

# KINGS & QUEENS 6

## At the Shadow of the Throne

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## **Abstracts and short biographies of the authors.**

### **Aldama Nájera, Rocío (Carlos III University): “Isabel Clara Eugenia. The Marriage Policy of the Bride of Europe”.**

The Infanta Isabel Clara Eugenia (1566-1633), eldest daughter of King Philip II of Spain and his third wife Elizabeth of Valois, was an essential figure in the peak years of the Spanish Crown. Sovereign and governor of the Netherlands with her cousin and husband Albert of Austria, she rose up as one of the most politically gifted women of the time, fighting for the interests of the Spanish Monarchy beyond its borders and legitimizing the power of the Habsburg dynasty on the European continent.

In spite of the importance of her trajectory as the head of the Flemish territory, the previous years should not be forgotten; they were years marked by a complex and extensive marriage policy, which will ultimately be the focus of this brief paper.

During the decades of the 1580's and 1590's and due to the delicate health of the children of Philip II and Anne of Austria, Isabel Clara Eugenia, then known as the “Bride of Europe”, moved beyond being Infanta of Spain to becoming the possible heiress of her father's empire. This complicated the marriage negotiations even more, since the elected husband had to profess Catholicism, respect Isabel's political authority and defend above all the Spanish interests. At that time, the market for single European Kings and Princes, who met these requirements for the royal wedding, was quite unfavorable. The early death of some of the possible candidates, the continuous changes of power in a convulsive Europe and the excessive prudence of King Philip II, did only extend the marriage policy of the Infanta.

On the other hand, it is precisely during these years when the greatest rapprochement between Philip II and Isabel Clara Eugenia takes place. It will be next to his father where the Infanta acquires a political disposition of first category, later put into practice as sovereign of the Netherlands in her own right.

On November 1598, the marriage limbo in which Isabel Clara Eugenia had been plunged finally came to an end. A few months before, on September 13<sup>th</sup>, Philip II died without seeing his beloved daughter married. Some contemporaries branded this policy as a political maneuver riddled with errors; Isabel Clara Eugenia, possible heiress of the greatest empire the world had ever seen, married a second-rate man. Where, then, was the ambitious marriage policy of the Habsburgs, first started with the last monarchs of the Trastámara dynasty, Isabella and Ferdinand? What is often forgotten is the complicated political situation of the moment and that a King, so obscured by the Black Leged, above all pursued not

only the interests of the Spanish Crown but also the well-being of his favourite daughter.

To conclude, the glory harvested by Charles V and Philip II continued for a few more years in the Flanders of Isabel Clara Eugenia. Peace and prosperity filled the stage of maturity and government of an Infanta who truly acted as a Queen and who became the worthy heiress to the most powerful monarch of the time.

**Rocío Aldama** graduated in History and History of Art from the University CEU-San Pablo. She obtained her Master Degree in Cultural Management at Carlos III University and in 2017 she received the Prize for Initiation to Research “San Isidoro de Sevilla” for her work titled “Isabel Clara Eugenia y Magdalena Ruiz: el retrato como imagen de los acuerdos matrimoniales de la Novia de Europa” and she has also collaborated in the project titled “Carlos, Rey y Emperador: el hombre de la Europa Moderna”, linked to the aforementioned CEU-San Pablo University, where she has presented an article titled “Carlos V y la génesis del retrato de aparato europeo”, which will be published in a near future.

**Aldrich, Robert, and McCreery, Cindy (The University of Sydney): “A Vocation for Spare Royals? 19<sup>th</sup> and 20<sup>th</sup> British and French princely exploration and travel”.**

Royal tours, including those undertaken by monarchs, grew more frequent in the late 1800s and early 1900s because of easier forms of long-distance transport, new styles of personal diplomacy, and the spread of European empires across the globe. Among the royal “tourists” were junior members of both reigning royal families and those who had been deposed. Indeed, this paper argues that travel, in either an official or unofficial capacity, provided an avocation and sometimes a vocation for these heirs-in-waiting to extant or abolished thrones. In moving around Europe and further afield, they prepared for their hoped-for future careers and tried to promote their chances of inheriting crowns or seeing the restoration of dynasties; as well, they attempted to further their countries’ geopolitical and cultural objectives.

The first part of the paper considers case studies among four British princes who toured widely in and beyond the British empire in the late 19<sup>th</sup> and early 20<sup>th</sup> century. Prince Alfred, Duke of Edinburgh (1844-1900) and his younger brother Arthur (1850-1942) were the second and third sons of Queen Victoria, who travelled both as representatives of the monarch and as rising officers in the Royal Navy and British Army respectively. As “spares”, Alfred and Arthur remained much less well known in Britain than the direct heir Albert Edward (1841-1910, later Edward VII). But in the empire, and in particular Australia, South Africa, India and Canada, as well as in Japan, these two princes played a crucial role as ambassadors of both the monarchy and Britain. A different role was played by their nephews

Princes Albert Victor (1864-1892) and his younger brother George (1865-1936, later George V) during their global travels aboard HMS *Bacchante* (1879-82). As young naval recruits under the guidance of a strict tutor, Albert Victor and George travelled more to learn about the empire than to impress it. Still, Albert Victor and George's travels were seen to have public as well as private benefits, namely proof that the Queen valued her empire so highly that she was prepared to allow her young grandsons to travel so far from 'home'. When George became the heir, these voyages were re-imagined as preparation for his reign.

In the second part, the paper discusses the travels of several key heirs of deposed French monarchs among the following figures. Two of King Louis-Philippe's great-grandsons, Prince Henri d'Orléans (1867-1901) and Prince Ferdinand d'Orléans (1884-1924) were great travellers and avid colonialists, and both published colourful accounts of their journeys. Henri's 1889 travels led to a book entitled *From Paris to Tonkin via Unknown Tibet* and he later trekked through eastern Africa and Madagascar, and returned to Southeast Asia, where he was credited with 'discovering' the source of the Irrawaddy River; he died in Saigon during a third visit to Vietnam. Ferdinand sailed to South America and Africa as an officer in the Spanish navy, then in 1906 went to Indochina, where he pleaded for the conservation of Angkorian ruins. Later trips took him to Morocco and Japan in pursuit of his passions for photography and big-game hunting. Among the heirs of the peripatetic Bonapartist dynasty, Roland Bonaparte (1858-1924) was especially known for his international and colonial interests, though more as armchair traveller and president and benefactor of the Paris Société de Géographie. Roland's grandson, Prince Peter of Greece and Denmark (1908-1980), who travelled to Asia in the 1940s and 1950s, for his part, became a distinguished ethnographer of Tibet.

**Doctor Robert Aldrich** is Professor at The University of Sydney. He obtained his MA from Brandeis University in 1978 and his BA from Emory University in 1975. He has received several honours for his outstanding work in the field of humanities, like the *Ordre des Palmes Académiques* and has been fellow both of the Australian Academy of the Humanities and of the Academy of the Social Sciences of Australia. Amongst his numerous publications, we can find his work titled "Banished Potentates: The Deposing and Exiling of Indigenous Monarchs by British and French Colonial Authorities" and he also is the co-editor with Cindy McCreery of the book "Royals on Tour: Politics and Pageantry in Colonies and Metropolises", both of which will be published in 2017. He is also the co-editor, with the aforementioned Cindy McCreery of the book "Crowns and Colonies: European Monarchies and Overseas Empires" and, with Kirsten McKenzie, of the book "The Routledge History of Western Empires", amongst many other works.

**Doctor Cindy McCreery** is Senior Lecturer at The University of Sydney. She obtained her Ph. D. from the University of Oxford and her BA from Yale University.

She has been Lecturer at Mansfield and St. Peter's Colleges in Oxford, Postdoctoral Research Fellow at University of New South Wales and of the Paul Mellon Centre for British Research. She has a great number of publications, that has been in the last years mostly focused on the relationship between different territories of western Europe and Asia and Australia, and also on the relationship of different members of the monarchy with its territories overseas. She has co-edited with Robert Aldrich the aforementioned books titled "Royals on Tour: Politics and Pageantry in Colonies and Metropolises" and "Crowns and Colonies: European Monarchies and Overseas Empires". She has also published in 2004 the book titled "The Satirical Gaze: Prints of Women in late eighteenth-century England" and has also published numerous book chapters and articles, like her work titled "Two Victorias? Prince Alfred, Queen Victoria and Melbourne, 1867-1868" in 2016 and the book chapter "A British prince and a transnational life: Alfred, Duke of Edinburgh's visit to Australia, 1867-8" in 2008, amongst many others.

**Alonso, David (Complutense University): "Why a simple Court? Central Castile and Capitality between 1517-1561".**

1561 was a crucial year for Madrid and the Spanish towns. From this year onwards, the court did not leave Madrid, except for the period between 1601 and 1606. The beginning of a stable court in Spain affected Castilian urban history as a whole. Historians have pointed out that this capitality only could be detected from 1561 onwards, but current researches are showing that Madrid's transformation on the capital of Spain started several decades before, even from the end of 15<sup>th</sup> century. However, what happened with other cities such as Toledo or Valladolid?

This paper proposes a different way of approaching to the phenomenon of "capitality" before 1561. Instead of looking for a certain city as a precedent of the stable court in Spain, we defend a plural concept related to a "central region" where the royal administration travelled. In particular, the area between Valladolid, Madrid and Toledo were of paramount importance in this central region. It's difficult to pinpoint an unique city as political centre during this time; in fact, this political area was growing as the zone where administrative structures lived. Therefore, it's not possible to approach the study of these cities searching for an unique town as capital.

In short, this paper analyses the evolution of each city, the interests of the different groups linked to the court in the urban world and the different discussions around the virtues and defects of each city before 1561. In short, we understand that during Charles V's period it is more operative to focus on a zone instead of in a city in order to identify the capitality, a concept that takes us to a conception of the state proper of later centuries. This process was a previous step

to the subsequent transformation of Madrid as stable court of the Spanish Monarchy.

**Doctor David Alonso García** is Lecturer at the Department of Modern History of the Complutense University of Madrid and he is also vicedean of Innovation and New Technologies at this same university. He obtained his Ph. D. also from the Complutense University with the dissertation titled “Fisco, poder y monarquía en los albores de la Modernidad. Castilla, 1504-1525”. He is a very well-known expert in the study of the finances and economy in the Early Modern period and has published numerous articles and book chapters related to these topics. He has also worked as a team member in several research projects and he has also been working as a member of Learning Educational Groups since 2005.

**Alonso de la Higuera, Gloria (IULCE-UAM): “Pope’s Courtier, Minister of the King: Cardinal Gaspar de Borja y Velasco, Protector of Spain”.**

Gaspar de Borja (1580-1645) was national Cardinal, Protector of Spain and Voice of the Catholic King at Conclave; ordinary and extraordinary ambassador in Rome and Viceroy of Naples *ad interim*. Above all these positions granted by the Spanish King, he held the dignity of cardinal, and thus was considered a Prince of the Church. Borja lived in Rome for almost 25 years, where he fulfilled his duties as senator of the Church and Minister of the Catholic King. His supporters from both the Spanish and Roman Court contributed to defining this ambiguous career full of incompatibilities. Urban VIII found this duality unacceptable: he used this and the Bull of Residence, which forced Borja to remain in his See of Seville, as a pretext to expel him both from the Roman Court and the retinue of the King in Madrid. This study endeavors to provide an in-depth study of the figure of the Cardinal Protector of Nations through the case study of Gaspar de Borja y Velasco and of the significance and duties of this little-known representative of the King, as well as the intolerance of the Papacy toward this figure.

**Gloria Alonso de la Higuera** holds a MA in History from the University of San Pablo CEU, Madrid. Currently she is researcher of the Department of Early Modern History at the Autònoma University of Madrid, a fellow of the Instituto Universitario La Corte en Europa and member of the International Project “La Herencia de los Reales Sitios”. One of her lines of research is the study of the Baroque culture of death through the analysis of ceremonial and etiquettes in 17<sup>th</sup> century Spanish Monarchy. Regarding this topic, she has focused on the death and obsequies of Prince Baltasar Carlos of Austria. Currently, she is working on her doctoral dissertation under the supervision of professor Manuel Rivero Rodríguez. Its objective is to deepen our knowledge on the figure of the Cardinal Protector of the Spanish Monarchy through the case of Cardinal Gaspar de Borja y Velasco. Amongst her publications, we can find her work titled “La Casa del Príncipe

Baltasar Carlos y su disolución”, published in 2016, and her book chapter titled “Reflexiones sobre la vida post-mortem en la cultura visual del Barroco y en la espiritualidad carmelita”, which was published in 2013.

**Amit, Orly (Tel-Aviv University): “The Guardian of England: Shaping and Presenting Self-Identity in Two Personal Prayer Books of John of Lancaster, Duke of Bedford”.**

This paper explores the shaping and presentation of self-identity in two personal prayer books copied and illustrated for John of Lancaster (1389-1435), Duke of Bedford, during the second and third decades of the 15<sup>th</sup> century. Bedford was the younger brother of Henry V (1386-1422), King of England. With the death of his elder brother, the Duke was appointed Regent of France in the name of his nephew, the infant Henry VI (1421-1471). During the first two years of his regency, he commissioned two personal prayer books – the Bedford Hours and the Salisbury Breviary – from a single Parisian workshop, known today as the Bedford Workshop.

The Duke's historical biography has been researched extensively, but his visual biography – as reflected in his personal manuscripts – has not previously been examined in depth. This study examines how the Duke's representation in each of his manuscripts shapes or clarifies his self-identity. For example, the author's analyzes the Duke's portraits and armorial and their specific placement in his manuscripts, revealing their functions and how the Duke himself was supposed to interpret them. As the patron who purchased the manuscripts, the premise is that those representations held personal meaning to the Duke, whether planned by him or by one of his representatives. This assumption is supported by the fact that the representations appear in his personal prayer books, not in public art. They were meant to be seen by the Duke and his family only and tailored to their particular tastes.

The author proposes that the Duke's visual representations were designed to “activate” his thoughts and imagination while praying. She shows that even though both manuscripts were designed to display the high rank of the Duke prominently, each emphasizes different aspects of his identity. The Bedford Hours emphasizes his political status, while the Salisbury Breviary displays more personal aspects of the Duke. The examination of the Duke's representations in his manuscripts – and their comparison – enables informed speculation as to their significance to him, both individually and considering broader aspects of their usage. Finally, exploration of the relationship between his representations and the text of the prayers beside them, reveals new intentional aspects of the Duke's religious devotion. He was, on the one hand, a model of personal devotion in

English society of the period, and on the other, a cultural patron who operated on a scale that only the Crown could afford.

**Orly Amit** is a student of the Department of Art History of Tel Aviv University, where she is currently completing her MA studies with the dissertation titled “The Guardian of England: Shaping and presenting self-identity in two personal prayer books of John of Lancaster, Duke of Bedford”. She has received several scholarships and grants, like the Research Scholarship IMAGO: The Israel Association for Visual Culture in the Medieval and Early Modern Art, and the Y. Bat-Miriam Grant in excellence in studies. She is currently instructor at the Eretz Israel Museum in Tel Aviv and she has been teaching assistant in the The School of Communication of Netanya Academic College and in the Department of the Arts, of Ben-Gurion University of the Negev. She is also a founding member of the “Interdisciplinary forum for graduate students of Medieval and Early Modern period”, amongst other activities.

