

"Des Apollons gagés ?" A study of the remuneration of poets for their participation in court festivities under the last Valois.

According to Michel Simonin, the first writer who was able to live from the sale of his works was François de Belleforest. In an economic system in which the book market was developing as a fully-fledged commodity, writers could sometimes receive money in proportion to the commercial success of their work(s). But until the 18th century, the economy of the gift and the culture of favour remained dominant. In order to make a living from one's pen in the 16th century, one had to be able to rely on something other than the commercial relationship between writers, publishers, printers, booksellers and buyers according to the law of supply and demand. In the context of a feudal system of patronage and protection by a great man, patronage was already in antiquity one of the conditions of possibility for writing to be practised professionally. It is thus within the framework of these patronages that the festive poets were paid for the verses they produced for court festivals. Various modes of remuneration seem possible: we propose to establish a typology of them, but also to see how this economy of festive poetry functions. How much time does the poet have to compose his festive verses? When are they paid? How is the value of his or her poetic output assessed? Why is one poet paid more than another?

SESSION 3 : MUSIC PROFESSIONALS: SOME EUROPEAN CASE STUDIES

CHAIR



Anne-Madeleine Goulet

**Centre for Advanced Studies in the Renaissance (CESR) / CNRS,
University of Tours**

59, rue Néricault Destouches
37000 Tours - FR

Email: anne-madeleine.goulet@univ-tours.fr

Anne-Madeleine Goulet is a CNRS researcher at the CESR. Her work focuses on theatre, music and dance within the Parisian and Roman aristocratic milieus of the 17th century, exploring notions of cultural transfer, the history of taste, and social interactions. She is the P. I. of the ERC programme PerformArt (2016-2022), hosted by the CNRS in partnership with the École française de Rome, which aims to enrich our understanding of the history of performing arts among the Roman nobility in the 17th and 18th centuries by exploiting the extensive documentation contained in the family archives. Within this framework, she prepared in co-edition, two books: *Spettacoli e performance artistiche a Roma. Analisi storica attraverso gli archivi di famiglia (1644-1740)* (EFR, 2021), and *Noble Magnificence: Cultures of the Performing Arts in Rome, 1644-1740* (Brepols, forthcoming).



Olivier Spina

Université Lumière Lyon 2, LARHRA (UMR 5190)

Maison des Sciences de l'Homme
14, avenue Berthelot 69363 Lyon cedex 07 - FR

Email: olivier.spina@univ-lyon2.fr

After a thesis on public spectacles and ceremonies in sixteenth-century London, he is currently working on the control of the speech of English subjects by the royal state in the context of the religious reform led by Henry VIII (1530-1547). Since 2020, he co-directs the digital humanities project RePPOL (Rethinking Prebendaries Plot on Line) with Aude de Mézerac-Zanetti (University of Lille). This 1543 manuscript contains a hundred or so interrogations of clerics and laymen from Kent, conducted as part of a denunciation of the Archbishop of Canterbury, Thomas Cranmer. They provide an unprecedented insight into the religious practices and beliefs of the English in the mid-1540s.

Honorable workers or dangerous mercenaries? Musical professionals in the face of Reformation in Tudor London (1500-1550)

Historians and musicologists that have studied Sixteenth-century London minstrels have presented them as musically-illiterate performers (incapable to read notes), and as socio-economic outsiders. Over the course of the century, they would have been progressively supplanted by learned musicians, as the music consuming elites turned away from their productions, which were considered as amoral and old-fashioned.

However, comparing the archives of the monarchy, the municipality of London, the trades and the parishes demonstrates that the minstrels were musical professionals, organized as a trade guild and fully recognized and appreciated by all the monarchy and urban institutions that regularly employed them.

The history of London minstrels also allows us to grasp the political and religious transformations that England was undergoing in the 1530s. During the Henrician Reformation, some minstrels performed ballads whose religious or political references that were not always in line with royal policy. From then on, the monarchy constrains the London Mystery of minstrels to tighten its control over its members and to muzzle the foreign minstrels. The religious transformations had very important economic consequences: the London music market shrank considerably and the minstrels' guild had to defend its privileges.



Jorge Morales

**Centre for Advanced Studies in the Renaissance (CESR) / CNRS,
University of Tours**

59, rue Néricault Destouches
37000 Tours - FR

Email: traversiere@yahoo.fr

Jorge Morales holds a doctorate in Musicology from the Sorbonne University (Paris) and the Sapienza University (Rome) and is a research associate at the Centre d'études supérieures de la Renaissance (Tours). He has taught music theory and music history of the Baroque period at the Sorbonne University, was a postdoctoral researcher at the University of Liège (FNRS) and in 2019 published a biography on the Italian composer Sigismondo D'India (c. 1580-1629) by Brepols. He is particularly interested on the place of musical art in noble patronage in Italy, has co-edited a book on Cardinal Maurice of Savoy (Rome, Carocci, 2023) and is currently editing a collective volume on cardinals and musical innovation in the modern era to be published in Paris by Classiques Garnier at the end of the year.

Ensuring prestige through music: Cardinal Maurice of Savoy's economy of magnificence as reflected through the account books of his Household

Cardinal Maurizio of Savoy (1593-1657) was a major player in the musical production of the first half of the 17th century. His musical patronage consisted in recruiting some thirty musicians and commissioning music from them, but also in protecting them by granting them honorary positions and titles, gifts, gratifications, favors, pensions for their heirs, appointment to functions within his court, support for their personal projects and funding for their musical training. The prelate also contributed to the creation of artistic spaces and music-based events reflecting his magnificence. They ensured both his influence and prestige and also complemented his political, social, cultural and religious activity.

The court of Maurice of Savoy was established around 1618-19. The 64 books of the treasury of his House, which are preserved in the State Archives of Turin, not only provide an account of the Cardinal's musical expenses but also of the way in which the economic management of music was organized, with a multitude of people involved in financial transactions (diplomats, brokers).

The present contribution, by concentrating on the financial aspect of the Cardinal's magnificence, will seek to better understand how the economic management of music is related to the political representation, the culture and the imaginary of the noble society.



Alexander Robinson

**Centre for Advanced Studies in the Renaissance (CESR) / CNRS,
University of Tours**

59, rue Néricault Destouches
37000 Tours - FR

Email: alexander.robinson@univ-tours.fr

Alexander Robinson is a Marie-Sklodowska-Curie postdoctoral fellow (2022-2024) at the CESR in Tours, where his research project is on music in Renaissance Avignon (c.1500–1630). As an independent scholar, he taught at King's College London, Cambridge University, and Surrey University. He has published articles (in English and French) in *Musica Disciplina*, *French History*, *Journal of the Royal Musical Association*, *Revue de musicologie*, and *The Musical Quarterly* (forthcoming). He is also a co-editor of two forthcoming volumes: one for Routledge, with James Cook, Alexander Kolassa and Adam Whittaker (*History as Fantasy in Music, Sound, Image and Media*), the other for Brepols, with Marc W. S. Jaffré and Bram van Leuven (*Marginalised Voices and Figures in French Festival Culture, 1500-1800*).

Musical economics in ceremonial entries from late Renaissance Lyon (c.1590–c.1625)

Music is often assumed to have been an essential component of the festivals and spectacles that characterised civic life during the late Renaissance period. Yet to what extent is this true from an economic perspective? For example, was music ever a significant part of the overall expenditure associated with such events? Similarly, what do payment records reveal about a) the status of the different musicians who participated, and b) the types of music that were considered to be the most important for these occasions? Finally, how does the information in payrolls compare with descriptions of the music heard on these occasions in the official printed accounts? This paper seeks to explore such questions, and it does so by concentrating on several ceremonial entries from Lyon at the turn of the seventeenth century: key amongst these are the ones offered to Henri IV (1595), Antoinette de Daillon, Madame de La Guiche (1598), Maria de' Medici (1600), and Louis XIII (1622). The contrasting nature of documentation relating to these various events (archival records, printed récits, and iconographical sources, etc.) enables a fuller picture to emerge of music's importance in civic spectacles, both from a literal (economic) perspective and also from a more theoretical (imagined) angle.

SESSION 4 : THE ECONOMICS OF FESTIVALS: TOURNAMENTS AND BALLETS

CHAIR



Monique Chatenet

Centre André Chastel (CNRS, Paris)

Galerie Colbert
2, rue Vivienne
75002 Paris - FR

Email: monique.chatene@free.fr

Monique Chatenet, Doctor HDR in Art History, Conservateur en chef honoraire, Honorary member of Centre André Chastel (CNRS, Paris Sorbonne University), is the author of numerous publications on French Renaissance architecture and 16th century court life. In addition to various articles, she has published two monographs on the castles of François I: *Le Château de Madrid au bois de Boulogne* (1987); *Chambord* (2001), and two studies dedicated to ceremonial and court life: *La cour de France au XVI^e siècle. Vie sociale et architecture* (2002); *Fastes de cour. Les enjeux d'un voyage princier à Blois en 1501* (avec P.-G. Girault, 2010). She has also edited numerous collective works, notably: *Chasses princières dans l'Europe de la Renaissance* (2007); *Les arts de l'équitation dans l'Europe de la Renaissance* (2009); *Le prince, la Princesse et leurs logis* (avec K. De Jonge, 2014); (avec M. Gaude-Ferragu et G. Sabatier, 2021).



Marina Viallon

École Pratique des Hautes Études

Art historian specialised in arms and armour, equestrian equipment and chivalric court festivals. Graduate from the Ecole du Louvre, Paris, and the university of Leeds (UK), she is about to complete a PhD at the Ecole Pratique des Hautes Etudes, Paris, on Tournaments at the Court of France during the Renaissance (1490-1620). She has worked as a curatorial assistant at the musée de l'Armée, Paris, and in 2016-2017 she got a fellowship at the Metropolitan museum of Art, for working in the Arms and Armor department. She has published several articles and chapters in books and exhibition catalogues on her different fields of expertise.

Jousting at the prince's expense: François d'Angoulême's expenditures for the tournament in Queen Mary Tudor's entry into Paris (1514)

From 13 to 23 November 1514, François, duke of Angoulême and heir to the throne, organised Rue Saint-Antoine in Paris an important tournament, including jousts and foot combats, for the celebration of the recent coronation and entry into Paris of Queen Mary Tudor, Louis XII's new wife. In addition to many accounts of this royal event, including an official printed booklet published shortly after, we are lucky the Archives Nationales in Paris preserve François d'Angoulême's expense book for the year 1514, in which all his payments concerning the Paris tournament are recorded, as most of it was paid from his own pocket. Then, this constitutes an exceptional document, not only for the study of the material aspect of an early Renaissance French tournament (description of clothing and equipment, names of craftsmen and artists involved, etc.), but also as a record of the important personal investment the prince made for this event of great political significance. With the help of François' finances, our presentation will present and discuss the costs and beneficiaries of such a tournament, revealing part of its complex social and political issues, as well as the difficulties a prince – even heir to the throne – could meet in the organisation of an event of royal scale.