**Arias Guillén, Fernando (University of Valladolid): “The importance of having good uncles: royal minorities in late medieval Castile”.**

Royal minorities occurred everywhere during the Middle Ages. These periods presented several challenges to royal authority, therefore it is not surprising that royal chronicles depicted them in a very negative fashion. Castile experienced four royal minorities during the Late Middle Ages: Fernando IV (1295-1301), Alfonso XI (1312-1325), Enrique III (1390-1393), and Juan II (1406-1419). Although every minority had its idiosyncrasies, they all shared similar problems. The importance of the late king’s will in the composition of the regency, the role played by the queen and other members of the royal family, the involvement of the *Cortes* in the kingdom’s governance, the use of royal patronage, and the difficult transition when the king came of age were some of the issues that needed to be addressed during a royal minority. In that regard, royal minorities in Castile have been traditionally analysed individually, as the prologue of each king’s reign, not as a stand-alone topic.

The *Partidas* (c. 1265) provided the legal and political framework to organise the regency during a royal minority. Particularly, it determined that there would be one, three or five regents (*tutores*), as well as establishing several criteria that they have to meet such as an honorable lineage or having Castilian origin. Although the *Partidas* did not present this position as exclusive of the members of the royal family, in practice, the king’s close royal relatives were the only ones who wielded the wealth and prestige to become regents. Members of the royal family - especially the king’s uncles- played a key role during royal minorities in other European kingdoms as well. In England, France, and Portugal, royal minorities led to conciliar regencies in which members of the royal family shared governmental

responsibilities with other members of the kingdom's elite. In contrast, it will be shown that in Castile, instead of the creation of a regency council, there was an obvious preference for small regencies comprised by the queen mother and other members of the royal family. Furthermore, this paper will examine misogynistic depictions of queen regents in royal chronicles. Although they were part of the regency, it was common practice for chroniclers to undermine their authority: Queens's role was commonly circumscribed to being in charge of the young king's custody or within the traditional boundaries of queenship.

The regents' main duty was, according to the *Partidas*, to preserve the royal demesne until the king came of age. Royal chronicles shared that view and they considered the protection of the king's domain the litmus test to determine a regent's success. Therefore, this paper will argue that royal minorities were considered an interregnum in Castile. The futile attempts undertaken to control and limit royal patronage during royal minorities created a strong incentive to declare the king an adult as soon as possible. Additionally, royal chronicles' depictions of the regents will allow to examine the notions of kingship and "good government" in late medieval Castile.

**Doctor Fernando Arias Guillén** is a Post-doctoral Fellow at University of Valladolid. He obtained his Ph. D. from the CSIC and the University of Castilla-La Mancha with a dissertation titled "Entre el fortalecimiento del poder regio y la Reconquista. La política militar castellana durante el reinado de Alfonso XI (1312-1350)". He has published a book, titled "Guerra y fortalecimiento del poder regio en Castilla. El reinado de Alfonso XI (1312-1350)", as well as several articles, mostly focused on the study of royal power and its representation in Castile in the last centuries of the Middle Ages.

**Asensio García, Diego (University of Leon): "From *uxor* to *Regina Imperatrice*: review and reconsideration of the effective reign of Sancha, Queen of León".**

Last century historiography has imposed from its beginnings a dynastic split in the leonese monarchy in the first half of the 11<sup>th</sup> century. According to the parents of the medieval history, this turn is marked by the death of Vermudo III, king of León, killed by Fernando Sánchez, count of Castile and navarrese infant. The controversial access to the throne of this foreigner reigning male initiates traditionally a new dynasty in the leonese monarchy: the House of Navarre.

However, this inherited historiography offers us a masculinized and obtuse nineteenth-century vision on the true medieval Hispanic history. These conditioners constrained historicist approaches and their subsequent transmission of contents. For this reason, the review of diplomatic sources and the

reconsideration of cultural and devotional patronage allow us to configure a new revealing and more objective approach.

“Behind” the figure of Fernando of Castilla –called Fernando I- we must pay attention to his wife: Sancha de León, *domina* of the Infantado, infanta and heiress of the kingdom of León. The figure of this portentous woman reveals a character that arouses a magnetic academic and historical interest. The analysis of the multiple artistic, diplomatic, chronicle and architectural testimonies outline the silhouette of a queen who guided admirably the destinies of León and her husband.

As a *domina* of the Infantado, Sancha was the head of a “kingdom within a Kingdom”, as a mirror of his great-aunt, Elvira the Nun. In her role as a wife, she helped Fernando of Castilia to consolidate his power in León through various strategies and attitudes to gain the sympathies of the leonese people who refused him. But her main function was to be a full-right queen as sister and heiress of the late Vermudo III. Fernando was not the titular King by the murder of Vermudo, but was consort king due to his marriage to Sancha, the successor.

In this way, we can reconfigure modern historiography and correct the narrowness of the approach: the invention of the supposed dynastic change towards the House of Navarre is a fiction. Sancha is the hinge that collects the asturleonese tradition and perpetuates it in its children without breaking the strict dynasty of a kingdom marked by the female-succession from its beginning. The reign of the monarch known as Fernando I is not conceivable without his wife. Sancha, who was a woman acting as a defender of her kingdom, promoter of the arts, culture, faith and tradition. Her personality supported and strengthened the monarchy in times of change, and allowed a peaceful transition towards Europeatizing and reformist tendencies. Her influence, her exertion of the power and her political qualities consolidated the throne of her husband like one of the most stable in the leonese monarchy. But her unquestionable succession right to the Crown is what allows us to call her Sancha I, Empress of León.

**Diego Asensio García** is currently a Ph. D. candidate at the University of Leon, where he is researching his dissertation, titled “Imago et Nuntium”: Propaganda política pro-monárquica en los cartularios iluminados del Reino de León (s. XII)”. He obtained his Masters Degree from the University of Salamanca and graduated on Publicity and Public Relationships from the University CEO San Pablo. He has published his research in several platforms under the titles of “León, 1188. Las Cortes Estamentales de Alfonso IX” and “El Reino de los Cuatro Poderes. Libertad y Parlamento en León”, amongst other works.

**Backerra, Charlotte (University of Stuttgart/University of Mainz):** “Secretaries, Advisors and “mostr trusted men” to the Habsburg Rulers in the Mid-Eighteenth Century”.

In the eighteenth century, ministerial positions and high offices of the imperial court were still seen as a prerogative by the high nobility. The council of persons from a lower background was often conceived as ill-advised or even hurtful to the rule. This paper will look at examples from the Habsburg court in the mid-eighteenth century to determine the influence, but also the limits of those advisors. Furthermore, analysing the way in which these persons were integrated in or separated from the circles of high nobility they worked with, will help to understand the often negative assessment of contemporaries and later historians.

Well-known Habsburg ministers of the time of Emperor Charles VI and Queen and Empress Maria Theresa were members of the Austrian and Bohemian high nobility or even related to European royal families as Prince Eugene of Savoy. But the closest advisors of these Habsburg rulers came from a more common background. For example, Johann Christoph Bartenstein, secretary, advisor and confidant of Charles VI as well as Maria Theresa came from a family of academics at the University of Strasbourg. Ignaz von Koch was the younger son of a German patrician family and secretary to Prince Eugene before he rose to be Maria Theresa's personal secretary and secret advisor. Bartenstein as well as Koch had studied law before starting their career in the imperial service. Bartenstein used his legal knowledge to advise Emperor Charles VI to secure his succession by legal means, i.e. treaties guaranteeing the succession of Maria Theresa to the Habsburg hereditary kingdoms and territories. After the emperor's death, the limits of this policy became obvious with the attacks of King Frederick II of Prussia, and the reluctance of other European powers to honour the treaties. Koch was responsible for the secret correspondence and diplomacy of Prince Eugene, and continued this work for Charles VI and Maria Theresa. In the War of the Austrian Succession, he undertook several secret missions for the queen and empress, and by his secret intelligence knew to question the advice of other politicians at the imperial court.

Both worked alongside men of high nobility, and often in contrast with them. Even though most political happenings at the imperial court were arcana and not to be openly discussed, the opposition to those advisors became public when the rulers tried to raise their confidants to higher nobility. This was often done against the estates, as can be seen in the case of Koch and the Hungarian estates of 1751. Other hostility to these advisors was more concealed, for example with Bartenstein, who was subtly accused of basely behaviour and narrow-mindedness or even limited intelligence.

Johann Christoph Bartenstein and Ignaz von Koch held their positions thanks to their close contact with the rulers. In contrast to noble advisors, their lower background was even responsible for their success, as they were not able to hold power without the rulers' support and therefore totally depended on them for their careers and their advance at court.

**Doctor Charlotte Backerra** is a Research Assistant and Lecturer at the universities of Stuttgart and Mainz. She obtained her Ph. D. in Early Modern History at the aforementioned university of Mainz with the dissertation titled "Vienna and London, 1727-1735. Factors of International Relations in the Early Eighteenth Century". She has edited two volumes in prestigious publishing houses, titled "Confessional Diplomacy", co-edited with Roberta Anderson and which will be published shortly by Routledge and "Transnational Histories of the Royal Nation", edited with Milinda Banerjee and Cathleen Sarti. She has also published several articles and book chapters, like her work titled "Count Philipp Kinsky, Freemasons, the Royal Society and the Ministers: social and political networks of an Imperial Diplomat in London, 1727-1735", published in 2016, amongst others.

**Belligni, Eleonora (Univertà degli Studi di Torino): "King's daughter, "sustainer of reformers": The troubled life of Renée de France".**

This paper aims to investigate Renée of Valois' religious and cultural patronage in 15<sup>th</sup> century Italy and France. Second daughter of King Louis XII, Renée was forced to give up her rights over Bretagne and to join a disappointing marriage alliance. In 1528 she left France to marry Ercole II d'Este, and since then she was called Renata, Duchess of Ferrara. Trying to cope with homesickness and a sharp awareness of belonging to a royal lineage, surrounded by a crowded entourage of French nobles and Italian *clientes*, she actually managed to build a small heterodox religious community in Ferrara. Her protégés were noblemen, learned women, humanists and artist, divines and, most of all, "heretics" of every sort. The Duchess was allegedly devoted to John Calvin, but in truth she was hosting, protecting and even following many radical religious thinkers, according to a model inspired by her cousin Marguerite de Navarre's heterodox network. In fact, Renée's court was one of the few (and last) European laboratories of cultural and religious tolerance facing the first stages of the Counter Reformation. Amazingly enough, her "court in the court" enjoyed the protection of her French royal relatives – Francis I, Henry II and Caterina de' Medici – even when she became well known by the Inquisition as *subventrix haereticorum*; and even when, back in France after her husband's death, she started to grant asylum to Huguenot refugees during the Wars of Religion. The main purpose of the author is to appraise the soft, permissive attitude of the Valois toward Renée and her people's alleged "heresy". The French royal family decided to indulge, sometimes even to protect them, more or less until the Duchess's death, despite their notorious friendship with Swiss Reformers and their well-known trade of money, books, information and protection with heterodox communities and individuals in both sides of the Alps. Evidences could suggest that the Valois were not only protecting one of their own, but also favoring the settlement of religious dissenters in Italy as a mean to ease their way to the conquest of some Italian territories. The Duchess' relationships with her relatives will be analyzed through different kinds of

documents. Preference will be given to epistolary sources (letters from members of the community; Ferrara's courtesans; ambassadors and nuncios, European observers and opponents of the community); literary sources (especially tracts and poems written by humanists in Ferrara); judicial documents from religious archives in Rome; to State papers from Modena, Mantua and Paris and municipal records from French archives in Montargis, where Renée died.

**Doctor Eleonora Belligni** is Associate Professor of the department of Historical Studies of the Università degli Studi of Turin, from where she obtained her Ph. D. in 2002. She is currently a visiting fellow at Cambridge University, as well as Advisory Board and Council member of Convegno 2017 della Società di Studi Valdesi "Verso la Riforma: criticare la Chiesa, riformare la Chiesa. Il dissenso religioso nel primo Cinquecento (1517-2017)". She is also member of the Advisory Board and Textual Advisor of the collection Temi di Storia, Casa editrice Franco Angeli of Milan and she is also head of the History Teaching Section of the University of Turin's Post-graduate School of Teachers. Her research interests are mostly focused on the study of the Renaissance, Reformation and Counter-Reformation, with a special interest in the history of ideas and the history of political and religious culture of Western Early Modern Europe. She has published three books up to this date, one of them focused on Renée of Valois and titled "Renata di Francia (1510-1575). Un'eresia di corte", as well as several articles and book chapters.

**Bérat, Emma (University of Bonn): "Pregnancy and Political Agency: the influence of royal heir-bearers in "Athelston".**

This paper examines the political influence of royal women as heir-bearers in "Athelston", a lesser known romance of late-fourteenth-century England. The text, which is deeply concerned with royal government, revolves around a crisis of succession – a common subject for romance – but one with special resonance following Richard II and Anne of Bohemia's failure to produce an heir. At the text's opening, Athelston's two female characters, the queen and Edith, the king's sister, are heavily pregnant, and their respective deliveries form the romance's crisis and climax. This paper will focus on these two scenes: in the first, the king kicks his wife in the stomach, killing their unborn son, as she pleads in the court for justice for Edith and her family; in the second, Edith gives birth during a trial by fire to the king's nephew and the future king Edward. Whereas most romance narratives restrict women's late pregnancy and labour to private, internal spaces, these scenes occur in public spaces, close to the king and visible to his subjects, and have wide-reaching implications. In each case, the women choose to travel to the court for political business: the queen to deliver an official plea to her husband, and Edith in response to her brother's request, sent by messenger, to see her sons knighted. The author's contention in this paper is that the women's unusual level

of political agency and activity stems from their similarity to the messengers who pervade "Athelston". The romance is fascinated by the messaging, message-bearing and transmission that surround the king (himself a messenger at the text's opening). The king's (abuse of) power and the (mal)function of government relies heavily on the delivery of messages, and, therefore, on message-bearers. The queen and Edith likewise function as transmitters of royal power through heir-bearing and mobility. The alignment of messengers and mothers, messages and children was familiar to Christian audiences. The Annunciation provided a well-known cultural model that focused on "transmitters" -the message-bearer, Gabriel, and the Christ-bearer, Mary - rather than the originator (the Father) of message and child. "Athelston" employs many hagiographic and biblical tropes in relation to its female characters, but it remains a decidedly secular text . Instead, "Athelston" draws on this religious model as a means of exploring and legitimizing a form of royal women's agency .

The queen and Edith's roles as heir-bearers expose and permit other forms of transmission and influence. Both women receive messengers, send messages, and make verbal appeals. The king attempts to curb his wife's influence by aborting her child, but his violence only reveals the extent to which she is integrated in other political networks. After delivering a stillborn son, she immediately sends letters to rally others close to the king and bargains using her own lands in to ensure justice for Edith. Edith, in turn, becomes not only transmitter of the royal bloodline when she produces its heir, but also replaces her brother as the supplier of royal blood. "Athelston", therefore, explores the ways that figures in the shadow of the crown – royal women and messengers – begin to wield power through their ability to transmit it.

**Doctor Emma O'Loughlin Bérat** is a Postdoctoral Researcher at the University of Bonn. She is member of the cross-departmental, government-funded researcher center called "Power and Sovereignty: Premodern Configurations from a Transcultural Perspective", in the sub-project: "Female Charisma: Figurations of Power and Sovereignty in Premodern England and France (700-1500)". She obtained her Ph. D. from Columbia University in 2016 with the dissertation titled "Female genealogies in the Medieval Literary Imagination". She has obtained several awards and fellowships, like the Olivia Remi Constable Award of the Medieval Academy of America and the Mellon Interdisciplinary Fellowship of Columbia University, amongst others. She has also presented numerous papers in international congresses and encounters and have published several book chapters and articles in the last years, like her work titled "Romance and Revelation" that will appear in 2017 and her article "The Patron and her Clerk: Multilingualism and Cultural Transition", published in 2010, amongst others.