Marie-Joëlle Louison-Lassablière

IHRIM de Saint-Étienne (UMR CNRS 5317)

60 rue Michelet,
42000 Saint-Étienne - FR

Email: louison.lassabliere@libertysurf.fr

Marie-Joëlle Louison-Lassablière, Doctor of Letters, is a researcher at the IRHIM in Saint-Étienne (UMR CNRS 5317) whose work focuses on choreographic pedagogy manuals and moralist treatises relating to dance from the 16th and 17th centuries. She is a specialist in Antonius Arena.

Having practised classical dance for thirty-five years, she has given some two hundred lectures in the universities of the Rhône-Alpes-Auvergne region on the history of ballet. She has also taught this discipline in Classes Préparatoires and at the Conservatoire Massenet in Saint-Étienne. She is the author of some sixty articles on dance as well as books on the Renaissance and/or choreographic practice

Marcellin Allard's Ballet *en langage forézien* (1605): an insight into domestic economy

Written in the patois of the Forez plain, the Ballet en langage forézien (1605), a versified text full of idioms, is aimed at spectators familiar with the realities of life in Saint-Etienne. Under the pretext of mocking the pastorals in vogue in high society, Marcellin Allard stages three shepherds and three shepherdesses who frolic and debate about love. Although the choreography remains conventional and imprecise, the dialogues sparkle with finesse to evoke the necessities of daily life and the hazards that punctuate people's lives. The spectacle works at the savings: is defined by economical elements: there is no make-up, the faces being naturally black with dirt; there are no silk costumes, since the men wear traditional shepherd's coats; equally, there is no orchestra and no scenery. Beyond the dramaturgy, an entire domestic economy is also evoked: food, clothing, jobs, the house, and marriage are all subjects that concretely illustrate the living conditions of Saint-Etienne's people at this time. The work's interest lies in the challenge that Marcellin Allard set himself: namely, to amuse those who spoke the dialect and recognised themselves in his characters whilst simultaneously entertaining the middle-class spectators who were better equipped to understand the ballet's literary allusions and puns. Above and beyond this, dance served to transcend the various social disparities of the Forez public and unite them in a sense of shared

SESSION 5 : THEATRE ECONOMICS: BETWEEN THE SACRED AND THE PROFANE

CHAIR



Philippe Vendrix

**Centre for Advanced Studies in the Renaissance (CESR) / CNRS,
University of Tours**

59, rue Néricault Destouches
37000 Tours - FR

Email: vendrix@univ-tours.fr

Philippe Vendrix is a research director at the CNRS. After having directed the Centre for Advanced Studies in the Renaissance (CESR) (2008-2016), he was elected President of the University of Tours (2016-2020) and recently presided the Campus Life Commission of the Conference of University Presidents in France. Philippe Vendrix was awarded the Dent Medal in 2000. He is a member of the Academia Europaea, an associate member of the Royal Academy of Belgium and a corresponding member of the American Musicological Society.



Marie Bouhaïk-Gironès

Centre Roland Mousnier

Sorbonne Université

Email: marie.bouhaik@orange.fr

Marie Bouhaïk-Gironès is Research Fellow in Medieval History at the CNRS (Centre Roland Mousnier/ Sorbonne University). She is habilitated to supervise research (HDR). She specializes on the practice of French theatre and its history (13th-16th century). She studies the actor trade and the social history of the mystery plays. She published *Les Clercs de la Basoche et le théâtre comique (Paris, 1420-1550)* (Champion, 2007) and more recently, the co-edited books *La Permission et la sanction. Théories légales et pratique du théâtre (XIVe-XVIIe s.)* (Garnier, 2017) and *Mécanique de la représentation. Machines et effets spéciaux sur les scènes européennes, Revue d'Histoire du Théâtre*, 2018. Her latest book *Le Mystère de Romans (1509). Une cité en spectacle, is expected for September 2023* (Editions de l'EHESS).

The votive economy of mystery plays (France, first half of the 16th century)

Great religious spectacles, called Mystery plays, were staged all through France from around 1430 well into the Renaissance. Whether they were Passion or Saints plays, they often extended onto several days, bringing together hundreds of actors and requiring large sums of money to build a set of course, but also a "theatre" from scratch capable of hosting spectators and actors.

Historians of the theatre are always on the lookout for accounts detailing the spending leading to a performance. We are fortunate to have at least three such accounts: the *Mystère de la Passion* staged in Mons in 1501, the *Mystère des Trois Doms* presented in Romans in 1509, and the *Mystère de la Passion* offered in Châteaudun in 1510. I will examine these accounts, to evaluate the budgets, the methods of financing (subsidies, receipts), and the distribution of budgetary charges as well as the items of expenditure (writing, music, construction of the scaffolds, sets and secrets, etc.)

I will argue that the votive nature and the conjuration function attached to mystery plays serve as clear motivation for allocating so much money to the staging of very complex dramatic machines, a motivation that goes beyond the prestige of the spectacular for the city. The expense is in line with its status ultimate necessity. Although it is an economy of the ephemeral, it is part of the emotional memory of a city.