**Blackwell, Caitlin (Bute Fellow, Mount Stuart Trust): “A royal favourite’s retirement project: The 3<sup>rd</sup> Earl of Bute’s Picture Collection at Luton Hoo”.**

John Stuart, Third Earl of Bute (1713-1791) is best remembered as being the first Scottish-born Prime Minister and the widely reviled “favourite” of George III. His lasting reputation has hinged on the brief but dramatic period, from 1760 to 1763, in which he rapidly rose in the ranks of political power following the accession of his former pupil George III, only to quickly fall from grace after less than a year in office as First Lord of the Treasury. During this period, the earl suffered intense scrutiny and criticism, largely stemming from the widespread belief that he possessed inordinate powers and wielded a Machiavellian influence over Court and Parliament. He soon became the most hated man in Britain, mocked by legions of graphic and literary satirists, and followed by angry mobs wherever he went. In April 1763, he stepped down from his position as head of government. By autumn of that year, he had fled London, taking refuge at Luton Hoo, his recently acquired country seat in Bedfordshire. It was here at this opulent sanctuary – remodeled for him by leading designers, Robert Adam and Lancelot ‘Capability’ Brown – that Bute would form one of the largest and most valuable art collections in Georgian Britain.

The great assemblage of European Old Masters and monumental ‘Grand Manner’ portraits collected and commissioned by the 3<sup>rd</sup> Earl of Bute following his retirement from political office in the 1760s and 1770s form the basis of the Bute Collection, which remains one of the foremost private collections of art and artifacts in the UK. It is now preserved at the family’s ancestral home, Mount Stuart, on the Western Scottish Isle of Bute. Though the collection has long been recognized for its particularly impressive holdings of seventeenth-century Dutch and Flemish paintings, relatively little scholarly attention has been paid to the collection as a whole, or to Bute’s role as a significant collector and patron – a role which has been largely overshadowed by his more familiar identity as the much-hated “favourite” of the King. This paper will offer a brief history of the formation of the Bute Collection, and consider the particular biographical and historical circumstances which may have impacted the earl’s activities as an art collector. The acquisitions he made will be shown to reflect both contemporary trends in the Georgian art market, as well as the unique tastes, experiences and exigencies of the collector. This paper will argue that the picture collection at Luton Hoo can be interpreted as both a reflection of and reaction against the earl’s contentious position of power.

**Doctor Caitlin** Blackwell is currently Bute Fellow (curatorial post-doc) at Mount Stuart Tust, in United Kingdom. She obtained her Ph. D. in History of Art from the University of York and her MA, also in History of Art, from the Courtauld

Institute of Art. She has also held posts at York Art Gallery as a Volunteer Curatorial Assistant and she has also worked as Picture Researcher for Mark Hallett's book titled "Reynolds: Portraiture in Action", published by Yale University Press. She also obtained a publication grant, given by the Paul Mellon Centre for Studies in British Art, in 2016, for the publication of a work titled "Art of Power: Masterpieces from the Bute Collection at Mount Stuart", which will be published in 2017.

**Boiteux, Martine** (École des Hautes Études en Sciences Sociales) : "Foreign ambassadors and 'protectors' in Rome: festivals, representation and communication in modern times".

This paper presents the initiatives of the ambassadors in the service of the king to highlight the relations between power and art, and illustrate their activities in cultural diplomacy, stimulated by competition and emulation, and their transformations since the Official Entry and representation of the status of royal representative to the service of the king and the dynastic and political celebrations. We will study the function of protector of a State with the example of Maurice of Savoy, son of the Duke of Savoy and cardinal, protector of France and, afterwards, of the Empire, using as focal point the occasion of the celebrations of the election of the king of the Romans, successor of the Emperor, in 1637 and studying his patronage of the ephemeral.

**Doctor Martine Boiteux** is a former student at the École française de Rome (Palazzo Farnese), and Professor at the École des Hautes Etudes en Sciences Sociales, Paris-Roma. Her research has focused on history, art's history, and historical anthropology in the city of Rome (XV<sup>th</sup>-XVIII<sup>th</sup> centuries), with a special interest in political and religious ceremonials and rituals in urban, public and court spaces; the artistic and cultural creation, the function of the representation and the communication. She has published around 150 articles, four books and has two more in preparation and she is the responsible of the creation and direction of two research's reviews: "Temps Libre" (1981-1986), and "Epure" (1983-1998).

**Bolen, Angela (University of Nebraska-Lincoln): "Pawns, plans and politics: Arabella Stuart and the failure of the 1603 main plot".**

Born in 1576, Arbella Stuart, through her father Charles Stuart, 1<sup>st</sup> Earl of Lennox, was a direct descendent of Henry VII and held a strong claim to the English throne. Many thought it possible, including Sir Robert Cecil and his father William Cecil, Lord Burghley, that Arbella would ascend the throne upon Queen Elizabeth's death. From 1588 to 1592, Robert Cecil and Lord Burghley advocated for Arbella; however, by the end of 1592 they had turned their attention to James Stuart, King of Scotland. Fearing a threat to her regency, Queen Elizabeth exiled Arbella Stuart from court and sent her into confinement in an effort to stymie plots by disaffected

subjects who supported Arbella as an alternative queen. Arbella spent the next decade under the admonitory watch of her grandmother, Elizabeth Talbot, Countess of Shrewsbury, at Hardwick Hall.

Queen Elizabeth's fear over Arbella's hereditary significance proved to be valid. In the summer of 1603, as James ascended to the English throne, disillusioned English Catholics and malcontent Puritans grew weary of waiting for religious toleration and briefly worked together to plan a coup. By July of that year, two notable plots emerged: the Main Plot organized by Henry Brooke, 11th Baron Cobham and the Bye Plot, organized by English Catholics and Puritans. The Main Plot, considered the more severe and unrealistic of the two, involved murdering the king and his children, placing Arbella Stuart on the throne, and marrying her to a Catholic nobleman. In 1603, Lord Cobham sent Arbella a letter asking for her participation in the plot and explained the details of the conspiracy. Arbella immediately turned the letter over to Sir Robert Cecil and subsequently, cleared her name and earned protection from prosecution.

The histories of Jacobean England include the details of the Main Plot, but these accounts focus on the actions and condemnations of the conspirators and do not specifically attend to issues of Arbella's personal agency, the implications of her royal blood, or the significant power Sir Robert Cecil had in protecting her from incrimination. Similarly, biographers of Arbella Stuart mention the plot as an event in her life, but do not thoroughly investigate the influence the Main Plot had on Arbella's relationship with James or her restoration to court life. In this paper, the author will focus on the Main Plot as it changed and affected Arbella's relationship with King James. Drawing from evidence in Arbella's extant letters, the 1603 correspondence between Robert Cecil and King James, and Cecil's reports to the council regarding Arbella, I assert that Sir Robert Cecil provided invaluable support in proving Arbella's innocence and establishing her as a trustworthy cousin rather than a dangerous rival. Within this framework, I argue that despite her undeniable, hereditary claim, Arbella Stuart did not personally harbor any ambition to rule England and her response to the plot, coupled with Cecil's advocacy, contributed to her reinstatement at court.

**Angela Bolen** is a Ph. D. candidate of the University of Nebraska-Lincoln under the supervision of doctor Carole Levin. She obtained her MA from Boise State University in 2012 and she has obtained several awards, amongst them the Paul Olsen Travel Award of the Medieval and Renaissance Studies Program and the Clay Thomas Memorial Endowment Fund Travel Award of the Department of History. She has presented several papers in the last few years and is preparing several publications that will see light in the following months.

**Bourassa, Kristin (University of Southern Denmark): “The Royal Dukes in Pierre Salmon’s *Dialogues*”.**

The reign of Charles VI of France (r. 1380 – 1422) was unusual for a number of reasons, not the least of which was the throwing into the spotlight of individuals who might normally be expected to remain in the shadow of the throne: the king’s relatives, especially his uncles, his younger brother, and his cousins. The successive dukes of Anjou, Berry, Burgundy, and Orléans played a large role at Charles’s court because the king was only acknowledged to be fully competent to rule for a small period of less than four years between his minority (he became king at the age of eleven) and the development of his mental illness as a young adult. As they sought to fill the power vacuum left by the king’s incapacity, the royal dukes fought amongst themselves for influence over and access to the king in a series of conflicts that led to civil war in the later years of Charles’s reign.

The two manuscripts known as the “Dialogues” (1409 and 1412-15), authored by a secretary of Charles VI’s called Pierre Salmon, were among the many attempts to intervene in this complicated political situation through both textual and visual means. Salmon used his text, and the images in his manuscripts, to describe the conflicts between the royal relatives and to urge them to support the king, especially in the aftermath of the murder of the king’s brother, the duke of Orléans, by their cousin, the duke of Burgundy. This paper will explore the textual and visual representations of these two dukes in the Dialogues. How does Salmon portray their actions, as well as their responsibilities as members of the political community? How would the text’s intended audience – which likely included the king as well as his relatives, who may have encountered it in the context of a public reading – have reacted to these portrayals? How does Salmon’s approach compare to that of other contemporaries, especially considering the propaganda campaign launched by the duke of Burgundy to justify his actions? By exploring these questions, this paper will contribute to our knowledge of the role of royal relatives as members of the fifteenth-century political community, as well as of the methods available for communicating political messages during this period.

**Doctor Kristin Bourassa** is Academic Manager and Postdoctoral Research Fellow at the Centre for Medieval Literature of the University of Southern Denmark, in collaboration with the English Department of the University of York. She obtained her Ph.D. in History from the University of York with a dissertation titled “Counselling Charles VI of France: Christine de Pizan, Honorat Bovet, Philippe de Mézières and Pierre Salmon” and she obtained her MA from the University of Ottawa. She has received several grants and scholarships and she is also a member of the research networks “Covenant. Reconsidering the Boundaries of Late-Medieval Political Literature” and “Late-Medieval France and Burgundy Seminar”. She has participated in numerous conferences, workshops and

congresses, and she has published several articles and book chapters like, for example, the title “Representing the King and his Relatives in Political Literature for Charles VI of France”, that will appear in the journal “Florilegium”.

**Brogan, Stephen (Royal Holloway, University of London): “Bourbon and Stuart kingscraft: the image of the royal touch in seventeenth century France and England”.**

Henri IV and Charles II both touched for scrofula on an unprecedentedly large scale. The French context was the Wars of Religion, the English the Civil Wars and Republic. Both of these settings were extremely traumatic for contemporaries, involving military conflict, death and regicide. This paper will examine two printed images that depict each king practising royal therapeutics, in order to investigate the uses of the ceremony to the crown; just as significantly, we will shine light on the great demand for the royal touch in the aftermath of civil war.

**Doctor Stephen Brogan** is Visiting Lecturer in Early Modern History at Royal Holloway, University of London. He has an important number of publications, amongst which is especially relevant his book, titled “The royal touch in seventeenth century England: politics, medicine and sin” edited by the Royal Historical Society with Boydell and Brewer in 2015. His current research is focused on the comparison of the royal touch in seventeenth century England and France and the study of mercy and redemption in Stuart England.

**Byrne, Anne (British Academy): “This rude and repugnant ceremony”: the healing touch at the coronation of Louis XVI”.**

The coronation of Louis XVI in June 1775 offered the first opportunity in a generation for sufferers to avail of the royal healing touch for scrofula. This paper will position the ceremony as part of the overall sequence of events at the coronation and, more broadly, set the context with regard to local links in Reims and contemporary approaches to the treatment of this disease.

By way of background, the paper will explore when and why Louis XV desisted from performing the royal touch in the mid-eighteenth century and suggests that the history of the touch in France is characterised by regular periods when no touch was performed. This raises questions about what we really do know about the regularity of performance of this ritual and suggest that, in fact, there is a lot of work remaining to be done in order to establish properly what was done when and by whom.

The events of 1775 will be described in part by drawing on a little known source, a contemporary record of preparations which reflects the influx of scrofula sufferers into Reims in advance of the coronation. Reims had a well-established

hospital dedicated to the care of scrofula victims and it was there those hoping for a cure gathered in advance of the royal ceremony. Street ceremonies were also performed to welcome the relics of local patron saint, Saint Marcoul, and these will also be described. The paper will narrate the ceremony as it was performed on the morning of 14<sup>th</sup> June 1775, comparing it with previous descriptions of the touch at coronations and offering an assessment of alterations. The ceremony of the royal touch will emerge as a multi-faceted event involving people from all walks of life in Reims, and drawing aspirants for cures from much further afield.

The paper will offer an overall assessment of our current state of knowledge of this ritual. It will draw on Marc Bloch's incomparable book on the subject, *Les rois thaumaturges* (1924), in particular his discussion of the ritual as an instance of "a royalty of marvels", *la royauté merveilleuse*. This element will be teased out in this paper, drawing on more recent critical discussions of the Weberian model of "disenchantment" of the world. Are we correct to suppose that this "rude and repugnant" ceremony waned naturally alongside attachment to monarchy and religion? Or did enchantment persist? This paper will argue that this ritual has been misunderstood because of historiographical biases around desacralisation and the French Revolution. It is time to rescue it from "the shadow of the throne".

**Doctor Anne Byrne** is a Postdoctoral Fellow at the British Academy, Birkbeck, and she is also the Reviews Editor of the prestigious international academic journal "The Court Historian". Her current project, "Loving the king, c. 1744-1789", focuses on the study of this lost emotion using the concept of "emotional communities" to examine how the French in the eighteenth century talked, wrote and made art about their feelings towards the monarch. She has also given numerous papers focused on different aspects of the reigns of Louis XV and Louis XVI and she has also published articles and book chapters. One of them, "Loving and defying the King" will be published shortly in the book "Power and ceremonial. Rituals and Ceremonies of Courts and States from the Late Medieval Period to the Modern Era". Finally, doctor Byrne is also working on the publication of a book, whose title will be "Royal ritual and politics in France, 1774-1775".

**Caetano Álvarez, Elena (Huelva University): "Virtuosity Duel: Dido and Lavinia as historiographic representatives of the reigning femininity in 13<sup>th</sup> century Castile and 12<sup>th</sup> century France".**

Historiography has always been one of the most powerful tools employed by the different monarchies along history and mostly during the medieval times. As a related study to the author's dissertation, focused on the discursive representations of the Roman emperors and heroes within Alfonso X's historiography as legitimation of his imperial aspirations, this study aims to analyze the representations of the queen Dido of Carthago, who receives a

particularly special treatment in the Castilian historiography of the 13<sup>th</sup> century, and Lavinia, who also received special attention in 12<sup>th</sup> century French historiography. This way, Dido through the *Estoria de Espanna* and the *General Estoria*, and Lavinia through the *Roman d'Eneas*, are both the paradigmatic female representations developed within those traditions and, more importantly, those contexts.

We will see how the Castilian tradition praises the figure of Dido, the most widely treated female character in the *Estoria de Espanna*, even justifying and legitimating her marriage to Aeneas and her suicide after he left. Meanwhile, one century before and in a completely different context, the French one, drinking directly from the Virgilian source, does not pay that much attention to Dido, who is not married to Aeneas and whose suicide is a crime, but focus the narration on Lavinia, virtuous woman, Aeneas true wife and the one who legitimates the foundation of Rome and the French dynasty afterwards. Both, however, have little representation in the opposite tradition, this way, Lavinia is only mentioned in the alphonsean *estorias*, and Dido's story is only mentioned at the beginning of the *Roman d'Eneas*.

Our aim is to analyze how both women are represented in each tradition, what are the outlined virtues of each queen and how that is related to the context of composition and the political propaganda surrounding those receptor works of the Virgilian Aeneid. Why each tradition decides to forget about one of the queen and praise the other? Why the relationship with Aeneas and his decisions regarding women are so important? Is it the institution of marriage the real legitimator of a dynasty? Are those virtues more focused on the ruling skills or in the female optimal characteristics? This paper could confirm us how contexts and texts are intimately linked and how political aspirations might affect to the development of certain relevant characters, being femininity one of the most interesting points to study for the richness of the diversity of treatment within the different traditions.

**Elena Caetano Álvarez** is a Ph. D. candidate at the University of Huelva. She obtained her Master Degree from the University of Santiago de Compostela and her Degree from the aforementioned Huelva University. She has presented her research in several congresses and conferences, both in Spain and in other parts of Europe, mostly linked to her research on the use of roman emperors, heroes and myths as a part of the dynastic and legitimizing discourse made by Alfonso X. In this regard, we can mention, for example, her paper titled "El Imperio por el Imperio. Julio César y Alfonso X" presented at the "IV Annual EDIT Colloquium" at the University of Birmingham and her conference titled "Ipsa sua Dido Concidit icta manu: La carta de Dido a Eneas en la historiografía alfonsí y su relación con el

programa político del monarca castellano”, given at the “V Congreso Internacional de Jóvenes Medievalistas Ciudad de Cáceres” in 2016.

**Cook, Lucy (University of Portsmouth): “Political history, personal literature: evolving ideas of Anne Boleyn, with a focus on early modern representations”.**

Anne Boleyn has long been considered a politically astute queen consort. Eustace Chapuys described her as a scheming, manipulative woman who “will never be at rest till she has gained her end”. Nicolas Sanders declared that Anne “made up her mind what to do and [...] fed the fires of the king’s passion” in order to become queen. It was not just detractors of Anne who highlighted her active political influence; John Foxe, a staunch defender of Anne, noted her “fervent desire unto the truth and setting forth of sincere religion” and George Wyatt described how she counselled Henry VIII “her mind brought him forth the rich treasures of love of piety, love of truth, love of Learning”. Anne’s political influence was an agreed fact among contemporary commentators. It is therefore interesting that literary texts written in this period only hint at Anne’s political ambitions in her early life and do not show her as utilizing any political power during her reign. This paper will explore the representations of Anne Boleyn in literary texts from the sixteenth and seventeenth centuries, focusing on the political agency, or lack thereof, of Anne.

The texts that will be covered in this paper span two centuries, three different literary forms and include both French and English texts. Despite these differences, all of them, the author argues, work to deny Anne’s political influence, despite historical and biographical claims to the contrary. These texts are: two sixteenth century poems, one English, one French (Thomas Wyatt’s “Whoso List to Hunt” and Lancelot de Carle’s “A Letter Containing the Charges Laid Against Queen Anne Boleyn of England”); two seventeenth century English plays (William Shakespeare’s “King Henry VIII: or All Is True and John Banks”, “Virtue Betrayed; or, Anna Bullen”); and a seventeenth century French novel (Madame d’Aulnoy’s “The Novels of Elizabeth, Containing the History of Queen Anne Boleyn”). The paper will conclude with a brief note of how literary representations of Anne persist in de-politicizing her throughout the nineteenth century, even while historical research on Anne argues the opposite.

**Lucy Cook** is a Ph. D. candidate at the University of Portsmouth, whose dissertation will be focused on the representations of Anne Boleyn in Victorian literature and how they engaged with “The Woman Question”. She obtained her Master of Research, Literary Studies and Early Modern Literature from the University of Portsmouth with merit in 2016 with the dissertation titled “Harlot or Heroine: Early Modern Representations of Anne Boleyn”. She has attended several

conferences and presented the first results of her research at the “Shakespearean Communities” conference held by the University of Portsmouth’s Centre for Studies in Literature. She has also acted as Student Ambassador for the University of Portsmouth and supported the “Education, Liaison and Outreach” Team between 2012 and 2016, amongst other activities.

**Cambrelin, Thomas (Université Libre de Bruxelles): “The Dukes of Arenberg: éminences grises of the Habsburg in the Austrian Netherlands”.**

Recently, several studies have underlined the importance of the contribution and of the political role played by the nobility in the formation of states in modern Europe, notably in link with the concept of “the invention of the decentralization”. This reassessment of the role played by traditional elites has stimulated the historiographical renewal of the emergence of the Modern State. More specifically, it has also contributed to a complete reinterpretation of the notion of Absolutism in Ancien Régime France. Within this framework, current research tends to (re)question the complex relationships between the centre and periphery of power, and especially the place of high nobility in this dynamic.

For French historians, however, from the 17<sup>th</sup> century onward, the only areas in which the nobility would have been able to bloom and to weight in - politically speaking - were mainly restricted to the “lands” and Estates assemblies. These assumptions, mostly inspired by the French case, are to be relied to the well-established idea of a progressive eviction of high nobility members outside of the main state power structures during the Ancien Régime. Yet, the issue of the involvement of high nobility in “Modern states” politics can be reappraised from the viewpoint of its close relationship with the Sovereign. In many regards, the “French model” appears as the exception rather than the rule. The territorial possessions of the Habsburg of Vienna for instance belonged – as a majority of European territories – to the category of “composite monarchy”. We believe we see here a specificity, which has not been taken into account fully enough for the Netherlands. Following the work of British historian Michael J. Braddick on State-building process in 16<sup>th</sup> and 17<sup>th</sup> century England, this paper aims at showing that nobility was never excluded from the exercise of power in the Netherlands (as part of the territorial possessions of the Habsburg of Vienna) during the 18<sup>th</sup> century. Both original sources related to the formal exercise of power and more informal sources like private correspondences between the sovereign and high nobility members will allow us to explore these issues. Our presentation will focus on two key figures of the Arenberg family who maintained close relationships with the Habsburg sovereigns: the Duke Leopold-Charles-Joseph (1690-1754) and the Duke Charles-Marie-Raymond (1721-1778). They successively held the office of Great Baljuw of Hainaut during the 18<sup>th</sup> century and exercised a political influence well beyond the frame of their functions. In particular, our paper will address the

following questions: What was the scope of their power? What rank did the Arenberg family occupy within the Netherlands nobility? How does the case of this prestigious family of The Netherlands' high nobility might help us to challenge the idea of an exclusion of high nobility from the exercise of power? What does the case of this prestigious family of Netherlands high nobility can tell us about the power in the shadow of the throne?

**Thomas Cambrelin** is a Ph. D. candidate in Early Modern History and Teaching Assistant at the Université Libre de Bruxelles. He is currently researching his dissertation titled "Le pouvoir à l'ombre de l'absolutisme éclairé. Les États de Brabant au XVII<sup>th</sup> siècle". He obtained his Research Master in Early Modern History and his Master in History, Archives and Documentation from this same university. He is founder and member of "ModerNum –Réseau des modernists francophones de Belgique" and he is also member of SOCIAMM (Centre en Histoire, Arts, Cultures des Sociétés, Anciennes, Médiévales et Modernes). He is also the author of several articles and book chapters, amongst them the work titled "Conditioning sovereignty in the Austrian Netherlands: The Joyous Entry and the Inauguration of Maria Theresa in Brabant (1744)" and the article "La haute noblesse au service de l'État? Les Arenberg et le Grand Bailliage de Hainaut au XVIII<sup>e</sup> siècle", which will appear in 2017.

**Campos Perales, Àngel (University of Valencia): "Philip III in Dénia. Goods and Spaces of Favoritism in the Castle and Palace of the Duke of Lerma (1599-1604)".**

The aim of this paper is double. First, it is intended to analyze and describe the set of goods that the V Marquis of Dénia (1574) and I Duke of Lerma (1599) possessed in his Dénia's castle and palace, such as paintings, sculptures, artillery, furnishings and other important items. On the other hand, it will also reconstruct the original architectural condition of such buildings, which were the temporary residence of the favorite and the monarch during their visits to the marquis's state on the Mediterranean coast near València. Said visits took place in February and August of 1599 due to the double wedding of Philip III to Margaret of Austria and of Philip's sister Isabel Clara Eugenia to the Austrian Archduke Albert. Another visit happened in January of 1604, when they attended the Cortes in València.

This way, we will remark how since 1597 Philip III's *valido* started to alter his residence to accommodate the royal family, according to their needs and preferences. Moreover, such adequacy and systematization of the «spaces of favoritism» were accompanied by secular festivities to honor Philip III and satisfy his tastes, including dancing, cañas (tournaments), fireworks, bullfights, saraos (parties), máscaras, naumachia, field trips, hunting, fishing and religious events. All moments of pleasure were immortalized by poets and chroniclers. The monarch

also privileged with his presence the religious patronage of his chief counselor, like he did with the foundation in 1604 of the Barefoot Agustinians' convent of Nuestra Señora de Oreto in Dénia, which Lerma built and guaranteed its incomes.

Accordingly, this work is conceived as a contribution to the studies of Lerma's collecting and artistic patronage. Also, the objective is to shed light on a crucial historical period in Lerma's life and Early Modern València's history: the favoritism on his estates around the city of Dénia and the ephemeral presence of the Court in València. As a contemporary historian observed, the young Philip III was «issuing in a new style of grandeur», which relied heavily on the patronage of artists, writers and others for the production of the magnificent royal entertainments. In this sense, this research finds its origins in the desire of overcoming such a lack of studies regarding the Duke's life, especially regarding his artistic patronage during the previous years of coming into power; his private collections far from Castile (Valladolid -Lerma -Madrid), and his constructive labour in the arrangement of the castle and palace of the city of Dénia. On this point, investigations regarding these matters have been poorly developed until now.

**Àngel Campos Perales** holds a BA in Art History from the University of València, where he was awarded the First Valencian Community Award for the best academic results in Art History in 2015 and the First University of València Award for the best academic results in Art History in the same year. He also holds a MA in Art History and Visual Culture by the University of València, being awarded the Extraordinary Master Award for the best academic results in 2016, with a dissertation titled “Los intereses científicos del Patriarca Juan de Ribera (1532 - 1611). Coleccionismo, historia natural y cultura” visual. Also, he has worked as a museum cultural mediator in the permanent collection of the Museum of Fine Arts of València and in some exhibitions of the Centro Cultural Bancaja/Fundación Bancaja. In addition, since September 2016 he's a Museo Nacional del Prado/Meadows Museum Fellow. Currently, he is a Ph. D. student in Art History at the University of València with a dissertation focused on art collecting and nobility in València (1550-1650), work that he is doing under the supervision of Miguel Falomir Faus and Mercedes Gómez-Ferrer.

**Carvalho, Hélder (CIDEHUS-University of Evora): “From the shadow to the spotlight: manhood and politics in royal Portuguese court during the first half of sixteenth century”.**

This paper wishes to examine the connection between political power and manhood expression within a competitive environment such as the Portuguese royal court during the first half of sixteenth century. Over the last two decades, scholars have been emphasizing the importance of gender - and, more specifically,

masculinity - as an angle of analysis to a better understanding of managing authority and political power. During this period, a great deal of work focused the monarch figure, but little attention was given to individuals laying in his shadow, regardless of whether they were king's relatives or high strata courtiers.

The author will argue that manhood expression, regarding the court as a space of observation, had a close connection with political opinions and, undoubtedly, constituted a vehicle to articulate the latter. Hence, the way different masculinity models were used allowed courtiers to increase visibility and affirmation of their political ideals. Particular attention will be given to the male descendents of Manuel I (r.1495-1521) and their respective forms of expressing manhood, whether they were in favour or against the monarch's official politics.

In order to achieve this objective, the analysis will focus essentially in court events, such as marriages festivities, receptions and royal parades. Such episodes, given their specificity, allow to contrast the way relations between the king and his family members are presented, thus enhancing similarities and differences over the various archetypes of manhood expression.

**Hélder Carvalho** is currently finishing his Ph. D. in History (PIUDHist), with the dissertation titled "Power, political patronage, and external relations: the case study of infante D. Luís (1506-1555)". He is a member and research fellow of the CIDEHUS - University of Évora since 2011. His research interests focuses on court studies, diplomatic relations and noblehouseholds, from the late medieval to the early modern period (15<sup>th</sup> -17<sup>th</sup> centuries). He has published works mostly centered on power, gender, and political patronage of Portuguese royalty during the reigns of Manuel I (1495-1521) and João III (1521-1557). He has published several articles and book chapters like, for example, his text written with Isabel G. Sá titled "Knightly Masculinity, Court Games and Material Culture in Late medieval Portugal: The Case of Constable Afonso (c. 1480-1504)", that was published in the scientific journal "Gender & History" in 2016.

**Cerda, José Manuel (Gabriela Mistral University): Noble, prudent and modest. Leonor Plantagenet and medieval queenship".**

Castilian and Leonese chroniclers painted a consistently favorable portrait of Leonor, queen consort to Alfonso VIII of Castile. According to the author of the *Chronica latina regum Castellae*, Leonor was "most noble in customs and origin, modest and especially prudent", and in the *Historia de rebus Hispaniae*, she was considered "modest, noble and discrete, most prudent and perceptive". Lucas de Túy, a contemporary chronicler from León, made no reference in his *Chronicon Mundi* to Leonor's virtues, but he wrote that she was famously the daughter of the king of England.

Such laudatory phrases appear at first as formulaic praise proper to the traditions of chronicle writing in the Middle Ages, and as rigid, tropological clauses of historical accounts more concerned with the expectations of those in power than with presenting accurate information. After all, both Castilian chroniclers, the chancellor Juan de Osma and Archbishop Rodrigo Jiménez de Rada, were personally attached to and officially in the service of King Alfonso VIII and Queen Leonor. Both chroniclers were close to the monarchs and must have become acquainted with their virtues and vices, but they were also expected to write official—and therefore agreeable—histories of the monarchy. Some historians have thus insisted that these accounts better serve the study of chronicle writing in medieval Europe than the study of the personalities, places and events which they describe.

If this consideration is applicable to the virtues attributed by these chroniclers to Leonor, then the same or very similar praise might be expected for all queens described by the chancellor and the archbishop, and perhaps that goes for kings as well. But were Leonor's contemporaries similarly portrayed?

Recent scholarship has taken great strides in understanding the exercise of royal power by women and the nature of the authority vested in women in twelfth and thirteenth-century Europe. Some of the ideas presented in this study have found their inspiration in such studies, and thus we will focus on the life and work of Leonor of Castile in order to contextualize the queen within the wider scholarly discourse about medieval queenship. In particular, this study examines the veracity of medieval chroniclers' descriptions of Leonor, and demonstrates that, in both material and documentary evidence, Leonor was accurately portrayed by contemporary Iberian chroniclers and that said portrayal became the model for idealizations of Castilian queenship in the thirteenth and fourteenth centuries.

Noble, prudent, and modest Leonor became a model of Castilian queenship in the thirteenth century, because she had embodied with her attitude and agency the ideals formulated for the exercise of power and authority by royal women. She was noble, prudent and modest and the customary treatises produced at Alfonso the Wise's court a few decades after her death may well have considered Leonor, more than any other, when describing their expectations of queenship.

**Doctor José Manuel Cerda** is Associate Professor of History, founder and currently director of the Centre for Medieval Studies Mistral and the director of the "Revista Chilena de Estudios Medievales". He is Bachelor of Arts with Honours in History and Doctor of Philosophy from the University of New South Wales (Australia). He was awarded the History Prize for the Best Honours thesis in History and the University International Postgraduate Award as a doctoral scholarship. He was a visiting doctoral student at the University of Oxford and at

the University of Saint Andrews. His dissertation was focused on Henry II's councils in England. He has worked as Lecturer in medieval history at several universities in Chile and has been visiting professor at the National University of Salta (Argentina). He holds the National Endowment of the Humanities Research Fellow at the Center for Medieval Renaissance Studies of Saint Louis University (United States) and Postdoctoral Fellow of the National Commission for Scientific and Technological Research (Chile). He has given conferences at academic meetings in Australia, Argentina, Chile, Costa Rica, Brazil, the United States, Spain, Poland, the Czech Republic, Germany, France and the United Kingdom. He has edited two books and has published several articles on medieval assemblies, parliamentary origins and the life and work of queen Leonor Plantagenet.