Beth Glixon

Independent scholar

3405 Sanibel Drive
Lexington, KY – USA

Email: beth.glixon@outlook.com

Beth Glixon, who taught for a number of years at the University of Kentucky, has written on opera production in 17th and early 18th-century Venice, and has also published a number of articles on female singers active in Venice, including Barbara Strozzi, Anna Renzi, Silvia Manni, Caterina Porri, Giulia Masotti, and Vittoria Tarquini, among others. She is currently one of the editors of a forthcoming volume of essays concerning Barbara Strozzi. With Jonathan Glixon she published *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford University Press, 2006), and was, along with him, Nicola Badolato, and Michael Burden, a co-editor of the Baerenreiter edition of Francesco Cavalli's *Erismena* (2018).

Who's in Charge? Modalities of Opera Production in Mid-Seicento Venice

As opera developed in Venice in the 1630s and 1640s, modalities of management evolved. S. Cassiano famously started off as an artist-led company, encompassing composer, librettist, singers, and a choreographer. Such self-sufficiency did not persist, however, and eventually impresarios came to be the norm. The Teatro Novissimo (1640-1645) was the first opera theater to be built new that was not associated with a particular noble family. Moreover, it was located on the grounds of the monastery of SS. Giovanni e Paolo, which, perhaps, in itself, limited its viability. The Novissimo has come to be known in recent years as "the Incognito theatre," but what, exactly, does that signify? Was their involvement in any way financial, or did a few of their members "merely" participate on the creative side of things, supplying librettos and other publications? My paper examines the theatre's management, particularly Girolamo Lappoli (impresario), the nobleman Girolamo Lando (chief sponsor), and, from 1642, the Jewish doctor Joseph Camis, none of them Incogniti. I would suggest that for the most part, the Accademia degli Incogniti should be seen having served as the innovative publicity wing of the organization, promoting the theatre to Venetians and to a wider public, as well as having written some of the libretti of the operas performed there.

SESSION 6 : A PUBLIC AFFAIR: THE FINANCING OF FESTIVALS AND COURT EXPENSES

CHAIR



Carlo Marco Belfanti

Università degli Studi di Brescia

via S. Faustino 74B
25122 Brescia - IT

Email: marco.belfanti@unibs.it

Marco Belfanti is a professor of Economic History in the University of Brescia (Department of Economics and Management) in Italy. His fields of research are the economic and social history of fashion and the cultural history of "made in Italy". His most recent publications are: *Storia culturale del Made in Italy*, Bologna, 2019; *Vers l'Haut de Gamme Made in Italy: l'apprentissage de la mode italienne entre tradition et modernité*, in *Vers le haut de gamme made in France*, sous la direction de B. Blancheton, Paris, 2021, pp. 121-134; *Fashion, product innovation and consumer culture in the late 19th Century: Alle città d'Italia department store in Milan*, in "Journal of Consumer Culture", 2021/2, pp. 337-358 (con Elisabetta Merlo); *Made in Italy: a history of storytelling*, in N. Glover and D. Higgins editors, *National Brands and Global Markets*, Abingdon and New York, 2023, pp. 102-117.



Francesco Ammannati

Università di Firenze, Dipartimento di Scienze per l'Economia e l'Impresa

Via delle Pandette, 9
50127 Firenze - IT

Email: francesco.ammannati@unifi.it

Francesco Ammannati, Ph.D. in Economic History. At present he is a Researcher of Economic History at the University of Florence and collaborates with the Fondazione Istituto di Storia Economica "F. Datini" in Prato (Italy). He has taught Economic History at the University of Florence and History of Money and Banking at the CET Academic Programs in Florence. He has been a Research Fellow of the EINITE (Economic Inequality in Italy and Europe, 1300-1800) and of the SMITE (Social Mobility in Italy and Europe, 1300-1800) projects at the Carlo F. Donat Cattin Centre for Research on Social Dynamics of the L. Bocconi University in Milan; he has also been a Research Fellow of the EMOBookTrade project (The Early Modern Book Trade: An Evidence-based Reconstruction of the Economic and Juridical Framework of the European Book Market) at the University of Milan.

The reveller and the accountant: spectacles and the control of public expenditure in early modern Tuscany

The management and supervision of financial and accounting activities has undergone significant change throughout history. In the past, the foundation of specific organisations played an important role in supervising accounting activities and ensuring the protection of public and private interests.

The case of the Grand Duchy of Tuscany in the early modern age can be a good observatory for developing these issues. As is well known, Florence's economic prominence in the mercantile and financial spheres had led to (or was partly a consequence of) the spread of a technical-accounting mentality such that it prompted some scholars to speak of a "society of accountants." There is no doubt that the Florentines of the 14th and 15th centuries were perceived by the rest of Europeans as supreme experts in commercial and even more so in financial techniques, and this expertise contributed, in the early modern age - with the increasing spending needs of the Grand Ducal government - to the creation of a series of bureaucratic offices deputed to oversee the expenditures of the administrative bodies under the rule of the Grand Duke. In this respect, the present contribution will deal in particular with the office of the "Soprasindaci": the analysis of the surviving documentation relating to this branch of the Tuscan bureaucracy will also make possible an initial assessment of the "public" expenditures devoted to the spectacles financed by the Grand Duchy and their weight in the broader picture of the Grand Ducal government's spending.