**Chicote, María Teresa (The Warburg Institute): "A favourite for the Hispanic Kings. Links between Philippe Le Beau, Juana The Mad and Diego López Pacheco (1502-1506)".**

"The Marquis of Villena is the wisest man [of Castile], the one who governed the King that is no longer alive and the one who still governs the entire realm of Castile". These were the words that, in 1506, the Venetian ambassador Vincenzo Quirino used to describe Don Diego López Pacheco, second Marquis of Villena, Duke of Escalona and Count of San Esteban de Gormaz (c. 1445-1529). Don Diego played a fundamental role in Castile during the reign of Enrique IV, mainly under the influence and directions of his father the famous and vilified Juan Pacheco, Grand Master of the Order of Santiago. His fate, however, drastically changed when he decided to go against Isabel and Fernando after their proclamation as Kings of Castile in December 1474. His support to the King's daughter Juana derived in a civil war that ended with his final and dramatic defeat in 1480. History recounts that Don Diego's role in political events of the time stopped to be instrumental after his defeat and that the Marquis' last great performance was his service as General Captain during the Granada War in 1490.

A comparison between Quirino's words and the events recounted in historiographic sources highlights a great inconsistency regarding Diego López Pacheco's position during the first years of the new century. Why did Quirino say that the second Marquis of Villena ruled Castile in 1506, if he was supposed to have withdrawn within his own estates? The aim of this paper is to demonstrate that Diego López Pacheco's role during the later years of the Catholic Monarchs was fundamental for the evolution of national and international politics. As this presentation will explain, the second Marquis of Villena soon decided to be the main sponsor of the successors to the throne: Juana of Castile and Philippe le Beau. Then, the discourse will analyse how, after Queen Isabel's death in 1504, Don Diego started to regain his former power and soon became the privado of the new Kings. In order to sustain my claims, the author will study chronicles and

documents produced inside and outside the Castilian chancery and court. In doing so, this paper will uncover Diego López Pacheco's aims and desires, as well as the problems he had to face while pursuing his activities as privado of Philippe, a king who was considered a mere foreigner, and Juana, a queen that was soon labelled as mad. The final aim of this paper is to present new sources and readings for the well-known events that lead Charles V to the became King of the Spanish realms. Analysing Diego López Pacheco's deeds during the early sixteenth-century will also unveil his political ideas and ideals and will demonstrate how he continuously tried to rule a country from the shadows as his father had done in the fifteenth century.

**María Teresa Chicote** is a Ph. D. candidate of the Warburg Institute of London. She obtained her MA in Renaissance culture also from the Warburg Institute in collaboration with the National Gallery of London, and she got her BA in Art History from the Complutense University of Madrid. She has been awarded several grants and prizes, like the Juan Facundo Riaño essay medal offered by ARTES and the Spanish Embassy in London, the award for Best Academic Record at the Complutense University of Madrid and the Sponsorship of "Fundación La Caixa", amongst many others. She has published numerous articles and book chapters, amongst them her work with A. Fuentes titled "El auctor de esta obra es el condestable Don Álvaro de Luna. Génesis, iluminación y suntuosidad en las *Virtuosas e claras mugeres*", published in 2013 and her work titled "L'Alcorano di Andrea Arrivabene: An iconographical Framework", published in 2016. She has also realized other activities as a co-organizer of several seminars and projects and as curator with H. Gentili of the exhibition "Crisis, Rescue and Renewal. The Warburg Institute during WWII".

**Clark, Leah R. (The Open University), "From Naples to Ferrara: The Collections of Duchess Eleonora d'Aragona".**

This paper will examine the collections of Eleonora d'Aragona, Princess of Naples and Duchess of Ferrara in relation to local, social and cultural debates at the court of Ferrara as well as larger diplomatic concerns outside of Ferrara. Duke Ercole d'Este and Duchess Eleonora d'Aragona presided over a court that had long been known as an erudite and fervent humanist centre, which drew in many artists, humanists, and literary figures. Eleonora's collections were influenced both by the humanistic and artistic traditions of her natal city of Naples and adopted court of Ferrara. Inventories and account books in the Archivio di Stato di Modena reveal that Eleonora had a large and substantial collection of art objects, predominantly religious in subject matter, ranging from small devotional items like rosary beads to sculptures and crosses. Among the paintings in her collections were works by Andrea Mantegna, Cosmè Tura, Ercole de' Roberti, and Gian Francesco Maineri. Her inventories also list various jewels and cameos as well as

mirrors, vases, flasks, and ceramics, from maiolica to Chinese porcelain. These vast collections were housed across her suite of apartments, which included two *studioli*.

This paper will pay particular attention to the ways in which her collections spoke to both the local and the foreign. The discussions that took place around knowledge and learning within the intellectual debates at the court of Ferrara and abroad, and the activities associated with these pursuits— reading, writing, deciphering, quoting, debating, discussing and looking—are exemplified in the types of objects and works she collected. This paper will consider how the works in her collections were made by local artists and responded to cultural movements in Renaissance Ferrara, but also how other objects addressed the global by speaking to cross-cultural relations and diplomacy.

**Doctor Leah R. Clark's** research explores the roles objects play in creating networks in the fifteenth century through their exchange, collection, and replication. She received her Ph. D. from McGill University, Montreal and her MA from the Courtauld Institute of Art and currently teaches at the Open University, UK. She has recently completed a book manuscript, which examines the circulation and exchange of objects in the Italian courts (Cambridge University Press, forthcoming, 2018). She has received awards and fellowships from a number of institutions including the Social Sciences and Humanities Research Council of Canada, the Italian government, and the British Academy. Her most recent publications have appeared in "The Journal of Early Modern History" and "The Journal of the History of Collections".

**Cobo Delgado, Gemma (Autonoma University of Madrid): "Portraying childhood in the Palace: changes and continuities in Early Modern Spain".**

In recent years, studies of daily life in Habsburg and Bourbon Spain, supporting roles in the monarchy, and especially the concept of childhood have gained increasing importance. However, only certain aspects of the significant visual material that survives have been addressed. This paper, therefore, aims to illuminate the riches of this corpus of imagery, whose protagonists are the children of the Spanish Royal House of the seventeenth and eighteenth centuries. Such images enable us to witness the transformations and continuities that shaped the representation of children during the early modern period, influenced by the dynastic shifts in Spain and the alleged "discovery of infancy," which has traditionally—and erroneously—been located in the eighteenth-century Enlightenment.

Understood as cultural artifacts, these images give us privileged access to their agency on the people who viewed and consumed them, regardless of their proximity to the child. In this sense, it is crucial to study their representational

“language” as well as their materiality, audience, and function. Through an investigation of documentary sources on family, affects, education, and—naturally—visual culture, it is possible to unravel the differences between the portrait of the Infanta Ana Mauricia de Austria (1602), daughter of Philip III and Margarita of Austria, painted by Juan Pantoja de la Cruz, and the portrait of the Infanta Carlota Joaquina de Borbón (1775–76), daughter of Charles IV and Maria Luisa of Parma, painted by Anton Raphael Mengs.

Members of the royal family were portrayed practically from birth, and these images recorded the various rites of passage, development, and growth of children. The most important events transcended official portraiture and were also published in propagandistic prints as well as in ephemeral architecture. No image was “innocent,” least of all those that may appear more intimate or familiar. In fact, the young protagonists did not have a “domestic” character by virtue of being children; on the contrary, they were always subject to decorum, ideal pedagogy, and regal majesty. By examining the visual strategies of representing children at each stage of development, we will observe the use of recurrent *topoi* and the changes between the Habsburg and Bourbon dynasties in Spain.

**Gemma Cobo Delgado** received her Bachelor's degree in History of Art from the Autònoma University of Madrid in 2012 and her Masters Degree in Advanced Studies of History of Spanish Art from the Complutense University of Madrid in 2013. She has been a recipient of two prestigious fellowships: one in the Prado Museum, where she worked in the curatorial department of Painting of 18<sup>th</sup> century and Goya (2014-2015) and other, in the Autònoma University of Madrid, where she is currently teaching and researching her Ph. D. dissertation titled “Childhood and its representation in Spain during Eighteenth century”, under the supervision of Professor Jesusa Vega. Her main research interest is the study of childhood in the Ancient Regime, a topic for which she has published several articles, such as “Retratos infantiles en el reinado de Felipe III y Margarita de Austria: entre el afecto y la política” in the “Anuario del Departamento de Historia y Teoría del Arte”, 25 (2013), amongst other examples.

**Conde Pazos, Miguel (UAM-IULCE): “John Casimir Vasa and the Spanish Diplomacy in Poland during the Thirty Years War”.**

The ascension of Sigismund III to the Polish crown in 1587 marked a turning point in the foreign policy of the Polish–Lithuanian Commonwealth. From that moment on, the courts of Vienna, Warsaw and Madrid shared dynastic ties and interests of political and confessional nature, emerging as a crucial alliance in Central Europe in the early years of the Thirty Years' War. A key element of this alliance was the role played by the sons of Sigismund III, who tried to obtain better dynastic projection in Europe under the protection of their relatives of the House

of Austria. They sought out not only the patronage of the Viennese court, but also the favour of their cousin Philip IV of Spain, who had more resources and specially a powerful fleet. For this purpose, the princes travelled to Italy and Flanders and established links with the Spanish diplomats. This turned them into a key element of the Spanish strategy in the Warsaw court. This study focuses on the second son of Sigismund III, John Casimir, who offered his services to the Spanish King since 1632. The aspirations of the prince included the command of an armada and the viceroyalty of Portugal. In 1638, he was intercepted and arrested by the French authorities in the Mediterranean as he tried to travel incognito to Madrid. A few years later, he stayed in Rome and attempted to obtain the appointment of cardinal, taking advantage of the rivalries between the supporters of the king of Spain and France. The ambiguous attitude of John Casimir sheds light on the limits and risks of dynastic representatives who served as royal alter egos in the period of extreme incertitude and turmoil of the Thirty Years' War. The study will take into account his ability to negotiate his loyalty between different courts and to balance competing agendas, as well as his failure to gain the confidence of Philip IV's ministers.

**Doctor Miguel Conde Pazos** is a member of the Instituto Universitario "La Corte en Europa" and completed his Ph. D. at the Autonomía University of Madrid in 2016. His main line of research is the study of diplomatic relations in the Early Modern Age, focusing his studies on the contacts between the courts of Madrid and Warsaw during the rule of the Vasa dynasty in Poland (1587-1668). He has also investigated the Ottoman world, with the study of the encounters between Madrid and Constantinople in the mid-seventeenth century. He is currently working on a study of the relations between the court of Charles II of Spain and the kings Michael I and Jan Sobieski of Poland. Amongst his main and most recent publications, we can find his article "El Tratado de Nápoles: el encierro del príncipe Juan Casimiro y la leva de polacos de Medina de las Torres (1638-1642)", published in the scientific journal "Studia Histórica. Historia Moderna" in 2011 and the book chapter titled "Relaciones entre los Habsburgo y los Vasa de Polonia. La embajada a Varsovia del Conde de Solre y Alonso Vázquez y la firma del Tratado Familiar (1635-1660)", which was published in 2012.

**Crosbie, Meredith (University of Saint Andrews/Historic Royal Palaces): "Royalty Serving Royalty: A forgotten bust at Kensington Palace".**

In a dusty corner of the Queen's apartments at Kensington Palace, a striking bust of a black man stares out at the thousands of visitors that pass by it each day. The identity of the artist is known: John Nost II, a prominent Flemish artist in late seventeenth and early eighteenth-century England who worked for the Stuart kings and queens. The identity of the sitter, however, is currently unknown, and so the bust has historically been identified only as a "Bust of a Moor". It is believed he

was a member of William III's household, and given the high quality of the bust, he must have been especially important to the king. This paper offers new interpretations of the identity of this man and what his role was in the court of William III and Mary II, and how his portrait came to be made. In this paper, the author draws comparisons between the bust and other contemporaneous depictions of so-called "Moors" or enslaved Africans, and discuss the impact of colonialism and slavery on the late Stuart world. She also provides an in-depth analysis of the clothing and accessories worn by the sitter, and argue that they imply the sitter's noble or royal rank. This paper will therefore elucidate a forgotten facet of British royal history, and help to bring out of the shadows a forgotten member of William and Mary's household, whose portrait survives to this day.

**Doctor Meredith Crosbie** obtained her Ph. D. in Art History from the university of St. Andrews. She obtained her MLitt in Art History at the previously mentioned University of Saint Andrews and her BA in History of Art and Architecture from Boston University. She is currently working as curatorial volunteer and explainer at Kensington Palace and her duties involve the research of the objects on display in the King's and Queen's State Apartments and updating place records on Royal Collection items, amongst others. She has published various works and has under contract the publication of the work titled "Social Mobility and Commemoration in Seventeenth Century Venetian Funerary Monuments", that will appear in the book "Memorializing the Middle Classes in Medieval and Renaissance Europe", under the edition of Anne Leader.

**Daffonchio, Carlo (Università degli Studi di Pisa/Scuola Normale Superiore): "La prudenza de le sue autorevoli insinuazioni. Dorothea Sophie of Parma and her sisterhood diplomatic network in High Baroque Era".**

Since 1990, scholars have rediscovered the old and *événementielle* diplomatic history, in the light of recent historiographical trends. In the making of this new diplomatic history, various research lines have been particularly fruitful, such as new studies on the polycentric tendency of power in the Ancien Régime, as well as Court Studies and Gender Studies. Female spaces, characters and relations, which were totally absent in the past from diplomatic historiography, are the new focus of scholarly debate. These new studies have demonstrated the existence, in the royal and aristocratic world, of wide, women-managed informal networks, more flexible and versatile than the official, institutionalized and male-dominated diplomacy.

With a view to contributing to this new diplomatic history, the present work will retrace one of these Ancien Régime women's networks and will study how it was used in the context of the network of Dorothea Sophie of Neuburg (1670-

1748), daughter of the Palatine Elector and by marriage duchess of Parma from 1696 to 1727. Dorothea was linked by sisterhood to three of the most important European crowns: her three sisters (Eleonora, Maria Sophia and Maria Anna) were spouses of the Emperor, the King of Portugal and the King of Spain respectively. In the Late Baroque, relations with these monarchies had become more and more important to Parma, in the context of the crisis of the Spanish system in Italy – in the shadow of Carlos II's uncertain succession – and of renewed ambitions of the Empire on Italian lands.

Despite this interesting Italian (and European) background in the last decade of the 17<sup>th</sup> century, the small duchy hasn't been studied in the perspective of the diplomatic relations of these years. The two main works about this topic are not very recent and previous scholars preferred studying Parma in the 16<sup>th</sup> century or the Bourbon reformism in the duchy. Until now, the duchy has been portrayed as inert, passive and inactive. By investigating some unknown documents (in particular letters and diplomatic instructions) from the *Carteggio farnesiano estero* of the Archivio di Stato di Parma, this study aims to show the Farnese foreign initiative precisely through the family connections of Dorothea. The duchess, as the essential channel of this network, intervened on behalf of her acquired dynasty with her royal sisters in Madrid and Lisbon, for example in order to support the candidacy of the Bishop of Parma for the Apostolic Nunciature in Portugal. Her mediation intervened also on behalf of subjects of the wider Spanish domains, such as Antonio Bruni, Count of Roccadello.