Francesca Fantappiè

**LE STUDIUM Guest Research Fellow / MSCA Individual Fellowship
Centre for Advanced Studies in the Renaissance (CESR)**

59, Rue Néricault Destouches
37013 Tours - FR

Email: fantafrancesca@gmail.com

Francesca Fantappiè is a theatre historian of the Early Modern period. She is currently a Marie Skłodowska-Curie Fellow at Centre d'Études Supérieures de la Renaissance with the project: *Financing Festivals, Music and Theatre: Real Expenses and Fictional Expenditures in France between the Sixteenth and Seventeenth Centuries*. In 2019-2020 she was a fellow at Villa I Tatti (The Harvard University Center for Italian Renaissance Studies in Florence) with the project: *The Economics of "Meraviglia": Theatre, Music and Money at the Medici court*. She is co-author, with Tim Carter, of the book *Staging "Euridice" (1600): Theatre, Sets and Music in Late Renaissance Florence* (Cambridge University press, 2021).

The economics of 'meraviglia': fictional and real expenses at the Bourbon and Medici courts (1590-1620)

The paper proposes a comparative analysis of the production and consumption of Bourbon and Medici court spectacles between the late sixteenth and early seventeenth centuries in order to offer a novel view of the phenomenon. Indeed, it will not dwell only on ideal issues (such as the choice of the themes represented or their fallout in terms of propaganda), but will instead give particular emphasis to material culture, that is, to the multiple issues related to the practical realization of the spectacles and their costs, which will be quantified whenever possible. An in-depth examination of the economic context will illustrate how important prudent management of the material and human resources at hand was, highlighting the spending limits to which such productions were subjected. In both courts there were cost control mechanisms in place that contradict the commonplace that such performances were produced without stinting on expense. In reality, the actual costs incurred usually turn out to be far lower than those touted by the gossip and hearsay, so much so that 'real expenses' does not usually correspond to 'fictional expenditures'. The talk will conclude with a reflection on the phenomenon of the 'fiction of expense', questioning whether it was the basis of a conscious communication strategy or whether it is not implicit in the medium of communication itself, namely theatre and spectacle, at the same time a fictitious and ephemeral art, therefore subject to production costs deemed tout court extravagant and unnecessary.

SESSION 7 : ENTRIES IN DIFFERENT EUROPEAN CITIES: INCOME AND EXPENSES

CHAIR



Pascal Briost

Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours

59, rue Néricault Destouches
37000 Tours - FR

Email: briostp@gmail.com

Prof. Pascal Briost is an historian who initially defended a PhD at the European Institute on the subject of English Intellectual History. He later developed an interest for War Studies in the Renaissance, for history of Science and technology and more specifically for Leonardo da Vinci. He wrote two books on the subject and edited Leonardo's notebooks for Gallimard. He is currently working on the fac-simile edition of the French Institute Codices. Recently, he devoted much time to diverse aspect of Public History (see <https://renaissance-transmedia-lab.fr/rtl4/>).



Ilario Mosca
SAPRAT (EPHE)

Alumnus of the Scuola Normale in Pisa, Ilario Mosca defended in 2016 a thesis in modern history at the École pratique des hautes études, in cotutelle with the University of Pisa, under the supervision of Jean-Claude Waquet and Franco Angiolini. Associate researcher at the *Equipe d'accueil 4116 Savoirs et pratiques du Moyen Âge à l'époque contemporaine* (EPHE, PSL), on the social and economic relations of a family of the Florentine elite between the late Middle Ages and Early Modern period. He continues working on the history of the family in Florence, on the history of socio-economic relations, transnational trading practices of the in the Early Modern era. He has taught modern history at the Universities of Reims and Amiens and currently teaches the history of the Renaissance and history of Louis XIV's France at the Catholic Institute in Paris.

The Most Christian King, the City of Paris and the financing of the 1571 entries

This contribution addresses the financing of the royal entries of 1571 in Paris by placing them in the history of relations between the French monarchy, the municipal powers, and the Parisian society. The financing of these Parisian entrances is indeed a subject neglected by studies of cultural and intellectual history, but also by more recent studies on the economy of royal entrances. At the same time, a general study on the finances of the French monarchy and the city of Paris at the time of the first religious wars has not yet been carried out.

This intervention first addresses the relationship between municipal finances and the French monarchy, considering the different forms of interaction between the two institutions – in connection with the tax system and the credit market. A second part deals with the demands, the balance of power and the decisions that led to define the framework for the financing of the Parisian royal entrances of 1571. A final part discusses the process of raising capital and its institutional, social, and political implications.



Aurélie Massie

Institut National du Patrimoine

2 rue Vivienne
75002 Paris - FR

Email: massie.aurelie@gmail.com

Doctor in modern history (PhD - University of Paris) and graduate of the École nationale des Chartes, Aurélie Massie joined the training of heritage curators in 2022 in the Archives specialty at the Institut national du patrimoine (Paris). Her research focuses on the 16th century. She is particularly interested in the material representation of power but also in the political and social history of institutions. In 2012, she wrote a Master's thesis entitled "The Field of Cloth of Gold (1520) : material culture and representation of power". Her doctoral thesis, defended in 2020, focuses on "The Châtelet police of Paris (1560-1610) : identity, organization and practices of the officers".