In conclusion, this research will not only be an investigation on the Farnese foreign policy, but above all an enrichment in the understanding of the Ancien Régime. In a context where diplomacy and international relations frequently made use of both institutionalized apparatus and informal networks based on flowing familiar connections, noble female consorts could build their own wide space to make politics.

**Carlo Daffonchio** is an undergraduate student of the Scuola Normale Superiore of Pisa. He obtained his MA in Early Modern History from the University degli Studi di Pisa and his BA from the University degli Studi di Milano, with the dissertation titled "The triumph of Minerva. War, diplomacy and geopolitics in 18<sup>th</sup> century". He has also participated in the organization of the VII Congress of the Italian Society of Women Historians and enjoyed a traineeship at the Historical Archive of Villa La Pietra in 2015, amongst other projects.

**Daines, Richard (University of East Anglia): "In regno Anglorum tanta illi adjecit, ut quasi tetrarcha videretur": John, count of Mortain, and the devolution of royal power".**

In 1189, the new king, Richard I, made extensive grants of lands and rights in England to his younger brother John. John had been ruler of Ireland since at least 1185, and had recently also been made count of Mortain, on the south-west frontier of Normandy. The new English possessions, given in 1189, completed the creation of a vast power-base for a man who was now a major trans-regional aristocrat. But John, as the king's only surviving legitimate brother, was also something more than that. His English lands were substantial, yet perhaps more significant in terms of power were the counties of Nottinghamshire-Derbyshire, Dorset-Somerset, Devon and Cornwall, granted to him by Richard in addition to the lands he held on his own account. The grant of a whole county meant the exercise of justice in and the profits of the shire court, ordinarily accounted for at the royal exchequer, were in John's hands in each of these shires.

This paper will explore the effect of these grants of entire counties, which positioned Count John in the place of the king in the locality because the regular system of royal administration no longer operated there. This royal jurisdiction, together with John's extensive tenurial holdings, placed him in a position of supremacy within large portions of the kingdom, especially in the south-west. This quasi-royal power was heightened by the king's absence on the Third Crusade. The significance of John's position was clear enough to one contemporary. The chronicler William of Newburgh, when describing the English grants made by King Richard, commented that 'he seemed as if a tetrarch'. This term would appear to attribute a semi-kingly status to John, a man who was the son and brother of kings, but himself only a count.

The paper will seek to illustrate the liminal status which John occupied between 1189 and 1194 – when his possessions were confiscated from him – and how it was perceived by near-contemporaries. This ambiguity will be explored through an examination of a chirograph created in John's court in 1189-1194, which was produced as proof of title in a case heard before the royal itinerant justices in 1218-19. The use of this document, and perceptions of its validity, are suggestive of how John's status was subsequently viewed. The production of the document in the case shows that John was still seen by the beneficiary as a high authority. Yet it was rejected by the royal justices because it had not been made in the king's court (*curia regis*). This rejection suggests that in their eyes, Count John had lacked the highest royal authority, even though he had subsequently become king.

This paper will therefore explore what the reception of the document reveals about developing conceptions of royal authority, and how an agreement made in the court of a man who exercised royal powers – and who later became a king – did not carry the same authority as a document made in the *curia regis*.

**Richard Daines** is a Graduate Student from the University of East Anglia. He has been awarded an AHRC studentship to conduct his research, focused on John, Count of Mortain, and the examination of late twelfth-century landholding, jurisdiction and lordship in the lands of the Angevin kings. He obtained his MA from the University of East Anglia in 2012 and his BA from the same institution in 2010. He has been granted a Muriel Brown Postgraduate Student Bursary and an AHRC Studentship linked to the CHASE Doctoral Training Partnership.

**David, Molnár (University of Pécs): “A Garden of Heroical Devices. The political theory behind Henry Peacham’s *Minerva Britannia* (1612)”.**

In recent years, scholars of early modern political thought had realized the importance of the political ideas behind the works of King James VI and I of England. When James I came to the English throne in 1603 he was already a monarch with twenty years' experience and with clearly developed ideas of kingship. The publication, in 1603, of his major literary, religious and political works in London became a matter of great topical interest. His educational treatise, “*Basilikon Doron*” (1599), written by King James I in the form of a letter to his eldest son, Prince Henry was widely popular at the time.

The purpose of this *Mirror for Princes* was to legalize the power of the ruling monarch and asserted the moral criteria expected of them, however, it also gave advices both in political theory and in political practice. An emblem writer, Henry Peacham turned some of the religious and political ideas of the “*Basilikon Doron*” into emblems in his major work, “*Minerva Britannia*” (1612). Peacham dedicated his emblems to the prince in an attempt to gain patronage, but unfortunately Henry died shortly after the book was printed. The collection operates within the traditional discourse of the genre of the emblem. The “*Mirror for Princes*” and the emblematic genre are deeply connected, and are in a close relationship with each other by providing both essential requirements for recognition, promotion of moral standards. Many of the “*Mirrors for Princes*” in the 17<sup>th</sup> century call the emblematic representation modes to help interpreting the written word, thus creating a mixed genre, which fully contains the political and moral attributes of the “*Mirror for Princes*” and the characteristic of emblematic literature.

The author hopes to show that Peacham’s emblems are one of the many documents that echoed the conception of royal power during the early Stuart. In the 17<sup>th</sup> century not only the emblems, but also other works of art represent the royal splendour of the kings and his family, and all of them are important factors in building the ideal Christian prince. This and a deeply religious culture is what legitimizes and represents the ruling government as the representative of divine power on earth. Most of the royalist writers of the 17<sup>th</sup> century England magnified

royal power. They did this to protect the state against anarchy and to refute the ideas of resistance theorists. However they did not want the king to rule in a lawless, arbitrary manner. In divine right theory the king had a duty to abide by the laws of God and nature. He also had a duty to rule in the public interest, so the ruler had a moral obligation to abide by established laws. This aspect is also present in the importance of that Peacham recommends his emblem book to Prince Henry, and not to James I. The emblem book not only conveys the ideal Christian ruler, but a wide circle, illustrating the mentality of the century. By using the work of James I as resource, Peacham also adapted a royal prestige to his symbols. On the other hand, his work is a great example of the divine right theory and its visualization, which puts religious and mythical elements at the service of the state ambitions.

**Molnár David** is Ph. D. candidate at the University of Pécs. He obtained his MA in History and his degree from this same university. He attended the International Mediterranean Summer School of Theoretical and Applied Humanities “Mediterranean Identities” in 2013 and he has presented papers in several international scientific meetings, at the same time he published different works of diverse nature.

**David-Chapy, Aubrée (University of Paris-Sorbonne/Centre Roland Mousnier): “The regents Anne of Beaujeu, daughter of France, and Louise of Savoy, *mater regis*: Royal blood and power at the head of the French realm (1483-1531)”.**

In this paper, the author would like to focus on two princesses who exerted a great power at the head of the realm of France between 1483 and 1531. The first princess is Anne of France, dame of Beaujeu and duchess of Bourbon, daughter of King Louis XI and sister of King Charles VIII. The second princess is Louise of Savoy, duchess of Angoulême, mother of King Francis I.

None of them were queens of France but they used their status of royal family members, (as “daughter of France” for the first one and *mater regis* for the other one), to exert a huge power, as regents of the realm. At the same time, they exerted a great influence on the kings they protected and represented and they imposed their political and symbolic authority at the French court as well as at the head of the realm. Both princesses had a great part in setting up the foundations of modern regency, exclusively exerted by women until the death of Louis XIV. Whereas Anne of France had no official title, Louise of Savoy was the first woman in France to receive the title of “regent of the realm”, during her two regencies (1515 and 1524-1526).

The author will first examine the nature of this new kind of power exerted by two women who detained authority to rule the realm for the king, that is to say,

their political practice at the head of the State and their decision-making in common with the kings. She would show that they were in reality in full possession of a quasi-sovereign power, almost similar to the power of the king. Each princess detained a vast power and was involved in all aspects of politics, including diplomacy and marriages, home and foreign affairs, justice, and economy.

Then, she will investigate the power strategies brought into play by Anne of France and Louise of Savoy at the French court and at the government to keep their position and strengthen their might. She will specifically study three strategies: first of all, the closeness to the King, from whom they detained their authority and legitimacy. Secondly, their way of exerting power as a couple (Anne of France and Charles VIII) and as a trinity (Louise of Savoy, Margaret of Angoulême and Francis I). At last, she will talk of the third strategy which consisted in developing the rhetoric of a “theology” of their royal blood and of their belonging to the royal dynasty, through books, official titles (*mater regis*), letters repeating their love of the sovereign and of his subjects. The question of blood was fundamental to legitimate their presence at the head of the State.

At last, the author will study how both princesses show and represent their political status and might through art, culture and symbols. She will see how the feminine court became the place of the setting of the stage design of the princesses who aimed at gaining a position at court. She will also show how they used books to assert and glorify their power, their legitimacy and their almost sacred blood, as sister and mother of the kings.

**Doctor Aubrée David-Chapy** is Associate Member of the Centre Roland Mousnier and Associate Member of LABEX 3 “Écrire une nouvelle Histoire de l’Europe”. She is doctor in Modern History and she obtained such title with the dissertation “Anne de France, Louise de Savoie, inventions d’un pouvoir au féminin”, directed by professor Denis Crouzet. It was published in 2016 and she has also co-authored with Th. Crépin-Leblond, Murielle Barbier and Guillaume Fonkenell the work titled “Louise de Savoie, mere de François I<sup>er</sup>”. She has also published several book chapters and articles, amongst them the work titled “Deux princesses engages au service du roi et de la couronne: Anne de France et Louise de Savoie”, that will be published in 2017 and the book chapter titled “Une femme à la tête du royaume, Anne de France et la pratique du pouvoir”, published in 2014.

**Dávila, María Barreto (CHAM-Portuguese Centre for Global History):**  
**“Manuel I: The Shadow Who Became King of Portugal”.**

Manuel I, King of Portugal between 1495 and 1521, was raised to be a shadow figure in the Portuguese court. Born in 1469, he was the youngest son of Prince Fernando, Duke of Viseu and Beja and brother of King Afonso V. Manuel’s sister, Leonor, would marry her cousin, King João II, thus making Manuel not only

the King's cousin but also his brother-in-law. Despite that, Manuel's chances of inheriting a title were very small. However, the death of his four older brothers, one of which was assassinated by the king, enabled Manuel to become Duke of Beja, a central political figure at the Portuguese court. The sudden death of Prince Afonso, the heir to the throne, would then give Manuel a chance to become king of Portugal.

But how did Manuel arise from the shadows to become King? In this communication, the author will analyse the delicate management of the events surrounding Manuel's accession and the strategies used by him and his family in order to support his claim to the throne.

**Doctor Maria Barreto Dávila** holds a master's degree in Medieval History from the Faculty of Social and Human Sciences of the Universidade Nova de Lisboa and she recently obtained her Ph. D. in History of Discoveries and Portuguese Expansion, at the same institution, with the dissertation "Ruling the Atlantic: The infanta Beatriz and the House of Viseu (1470-1485)". Maria Barreto Dávila is a post-doctoral researcher at CHAM – Centre for Humanities, currently working on the project "Gender, Space and Power: representations of female authority at the Portuguese Court (1438-1471). Her main research interests include Court Studies, specially the relationship of women and power, during the late Middle Ages and the Early Modern Period, and the beginning of the Portuguese Discoveries in the Atlantic. She is now working on a book about the infanta Beatriz of Portugal. Her main publications include: "A mulher que governou o Atlântico - Dona Beatriz e a administração dos arquipélagos (1470-1485)", in *As Mulheres e a Terra no Império Português*, ed. by Eugénia Rodrigues & Mariana Candido, Lisboa, Universidade de Lisboa (IN PRESS), "De las Azores a la Terranova: Las navegaciones portuguesas del siglo XV en el Atlántico Norte", *Cuadernos Hispanoamericanos*, nº 788, February 2016, and "O Infante D. Henrique e a gestão dos "Dez Reais para Ceuta", in "A Herança do Infante", edited by Artur Teodoro de Matos & João Paulo Oliveira e Costa, Lisbon, CML, CEPCEP, CHAM, 2011, pp. 345-354.

**Devlin, Shayna (Centre for Scottish Studies, University of Guelph):**  
**"Robert Stewart, Duke of Albany reconsidered: Chronicles and Princes in Late Medieval and Early Modern Scotland".**

Robert Stewart (c. 1340-1420), first Duke of Albany and son of Robert II of Scotland, is most notorious for his supposed murder of his nephew and heir to the throne David, Duke of Rothesay and designs on the Scottish crown. This paper proposes to reconsider Albany and his evolution from valued prince into an overambitious uncle and noble by taking into account later chronicle's portrayals of him as a combination of motives and events that belong to a subsequent Dukes

of Albany, as well as revaluating the tendency to view Albany as a noble rather than a prince and how that affects the interpretations of his actions as governor of Scotland (1406-1420).

At the time of Rothesay's death in 1402, he was imprisoned in Albany's castle of Falkland. The official version of events states that Rothesay died of dysentery, although some said he died of starvation. Albany and his alleged conspirator Archibald, fourth earl of Douglas, were cleared by the Scottish Parliament of any responsibility, however, suspicion would linger and grow blackening his reputation. The two closest contemporary chroniclers, Andrew of Wyntoun (c. 1425) and Walter Bower (1440s), while not uncritical of Albany are largely complimentary of his governing and person, and did not blame him for the death of Rothesay. However, by the 1450s suspicion starts to build in John Shirley's the "Deathe of the King of Scotis" and in the anonymous "Liber Pluscardensis". The close of the fifteenth into the sixteenth centuries sees other chroniclers, such as those of Hector Beoce and George Buchanan build on this suspicion and develop Albany into a murderous usurper, a theme taken up by historians until the mid-1990s.

Historians have described this change in portrayal as the outgrowth of the earlier doubts and stories. However, the historiography of Duke Robert often fails to take into account the actions of later Dukes of Albany. James I executed Murdoch, Duke of Albany, Robert's son, and Murdoch's sons for treason in 1425. While most of the evidence is fairly flimsy the idea that the Duke Murdoch was trying to usurp the throne allowed for speculation on Duke Robert's motives, and a reinterpretation of earlier events. Similarly, Alexander Stewart, Duke of Albany mounted a legitimate usurpation attempt against his brother James III in the 1470s. Duke Alexander escaped his death sentence, and died in exile in France in 1485. These more recent events likely colored the late fifteenth sixteenth century portrayals of all Dukes of Albany and their dealings with the throne.

Historians have also spent much time justifying the position of Duke Robert as governor of Scotland, likely in response to his dismal reputation and a tendency to treat him as a noble rather than a prince. However, Duke Robert is heir to the throne for two lengthy periods, as such his involvement in the Scottish government and subsequent governorship is an extension of his position in the royal family rather than constitutional maneuvering. If we switch our focus from Albany as a noble to Albany as a prince, his actions become much more clearly in line with the preservation of the monarchy he is a part of rather than its destruction as asserted by later chroniclers.

**Shayna Devlin** is a Ph. D. candidate at the University of Guelph with the dissertation titled "The Albany Stewarts: Family and Power in Late Medieval

Scotland". She obtained her MA in Medieval History from the University College of Dublin and her BA from Arcadia University. She is also Teaching Assistant and Sessional Lecturer at the University of Guelph. She has received several awards and grants, amongst them the International Graduate Tuition Scholarship and the COA Graduate Scholarship, amongst others. She has been assistant editor of the "International Review for Scottish Studies" and the "IRSS" and copyeditor of "Footnotes, amongst other activities.