The royal entry of Henry II and Catherine de' Medici into Paris in 1549: accounting and representation of power

In June 1549, after several months of preparation, the city of Paris was preparing to welcome the entry of King Henry II and Queen Catherine de Medici. The royal entrance is both a political act of representing the king and legitimizing power but also an entertainment. It is the privileged opportunity to build ephemeral scenery. The festivities of June 1549 were extended by the organization of a feast offered to the queen at the residence of the bishopric of Paris, by a tournament rue Saint-Antoine but also by a naval battle in the middle of the Seine which ended with the assault of a wooden bastion painted for the occasion on the island of Louviers. Historians have long emphasized the political and symbolic aspects of royal entrances. The narratives and booklets developed for these events were widely used as sources for historical studies.

Through the analysis of a registry of accounts of the city of Paris, this presentation will seek to highlight the process of financing the festivities of 1549 as well as the material aspects of the design of ephemeral architectures and shows through the work of many artisans and artists. The architectural and iconographic program of the ephemeral decorations was designed by the humanist Jean Martin, and their realization was entrusted in particular to Jean Goujon, sculptor, Jean Cousin and Charles Dorigny, painters but also to Charles Leconte, master carpenter of the king.

SESSION 8 : ENTRIES IN DIFFERENT EUROPEAN CITIES: BETWEEN LUXURY AND SAVINGS

CHAIR



Philippe Canguilhem

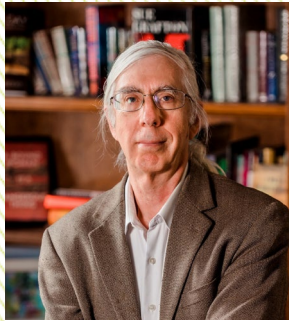
Centre for Advanced Studies in the Renaissance (CESR) / CNRS, University of Tours

59, rue Néricault Destouches
37000 Tours - FR

Email: canguilhem@univ-tours.fr

Professor of Musicology at the University of Tours (France), and researcher at the Centre d'études supérieures de la Renaissance. His publications include books and articles on music from the 15th to the 17th century, with special emphasis on Florentine musical life and improvised counterpoint. He is co-editor of the series Epitome musical (Brepols).

He was a senior member of the Institut Universitaire de France (2017-2022) and a research fellow at Villa I Tatti (Harvard), the Italian Academy (Columbia) and the Historisches Kolleg (Munich).



Jonathan Glixon

University of Kentucky

Lexington, KY - USA

Email: jonathan.glixon@uky.edu

Jonathan Glixon taught from 1983 to 2022 at the University of Kentucky, where he was Professor of Musicology, University Research Professor, and Provost's Distinguished Service Professor, and is now Professor Emeritus. He has received grants from the National Endowment for the Humanities, the Gladys Krieble Delmas Foundation, and the American Council of Learned Societies, and has published three books with Oxford University Press: *Honoring God and the City: Music at the Venetian Confraternities, 1260-1807* (2003), *Mirrors of Heaven or Worldly Theaters? Venetian Nunneries and Their Music* (2017), and with Beth Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (2006). He is also a co-editor of the Baerenreiter edition of Cavalli's *Erismena*.

Patrician pomp: ceremony and celebration for New Procuratori in early modern Venice

The office of Procuratore di San Marco was one of the most prestigious in the Venetian government, and the only one, besides Doge (for which it was often a stepping-stone), in which one served for life. Although Venetian law was designed to create the illusion that all patricians were equal, the election of a procurator provided the opportunity to exalt a single individual. Upon election, the new procurator hosted three days of food, fireworks, and music at his palace. The spectacular ceremonial entrance, usually a few months later, while offering the illusion that it was the entire city celebrating the event, including processions on land and water, elaborate scenography in public squares, displays by all the shopkeepers, and artillery salutes from naval ships, was, in fact, organized and funded almost entirely by the honoree himself. The huge expenditures for these events encompassed not only direct payments, but also gifts to all the other patricians, both in gratitude for their votes and to encourage them to participate, to the shopkeepers to incite them to extra effort in their displays, and even to the gondoliers of the city to ensure their loud cheers as the aquatic procession passed their stations. This paper, based on both contemporary descriptions and detailed financial accounts, explores the structure and evolution of these festivities in the early modern period.



Sabrina Lind

Ghent University, Faculty of Arts and Philosophy

Department of Art, Music and Theatre Sciences
Sint-Pietersnieuwstraat 41, Technicum blok 4
9000 Gent - BE

Email: nwang37@sheffield.ac.uk

Sabrina Lind studied Art History and Philosophy at the University of Hamburg, the University of Burgundy (BA, 2012), and the LMU Munich (MA, 2015). With funding from the Research Foundation – Flanders (FWO) (2018-2023), Lind is completing her PhD project through the International Joint Doctoral Program in Art History at Ghent University and the University of Verona. Her research examines the project management of festival decorations produced for the joyous entry of Cardinal-Infante Ferdinand of Spain into Antwerp in 1635. Lind worked at the Stuttgart State Academy of Art and Design, and she is currently a Visiting Scholar at the Rubenianum in Antwerp.

Aspirations and reality in the Antwerp entry of the Cardinal-Infante Ferdinand of Spain (1635): financing joyous entries in the early modern Spanish Netherlands

In 1634, Antwerp city authorities encountered a problem: working under difficult economic circumstances, they were responsible for organizing a lavish joyous entry for their new governor, the Cardinal-Infante Ferdinand of Spain (1609-1641). Antwerp had always been splendidly decorated for joyous entries – which were known to be costly endeavors. To manage their finances, the city officials made a strategic decision: there would be fewer festival decorations, but they would be designed and organized by the famous Peter Paul Rubens (1577-1640). This talk investigates whether their strategy was successful.

Scholars have studied many aspects of early modern Netherlandish joyous entries, such as the politics, the artworks, and, most recently, questions about violence and colonialism. However, until now, economic issues have been overlooked. Often, the only observation made about these joyous entries is about how much they cost, not how the city officials tried to acquire and save money. A critical analysis of those economic strategies and decisions – as well as their effectiveness – is lacking. This gap in the scholarship is especially surprising because economic considerations informed every choice made about the production of the decorations. This talk will begin a critical conversation about the economics of joyous entries by analyzing Antwerp city authorities' financial strategies for organizing and producing the festival decorations celebrating the Cardinal-Infante in 1635.

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2023

Prof. Salvatore Magazù & Prof. Pascal Briost
Leonardo Teacher (Maestro Leonardo)

26-27 May 2023

Dr Alberto Campagnolo & Prof. Elena Pierazzo
Novel approaches to Digital Codicology

10-12 May 2023

Dr Dominique Arrouays & Anne Richer de Forges
Soil Mapping for a Sustainable Future 2nd joint Workshop of the IUSS Working Groups Digital Soil Mapping and Global Soil Map

7-9 February 2023

Dr Bernard Gratuze, Dr Inès Pactat, Dr Gaspard Pagès, Dr Nadine Schibille & Dr Line Van Wersch
Secondary glass productions in the early Middle Ages

26-27 January 2023

2022

Dr Alberto Marzo & Dr Ayache Bouakaz
Cardiovascular Modelling: Basic Science to Clinical Translation

13-14 December 2022

Prof. Feng Huang, Dr Eric Robert & Dr Augusto Stancampiano

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29-30 November 2022

Dr David Crottès, Prof. Christophe Vandier & Prof. Stéphane Petoud
Ion channels in pathological context,

new methods and diagnosis tools

21-23 September 2022

Prof. Rita Singh & Dr Pascale Crépeux
Gonadotropins in the Physiopathology: Current advances in the Mechanisms of Action

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Dr Duangjai Tungmunthum, Dr Christophe Hano & Prof. Leslie Boudesocque-Delaye

NaDES for biomass valorization: new insight of a green technology

6-7 September 2022

Dr Kathia Zaleta & Prof. Patrick Vourc'h
RNA therapeutics and Neuroscience

24-25 May 2022

Dr Cynthia Gabbay, Dr Brigitte Natanson & Dr Valentina Litvan

Jewishness between Latin America and Europe: Languages in Contact, Linguistic Imaginaries and Translation

16-17 May 2022

Dr Duangjai Tungmunthum & Dr Christophe Hano

1st Franco-Thai Seminar on Phytocosmeceutical Research and Applications

11 May 2022

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Skin Models in Cosmetic Science: Bridging Established Methods and Novel Technologies

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2021

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De la séduction à l'agression ? La question du harcèlement

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Prof. Adrian Wolstenholme, Prof. Georg von Samson-Himmelstjerna & Dr Cédric Neveu
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Prof. Eugeen Schreurs, Prof. Philippe Vendrix & Wendy Wauters
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2-4 September 2021

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Dr Emilio Maria Sanfilippo & Xavier Rodier
FAIR Heritage: Digital Methods, Scholarly Editing and Tools for Cultural and Natural Heritage

17-18 June 2020

Dr Margriet Hoogvliet & Prof. Chiara Lastraioli

Spatial Humanities and Urban Experiences During the Long Fifteenth Century

11 Mai 2020

Dr Thimmalapura Marulappa Vishwanatha & Dr Vincent Aucagne

Challenges and prospects in chemoselective ligations: from protein synthesis to site-specific conjugation

27-29 January 2020

Dr Arunabh Ghosh & Prof. Fouad Ghamouss

Towards Futuristic Energy Storage; paving its way through Supercapacitors, Li-ion batteries and beyond

22-24 January 2020

2019

**Dr Yuri Dancik & Dr Franck Bonnier
Skin Models in Cosmetic Science:
Bridging Established Methods and
Novel Technologies**

2-4 December 2019

**Dr Eric Robert, Dr Jean-Michel Pouvesle &
Dr Catherine Grillon
International Meeting on Plasma
Cosmetic Science**

25-27 November 2019

**Prof. Richard Freedman & Prof. Philippe Vendrix
Counterpoints: Renaissance Music
and Scholarly Debate in the Digital
Domain**

14-16 November 2019

**Prof. Manuela Simoni, Dr Frédéric Jean-
Alphonse, Dr Pascale Crépieux & Dr Eric Reiter
Targeting GPCR to generate
life, preserve the environment
and improve animal breeding:
technological and pharmacological
challenges**

16-18 October 2019

**Prof. Akkhebbal Ravishankara &
Dr Abdelwahid Mellouki
Climate, air quality, and health: long-
term goals and near-term actions**

28 June 2019

**Dr Wolfram Kloppmann
N and P cycling in catchments: How
can isotopes guide water resources
management?**

18 June 2019

**Dr Carmen Díaz Orozco & Dr Brigitte Natanson
Forging glances.
Images and visual cultures in XIXth century
Latin America**