**Díez del Corral Corredoira, Pilar (Technische Universität of Berlin): "E não andasse fazendo vida de cigano": The Infante Dom Manuel and his adventurous life in the shadow of his brother John V of Portugal".**

Dom Manuel was one of the seven sons of Peter II and the youngest brother of John V. He became a well-known prince in Europe because of his tortuous relation with his brother. They grow apart as a result of an ill-advised choice D. Manuel made regarding the Grand Tour his brother-king was supposed to do. At the end of the War of Spanish Succession John V was accurately planning a magnificent two-year journey to visit the most important courts of Europe. The strong opposition against that trip finally ended the royal plan and in the midst of the negotiations with the king, D. Manuel took his chance and left Lisbon "in incognito" on November 1715. He arrived to The Hague by the end of December accompanied by Manuel Teles da Silva, count of Tarouca's second son and both stayed at the count's palace. D. Manuel was determined to take part into the campaigns against the Turks in Hungary on the side of his cousin, the Holy Emperor Charles VI and even if his brother resented the way D. Manuel left, he sent him money to help. His dissolute life in The Hague and then in other courts until he arrived to Vienna was reason enough for losing his brother's support but the main reason was that he broke his word regarding his return to Lisbon.

D. Manuel became a man-at-arms, even a successful one, but his relationship with his brother was ill-fated. His particular way of life from court to court, always in need of money and recognition, granted him his brother strong disapproval and finally he was banned to come back to his homeland. In this paper we shall explore the origin of that disagreement between brothers and how D. Manuel's choices affected John V's plans regarding the image of Portugal he was trying to promote.

**Doctor Pilar Díez del Corral** obtained her Ph. D. in Art History from the University of Santiago de Compostela in 2007 with a dissertation titled: "Ariadna, esposa y amante de Dioniso. Estudio Iconográfico de la cerámica ática" published afterwards as "Y Dioniso desposó a la rubia Ariadna. Estudio iconográfico de la cerámica ática". She obtained her MA from the University of Santiago de

Compostela in 2002 and her European Master in History of Architecture at the University of Roma TRE in 2005-06. She received the Royal Spanish Academy in Rome award in 2008-09 and also the Teaching Award of the British Society for Eighteenth-Century Studies in 2014. She has developed her research in different international centres such as the Accademia Nazionale di San Luca (Rome), The Warburg Institute (London), America Academy at Rome (Rome), Deutsches Archäologisches Institut (Rome), Beazly's Archive (Oxford), *Scuola Normale Superiore* di Pisa, etc. In the past few years she has been an integrated member of the Institute of Art History (IHA-FCSH) at the University Nova of Lisbon (Portugal) where she started to develop her current research project. She has published several articles and book chapters, amongst which we can find her work titled "Juan V de Portugal, Felipe V de España y la Roma de Clemente XI: imagen, representación y política" that will be published shortly and the article titled "Un palacio en fiesta: Troyano Acquaviva y la celebración de los esponsales de Carlos de Borbón y María Amalia de Sajonia en el Palacio de España en Roma", published in 2015.

**Domenig, Christian (University of Klagenfurt): "A father-in-law to rely on: Hermann II of Cilli and Sigismund of Luxembourg".**

In 1341 emperor Louis IV elevated Lord Frederick of Sanneck to a Count of Cilli (now the city of Celje in Slovenia). It was a recognition of the rise of the family in the first half of the 14<sup>th</sup> century. Then they were vassals of the Habsburg dukes of Austria. Soon the Cilli dynasty got in contact with the King of Hungary: Herman I married Katarina Kotromaniæ who was the cousin of the Hungarian queen Elizabeth. After the death of king Luis I the Great of Hungary, the Counts of Cilli supported the widow and her daughter Mary against an opposition of nobility and relatives. Mary could be crowned as king [sic!] of Hungary. After her husband Sigismund of Luxemburg took over the rule, the Cilli family supported him in many ways. Between the king and Count Herman II of Cilli a great friendship arose, as they also were of the same age. Herman followed the king on crusade against the Turks, where he saved Sigismund's life in the battle of Nicopolis in 1396. Also when the king was captured by Hungarian nobility Herman was on his side, and tried to set him free. To express his thanks and his closeness he requested for Herman's daughter's hand in marriage. So Barbara of Cilli became queen of Hungary, Bohemia, and later on Germany. In the following years, Herman was not only the king's father-in-law but also a great supporter of Sigismund. So he ran the Hungarian affairs when the king was away. Herman was the head of an aristocratic social network in the southeast of the German empire supporting Sigismund in many ways. He also was assigned to open the Council of Constance in 1414 because the German king and his wife Barbara were delayed. In their twilight years, emperor Sigismund elevated Herman in 1436 to a prince of the empire. It was the height of their deep friendship. This paper will show this complex

relationship through decades and examine the different connections and consequences.

**Doctor Christian Domenig** is Assistant Professor at the Institute of History, Department of Medieval History and Auxiliary Sciences of History at the University of Klagenfurt. He is a great expert in the history of the counts of Cilli in the Late Medieval Period and has devoted his dissertation to the study of this topic and period, with a work titled "Die Grafen von Cilli in ihren Urkunden (1341-1456)". He has published numerous works focused on the history of the counts of Cilli and he has participated in the past, amongst others, in the research project titled "The deeds and letters of the Counts of Cilli (1341-1456)", organized by the Institute of History of the University of Klagenfurt and financed by the Austrian Science Fund, and also in another one titled "The sources of the history of the Counts of Cilli (1341-1456)", linked to the same institutions than the previous one.

**Dougherty, Beverly A. (Fordham University/Independent Scholar):**  
**"Deception, death, dedication and treason: royal ties that bind".**

Edward IV (1461-1482), often described by contemporaries as the most handsome man ever seen, never expected to be king of England. Yet, Edward, with an outstanding royal presence, was thrust on to the royal stage in 1461 at 19 years of age. He was propelled by circuitous line of royal blood, a dedicated family, brutal politics and supporters who carefully plotted his successful path to the top

However, a monarch cannot rule a country alone. He depends on trusted, dedicated supporters. His power emanates from the center of a powerful set of concentric circles and it is this first small circle that consists of close family members, trusted supporters and the inevitable opposition. The people in this circle are of major influence because they either support or obstruct the king's agenda. In addition, each political supporter deals with his own inner conflict of seeking to be part of the center of power while concurrently seeking self promotion. It is a ruthless game of cunning, conflict, friction and power.

Two family members who played pivotal roles during the reign of Edward IV were his brothers George, Duke of Clarence and Richard, Duke of Gloucester. The brothers are a study in personal and political contrasts because they both created conflicts as they followed their personal instincts to fulfill what they considered their duty and personal goals. George challenged the king during his reign. He was a favored brother and was helpful to Edward but overall he preferred to plot his own path. He saw himself as political superior and in the end established himself as a serious antagonist. Richard, much quieter, was always supportive even if he did not always agree with the king. He was there to help and assist without question. His efforts did not always bring him greater gains but that did not lessen his desire to meet expectations. Richard performed requested

political, military and diplomatic tasks with general success. However, it was at the end of the reign that Richard's strength emerged and he pursued a path with few choices and great difficulty. It was the intention of George's and Richard's independent instincts that shaped their perspective on goals and support. The push and pull within that smaller inner circle was decisive mixture of deception and dedication. In the end, it is not difficult to understand why the king died a peaceful death and the two brothers came to violent ends.

Many histories have been written about this period but two types of original documents create a revealing window on how each brother perceived his role. When the words are lifted off the pages of the *Rotuli Parliamentorum*, *Statutes of the Realm* and *Foedera*, they reveal a story of drive, disappointment, and power. Contemporary chronicles, bills, and records provide an additional personal dimension to the challenges of these two historical brothers.

**Doctor Beverly A. Dougherty** earned her Ph. D. at Fordham University, New York, with an specialization in Medieval History. She has held different positions at the aforementioned Fordham University, the Northern Virginia Community College and George Mason University. She has also received several awards in the last decades and has participated in several publications and international conferences, not only in United States, but also in Europe and Asia.

**Dudley, Imogene (University of Exeter): "Confined to the shadows: the Yorkist princesses in Tudor England, 1485-1509".**

The daughters of Edward IV were born into luxury, as royal princesses of the reigning House of York. Despite the dynastic upheavals of recent decades, Edward IV had retained his throne and defeated his Lancastrian rivals in 1471, ushering in twelve years of stability. His daughters Elizabeth, Cecily, Katherine, Anne and Bridget would have felt secure of their position and titles, their royal futures and illustrious marriages. However, Edward's unexpected death in 1483 changed matters drastically. The Yorkist princesses would spend the rest of their days dangerously close to the throne.

It will be shown how the accession of Henry VII in 1485 affected the lives of these women. The eldest, Elizabeth, became his queen and therefore will be largely absent from the study, which will focus primarily on her lesser known sisters and Henry's attempts to neutralise the threat which they posed dynastically. This threat was not a minor one; the Tudor succession was far from secure and the memory of dynastic war was still fresh. These women were the only surviving children of Edward IV. Keeping them unmarried would increase their vulnerability to abduction and manipulation by Henry's enemies, whilst imprisoning them or confining them to nunneries would have alienated the former Yorkist faction who supported him because of his marriage. By 1495 Cecily, Katherine and Anne were

all married to nobleman who had safe Lancastrian credentials but not a drop of royal blood. This paper will propose that this was a deliberate policy, to ensure that these women were not married to men who would utilise their names and dynastic credentials to plot against Henry, and so that their children would have a weaker Plantagenet bloodline and therefore pose a lesser threat to the Tudor monarchy. The youngest, Bridget, became a nun at Dartford Priory. Historiography has disagreed over whether this was of her own accord; this paper will suggest that, whilst Henry did not force her to take the veil, he was not opposed as it meant that she would be less susceptible to rebellious forces and her bloodline would not continue. This paper will also serve as a biographical sketch of these women who are nearly forgotten by history. Cecily and Katherine in particular learnt first-hand how dangerous life could be in the shadows of the throne as they fell afoul of Henry VII.

This topic is a perfect fit for this conference, as it explores the lives of four women who in turn were the daughters, sisters, nieces and aunts of English monarchs. Born princesses of the ruling house, the reoccurrence of dynastic warfare caused their fortunes to change and they were confined to the shadows of the throne, close enough that one misstep could mean their lives but still able to emerge at times into the light as Henry VII displayed them as symbols of reconciliation between the Houses of Lancaster and York. It is an interesting case-study of dynasty and how usurping monarchs could treat survivors of a fallen rival house.

**Imogene Dudley** is currently a doctoral candidate at the University of Exeter and she is the recipient of a Leverhulme funded studentship to study women's waged work in the south-west of England from 1500 to 1700. She is participating on a wider project entitled "Women's Work in Rural England 1500 – 1700" with Professor Jane Whittle and Dr Mark Hailwood. She attended Swansea University from 2011 to 2014 and graduated with a first-class Bachelor's degree in History, with her dissertation written on female marital agency and abduction in fourteenth-century England. She also has a Master's degree in Medieval History from St. Hilda's College, Oxford and her dissertation, on the extent of Henry VII's dynastic aims towards the women of the House of York, earned a distinction. At Exeter, she is Co-Editor of the postgraduate history journal "Ex Historia", which publishes original, peer-reviewed research from postgraduate historians all over the world. Her wider research interests include the histories of fifteenth and sixteenth-century England, the Wars of the Roses period, royal and noblewomen, dynasty and marriage, with a particular focus on the House of York.

**Duarte, Mary T. (Cardinal Stritch University): "How many does the emperor intend to add to this family?" The story of Stephanie de Beauharnais, the niece by marriage to Napoleon Bonaparte and her role in**

**his ambitions”.**

It was her first major outing in Parisian society. Stephanie de Beauharnais was a young, slim, vivacious teenager, blond and blue eyed, enchanted by her new hairstyle, dress and the prospects of dancing in public as she attended her first formal event. Instead she found the night ruined by the political and social realities of the new world of Napoleonic France into which she had been thrust.

Arriving at the ball, as a person without rank Stephanie headed to her usual place. Yet before she had taken her seat her aunt, the Empress Josephine indicated that she should instead move by Princess Caroline, Napoleon Bonaparte’s sister. Upon sitting, Caroline immediately turned away from the young girl and asked her sister Pauline who was seated on the other side of her, “How many does the emperor intend to add to this family?” Shifting in her chair, Stephanie was left on one side with the view of Caroline’s back and on the other the gulf between the chairs of the emperor’s family and the ladies-in-waiting.

Arriving late, Napoleon quickly assessed the situation and tried to mend Stephanie’s hurt feelings with compliments and by arranging a dancing partner for her. Caroline was at the head of the column of dancers and after Stephanie was again placed next to her, Caroline called for another woman to join the group and thus move between her and Stephanie. This was enough for Napoleon who announced that he and Josephine would be leaving the party immediately even before the supper had been served. On the way to his carriage he sent Prince Murat, Caroline’s husband, to go get Stephanie so that she could leave with them. As Stephanie notes in her memoirs, “this was a lesson addressed to his sister.”

It was more than just a lesson for Caroline as it also gives us an insight into the private and public life of the emperor and his relationship with his growing family. Napoleon’s family politics vis-à-vis with his siblings is often seen in works on the emperor focusing on the installation of his brothers and sisters on the thrones of Europe with Joseph in Spain, Louis in the Netherlands, Jerome in Westphalia and Caroline and Murat in Naples. Less known is that with his marriage to Josephine in 1796, Napoleon assumed the role of the paternal head of the Beauharnais family, drawing its members into his dynastic ambitions. Napoleon quickly accepted his wife’s children from her first marriage as his own but his largesse and eventually his political machinations went beyond her children as he took an interest in the lives of her nieces, particularly Stephanie. She would prove invaluable in his attempt to strengthen his ties in the newly created Confederation of the Rhine.

Napoleon intended to dominate this new Germanic creation and took steps to ensure his influence. He adopted his stepson Eugène de Beauharnais in 1804 and in 1806 arranged his marriage to the Princess of Bavaria, Augusta-Amalia.

Princess Augusta had been betrothed to Charles of Baden so another wife had to be found for him. Napoleon also needed to pacify the anger of the Catholic residents of Mannheim and other territories which were to now fall under the rule of a Protestant. The solution was the young and Catholic Stephanie. The marriage contract was signed on February 17<sup>th</sup> with Napoleon providing a large dowry. To strengthen this new alliance and his own influence, on March 3<sup>rd</sup>, Napoleon adopted Stephanie announcing that she would enjoy fully the privileges given to her by this rank. Perhaps this announcement was directed also at his sister Caroline who had so severely snubbed Stephanie at the ball on February 24<sup>th</sup>.

Using her memoirs, this paper focuses on the personal story of Stephanie with her emergence as part of Napoleon's extended family as well as her role in his international ambitions.

**Doctor Mary T. Duarte** is Associate Professor at Cardinal Stritch University in Milwaukee, Wisconsin. She obtained her Ph. D. from the Marquette University with a dissertation focused on the Influences on Anglo-French Relations, 1814-1818. She has attended numerous international congresses and conferences, presenting in them part of her researches and she has also published several articles and book chapters, like her work titled "A favored witness to History, Queen of the Belgians Louise-Marie", that will be published in the book edited by Cambridge Scholars Press titled "The Role of Agency and Memory in Historical Understanding: Revolution, Reform and Rebellion".