28-29 May 2019

**Dr Marcelo Lorenzo & Prof. Claudio Lazzari
New avenues for the behavioral
manipulation of disease vectors**

21-23 May 2019

**Dr Agnieszka Synowiec & Dr Christophe Hano
Biological Activities of Essential Oils**

13-15 May 2019

**Prof. Yiming Chen & Prof. Driss Boutat
2019 International Conference on
Fractional Calculus Theory and
Applications (ICFCTA 2019)**

25-26 April 2019

**Prof. Temenuga Trifonova & Prof. Raphaële Bertho
On the Ruins and Margins of European
Identity in Cinema: European Identity
in the Era of Mass Migration**

2-3 April 2019

**Dr Patrizia Carmassi & Prof. Jean-Patrice Boudet
Time and Science in the Liber
Floridus of Lambert of Saint-Omer**

27-28 March 2019

**Dr Vincent Courdavault &
Prof. Nathalie Guivarc'h
Refactoring Monoterpenoid Indole
Alkaloid Biosynthesis in Microbial
Cell Factories (MIAMi)**

5-6 February 2019

**Dr Denis Reis de Assis & Prof. Hélène Blasco
Induced Pluripotent Stem Cells (iPSCs):
From Disease Models to Mini-Organs**

28-30 January 2019

2018

**Prof. Igor Lima Maldonado &
Prof. Christophe Destrieux
Frontiers in Connectivity: Exploring
and Dissecting the Cerebral White
Matter**

5-6 December 2018

**Dr Marius Secula, Prof. Christine Vautrin-UI &
Dr Benoît Cagnon**

**Water micropollutants: from detection
to removal**

26-28 November 2018

**Prof. Guoxian Chen & Prof. Magali Ribot
Balance laws in fluid mechanics,
geophysics, biology (theory,
computation, and application)**

19-21 November 2018

**Dr Volodymyr Sukach & Prof. Isabelle Gillaizeau
Progress in Organofluorine Chemistry**

15-17 October 2018

**Jens Christian Moesgaard, Prof. Marc Bompairé,
Bruno Foucray & Dr Guillaume Sarah
Coins and currency in the 10th and 11th
centuries: issuing authorities, political
powers, economic influences**

11-12 October 2018

**Dr Norinne Lacerda-Queiroz & Dr Valérie Quesniaux
Malaria - Current status and challenges**

27-28 September 2018

**Dr Renaud Adam & Prof. Chiara Lastraioli
Lost in Renaissance**

20-21 September 2018

**Prof. Abdelwahid Mellouki & Dr Véronique Daële
The 6th Sino-French Joint Workshop on
Atmospheric Environment**

10-12 September 2018

**Prof. Emre Erdem & Dr Guylaine Poulin-Vittrant
Frontiers in Nanomaterials for Energy
Harvesting and Storage**

27-29 August 2018

**Prof. Graeme Boone & Prof. Philippe Vendrix
Affective horizons of 'song' in the long
fifteenth century**

27-28 June 2018

**Prof. Bilal Haider Abbasi, Prof. Nathalie Guivarc'h
& Dr Christophe Hano
Modern aspects of Plant in Vitro
Technology**

27 June 2018

**Prof. Marek Łos & Dr Catherine Grillon
Stem cells & cancer stem cells:**

Regenerative medicine and cancer

11-13 June 2018

**Dr Ewa Łukaszyk & Prof. Marie-Luce Demonet
Transcultural Mediterranean: in search
of non-orthodox and non-hegemonic
universalism(s)**

30-31 May 2018

**Prof. Vladimir Shishov & Dr Philippe Rozenberg
Wood formation and tree adaptation to
climate**

23-25 May 2018

**Dr Ján Žabka & Dr Christelle Briois
Advances in Space Mass
Spectrometry for the Search of
Extraterrestrial Signs of Life**

16-18 May 2018

**Dr Massimiliano Traversino Di Cristo
& Prof. Paul-Alexis Mellet
From Wittenberg to Rome, and Beyond
Giordano Bruno: Will, Power, and Being
Law, Philosophy, and Theology in the Early
Modern Era**

26-27 April 2018

**Dr William Horsnell & Dr Bernhard Ryffel
Neurotransmitters: non-neuronal
functions and therapeutic opportunities**

26-28 March 2018

**Prof. Eric Goles & Prof. Nicolas Ollinger
Discrete Models of Complex Systems**

19-21 March 2018

2017

**Dr Kristina Djanashvili & Dr Éva Jakab Tóth
Is Multimodal Imaging an Invention with
a Future? The Input of Chemistry**

11-13 December 2017

**Dr Emmanuel Saridakis & Dr Marc Boudvillain
Structural biology and biophysics of
RNA-protein complexes**

13-15 November 2017

**Prof. Franco Pierno & Prof. Chiara Lastraioli
The Runaway Word. Languages and
Religious Exile in the Renaissance**

7-8 November 2017

CONTACTS

Sophie Gabillet

General Secretary

+33 2 38 21 14 81

sophie.gabillet@lestudium-ias.fr

Dr Aurélien Montagu

Scientific Manager

+33 2 38 21 14 86

aurelien.montagu@lestudium-ias.fr

LE STUDIUM

Loire Valley

Institute for Advanced Studies

www.lestudium-ias.com

1, rue Dupanloup • 45000 Orléans • FR