**Ebeling, Jörg (Centre allemande d'histoire de l'art of Paris): "The "mock king" – iconographical studies on Napoleon's step-son Eugène de Beauharnais, Viceroy of Italy".**

When Napoleon Bonaparte was proclaimed King of Italy in the newly created Kingdom of Italy in March 1805, he immediately sends his 24-year-old step son Eugène de Beauharnais to Milan to represent him during his absence as Viceroy. Beauharnais was the first child and only son of Joséphine, the Emperor's first wife, and Alexandre de Beauharnais, who has been executed in the French Revolution. Adopted by Napoleon I. in January 1806, though excluded from succession to the French Empire, he was declared heir presumptive to the Kingdom of Italy in February of the same year, in the absence of a second son of Napoleon. While keeping all powers of the Italian government in his own hands, Napoleon raised Eugène to the highest social ranks by marrying him to Auguste Amalie, daughter of the King of Bavaria, in 1806 and by decorating him with various honors and titles. Extensive revenues allowed Eugène to become one of the most famous patrons of the arts of his time: Since 1804 the best artists were called by his mother, Empress Joséphine, to create one of the most spectacular and luxurious examples of Parisian First Empire interior architecture in the Prince's

Parisian Residence, the Hôtel de Beauharnais. Napoleon had very quickly injected political significance into antique forms and in the Egyptian formal repertoire, which was explicitly reiterated by his adopted son for the décor of his own palace, thus underlining the important political role played by the master of the house under the Empire. A vast iconographical program, probably created by the members of the Beauharnais family, underscored the special relationship between step-father and adopted son. Simultaneously, a multitude of portraits bearing iconographical messages of Eugène's exceptional position were published in Italy and France. The divorce of his mother in 1810, which allowed the Emperor to marry Archduchess Marie-Louise in 1810 and the birth of Napoleons first biological son, the "Roi de Rome", only one year later affected heavily the legitimate position of the Viceroy of Italy. In this paper, the author will study the iconography changes and /or continuity in the representation of the Viceroy of Italy during the time of the French Empire.

**Doctor Jörg Ebeling** is Directeur de Recherche and Head of the Library at the Centre Allemand d'Histoire de l'art of Paris. Since 2002, he is also an active member of the Project Beauharnais, focused on the inventory an restoration of the Palais Beauharnais, now the residence of the German Ambassador in France. He obtained his Ph. D. from the University of Marburg with a dissertation titled "Studies on the French aristocratic genre painting in the first half of the Eighteenth century". He has published several works of great importance focused on the art of the Frech Revolution and especially of the First Empire like, for example, the book he edited with Ulrich Leben titled "Empire Style: the Hôtel de Beauharnais in Paris. The German Ambassador's Residence in Paris", published in 2016.

**Edisherashvili, Eter (George Chubinashvili National Research Centre for Georgian Art History and Heritage): "Politic, fashion and patronage of art in 17<sup>th</sup> century Georgia".**

17<sup>th</sup> century is exceptional for complicated political state and cultural diversity in the history of Georgia. By that time, Georgia had already disintegrated into kingdoms and principalities the rulers of which either maintained peaceful relations or engaged in conflicts from time to time. Apart from domestic factors, the developments outside Georgia played an important role. Under the 1555 Peace of Amasya, Persia and Ottoman Turkey divided Georgia into two spheres of influence, which also determined political orientation and cultural outlook of the rulers. If kingdom of Kartli and Imereti waged incessant wars against Persians and Ottomans, the kingdom of Kakheti and principality of Odishi employed diplomacy to establish loyal relationship with Muslims. Besides the difficulties Georgian kings, queens and rulers of tie with the important centers of Orthodox monasticism and strengthen diplomatic relations with Europe and Vatican.

Relations with Ottoman, Persian Empires, Western Europe and Vatican determined different political and cultural outlooks. In this controversial processes special role played Georgian kings, queens and rulers of different kingdoms whose political views, artistic taste and choices created grounds for a variety of artistic and cultural expressions which left their trace on everyday life, culture and art of Early Modern Georgia and influenced for its further development.

**Doctor Eter Edisherashvili** is a Research Fellow at the Department of Ancient Georgian Art of the George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation, and she is also member of the project “Tao-Klarjetian Literary Heritage”, linked to the National Center of Manuscripts, Shota Rustaveli National Science Foundation. She has worked as a research assistant at the Faculty of Restoration, Art History and Theory of the Tbilisi State Academy of Art and participated in another two research projects, one focused on the creation of an inventory of German Cultural Heritage in Georgia, linked to the Association for the Preservation of German Culture in South Caucasus, and the other focused on the creation of a Database of Miniatures from Georgian Illuminated Manuscripts (9<sup>th</sup>-19<sup>th</sup> centuries), linked to the National Center of Manuscripts, Shota Rustaveli National Science Foundation. She has also published several works of different nature, both at national and international publications.

**Engelke, Christine (Mandel Architekten und Ingenieure GmbH, Essen):**  
**“The Representation of Power, the Power of Representation”.**

The subject of royal portraits is first and foremost a display of power. Its function is justified in the legitimation of political trade, the securing of loyal supporters and the consolidation of collective identities. They are not only images or representations of social orders, but they also convey models for imaginary, utopian, past, present or future realities, and thus generate societies in a constant communicative process. In the depiction of a person condensed and accentuated by possible attributes and signs, the ruler's portrait comes to a double visualization: on the one hand the person being an individual, on the other hand the power of that person. Thus, the picture sometimes refers to a discourse, or a narrative, which is independent of it and outside of itself. Through an analysis of this important insights about what is shown and the way it is shown can be worked out. The representation represented on the image carrier also has a power that extends beyond it. It becomes noticeable in the effect the portrait of the king had on its viewers. The ruler portrait, according to Louis Marin, is the manifestation of a force that does not have to be exercised and yet is evident. Marin goes so far as to assert that in a ruler portrait the image takes the place of the king and its effect is ultimately stronger than the real king himself. In this case,

image-to-person relationships and their complex interferences are concerned at the image-scientific level. A picture always stands in correspondence with its environment which is generating meaning, and so local localization, for example, can assign it a forming, representative or ornamental function. In 2012, four screen prints by Pop-Art artist Andy Warhol (1928-1987) were purchased by the Royal Collection on the occasion of the Diamond Jubilee of the Queen of England. This acquisition was extensively discussed by the British press. The fact that the portrait originally belonged to a group of works, consisting of four individual portraits of female monarchs, was usually mentioned only in a subordinate passage. These portraits from the late Warhols' have so far received little attention. I would like to take up this desideratum and look more closely at Andy Warhol's 1985 work. Whereas the kings and queens dressed in ermine shawls, crowned and with scepters, which gave shape to the idea of the rulers' portrait, were the photographs of the royal families in the press and other media that shape the image of the modern monarch. Not only through the use of new media and other artistic styles has the portrait of the king or the queen changed in modernism, and the social policy changes since the 19<sup>th</sup> century have led to a changed relevance and function of the sovereign, Their representation. As early as 1933 Norbert Elias had noted in his investigations on the sociology of the monarchy and the court aristocracy that dynastic rulers and their entourage were becoming increasingly important in the present epoch of social development. To the extent that they still exist in Western countries with dynastic traditions, they have lost a considerable part of their former power and their former prestige. Which is then the structure of the exercise of modern power? Do monarchs still represent power, or have they become celebrities, whose images Warhol creates? From the wide range of tradition, personal, reception and production, there are also a number of other questions, the answer of which is the aim of the author's current research. Firstly, why does Warhol represent female rulers? What is the difference between a king and a queen in his perspective? And, secondly, why did he represent three Western queens and contrast them with South African Regent Ntombi? Is this a question of different cultural circles, their insignia of power and our ability to recognize them?

**Christine Engelke** is currently working at Mandel Architekten + Ingenieure GmbH as Public Relations Manager and she is a Ph. D. candidate at the University Witten/Herdecke. She graduated in English and Art History from the University of Bochum and obtained her BA with a paper on Camille Claudel's sculptures of her brother Paul. She dedicated her master's dissertation to the study of some of Warhol's works, with the title "Memento mori and pop – Andy Warhol's *Skulls*". She is also focusing her Ph. D. research on said artist, focusing on his representation of four female queens who were in power at the time of their production and the interesting questions they pose. Also, Ms. Engelke has participated as research assistant in the project titled "The Allegories of the Four

Continents in the Baroque Age”, of the University of Vienna and has also worked in an internship at the Ruhr Museum in Essen, amongst other posts.

**Faure-Carricaburu, Emmanuel (UFR Arts: Paris VIII University): “The convergence of art and power: The role of Jean-Baptiste Colbert in the 1663 reform of the French Royal Academy of Painting and Sculpture in Paris”.**

While art historians have studied the artistic policy of Jean-Baptiste Colbert within a wider framework, we would like in this proposal to focus on the minister’s involvement in the radical reforms of the statutes of the French Royal Academy of Painting and Sculpture. His influence – faithful among the most faithful – on the Sun King regarding the conception of this project has not been the object of a specific study, though the 1663 ruling arose from the desire on the part of the monarchy to control the institution. Such reforms cannot be separated from the particular politico-artistic context from whence they came, at the moment when Louis XIV took over political control at the start of the 1660s, a period that coincided with the rise of Jean-Baptiste Colbert.

The reforms of the Academy’s statutes were instigated by the minister on December 24<sup>th</sup> 1663 to comply with Louis XIV’s intention to control the institution and thus further the glory of his own power, while satisfying the academicians to whom were offered new perspectives. They were now able to count on royal orders, and could look forward to having a powerful and prestigious institution at their disposal, one on an altogether different scale to that which they had previously succeeded in setting up. The royal interest in paintings of historical subjects met that of the academicians, who wished to reinforce and guarantee the liberal status of their art through the promotion of the historical painting genre. The writings of Henri van Hulst, a member of the Academy, confirm the painstaking involvement of Colbert in the development of the new statutes presented to him by his clerk, Gédéon Berbier du Metz: “M. Colbert discussed everything, article by article, with M. du Metz, who explained to him the spirit, the necessity, and the utility of the contents of each. The minister made notes on them one by one, and then made his report to the king”.

Responding to the artistic policy required by Colbert, the 1663 reforms validated statutory innovations whose aim was to delineate an overall framework and thus limit the movement of academicians within the institution. The inherent verticality within such a partitioning in the academy’s organisation divided, de facto, academicians according to a two-part categorisation which had not existed during the first fifteen years of the institution’s existence and which now set historical painters apart from those of the minor genres.

We will see that the State’s commitment to the conception of such institutional reform corresponded to the redefinition of the relationship that

political power maintained over the artistic institution. Nevertheless we shall observe that the presence of a powerful institutional framework, reinforced by Colbert's administration, did not prevent the academy from being on the receiving end of heterogeneous and sometimes contradictory powers.

**Doctor Emmanuel Faure-Carricaburu** obtained his Ph. D. from the University of Paris VIII in 2017 with the dissertation titled "The Hierarchy of Genres in the French Royal Academy of Painting and Sculpture: the institution, standpoint and works". He obtained his Masters Degree also from Paris VIII university in 2007 and has been History of Art professor at Paris VIII and Lille III universities. He has given numerous papers at international congresses and encounters and lectures in important institutions. At the same time, he has published several book chapters and articles like, for example, his work "Jean-Baptiste Santerre fancy figures and the limitations of generic frameworks of interpretation" and "Le rôle des peintres d'histoire dans l'enseignement académique à partir de la réforme de 1663", which will appear in 2017, amongst many others.

**Fraga, Joana (Instituto de Ciências Sociais, ICS, University of Lisbon): "Emmanuel Philibert of Savoy and the Portuguese Dynastic crisis of 1578-1580".**

This paper aims at discussing the aspirations of Emmanuel Philibert, duke of Savoy, to the Portuguese throne in 1578, after the early death of king Sebastian in North Africa. The Portuguese king had left no children and his immediate successor was his great-uncle, the Cardinal D. Henrique. His situation as a man of cloth – the Pope had not dispensed him from his vows – and his advanced age implied that the question of the succession would be reopened in a short period of time. Five main candidates claimed the Portuguese throne: Philip II, king of Spain; Catarina of Braganza; D. António do Crato, Emmanuel Philibert, duke of Savoy; and Ranuccio Farnese, duke of Parma. The aspirations of the first three have been largely studied in the past years. However, the claims of the duke of Savoy to the Portuguese throne have been overlooked.

Emmanuel Philibert (1528-1580), also known as *testa di ferro* (ironhead), had a fructiferous military career serving the Habsburg, namely as governor of the Netherlands between 1555 and 1559. In this capacity, he led the Spanish invasion of France. When the peace of Cateau-Cambrésis was signed by France and Spain, in 1559, he regained control over the territories of his duchy, previously occupied by France. As the skilled military and political strategist that he was, he spent the following years spreading his territory and influence. When the Portuguese king Sebastian died in 1578, he decided to claim the throne. He presented his case by

insisting on his Portuguese ancestry, as he was the son of Beatriz, daughter of King Manuel I of Portugal.

Aware of the fragility of his claims to the Portuguese throne against the strong case of the Spanish king, who was also his cousin, the duke of Savoy saw in this moment an opportunity to negotiate an extension of his territory. He promised to drop his claims and support Philip II as a candidate for the Portuguese crown in exchange of Sardinia, at first, and then Monferrato. He obtained none and when D. Antonio died in 1580 at the military invasion of Portugal, Emmanuel Philibert was forced to give up once and for all, in the last months of his life, his pretensions.

Through the analysis of a number of sources from the Archivio di Stato di Torino, Arquivo Nacional da Torre do Tombo and Biblioteca Nacional de Portugal, the author will examine how the Duke of Savoy built his argument and entered the negotiations with the Portuguese at the same time he established dialogue with one of his main competitors for the throne, his cousin Philip II, king of Spain, whom he had served for so many years, in order to obtain benefits out of the Portuguese political situation.

**Doctor Joana Fraga** is a Marie Curie fellow at the Instituto de Ciências Sociais – Universidade de Lisboa since September 2017. She has been a postdoctoral fellow at the Università degli Studi di Torino (2015-2017) and at the EHESS (Paris, 2014/2015), after finishing her Ph. D, at the Universitat de Barcelona with a dissertation focused on the political uses of images during the revolts of 1640-1647 in the Hispanic Monarchy (2013). Her current research project examines the authority of the viceroys and governors-general– the highest representatives of the Portuguese kings – in the States of India and Brazil between 1640 and 1750 and as such, it deals with the relevance of non-formal expressions of power and authority, and their role in the efficiency of political communication. She is part of the research network “Poder I Representacions” (PI: Joan-Lluís Palos) and CURR (Culture des Révoltes et Révolutions, PI: Alain Hugon). She has published several articles and book chapters, like, for example, her work titled “Representing the King: the images of João IV of Portugal (1640-1652)”, that will be published in the book edited by Malte Griesse “Iconic Revolts: Political Violence in Early Modern Imagery” and distributed by the prestigious publishing house Brill.

**Frutos Sastre, Leticia (Ministerio de Educación, Cultura y Deporte):**  
**“The feminine line in legitimizing Habsburg grandeur”.**

The problem of the succession of the Hispanic monarchy influenced greatly the politics of the second half of the Seventeenth century. In this context, women became protagonists and key elements in securing - or not - long lasting stable political relations. It was so important to have a male descendant who would

ensure political continuity, than not to have them turned the Infantas into fundamental pieces in order to shape a new political map in Europe.

Now, the author would like to focus in the political role of some women close to the King and, thanks to some artistic and contemporary examples, draw this new gender reading of the period. She would like to present a new Reading of the frescoes executed by Luca Giordano in the hall of ambassadors of the palace of Buen Retiro. The choice of the subject - the order of the Golden Fleece -can therefore be understood as a recognition of the Burgundian inheritance and of the feminine line in legitimizing Habsburg grandeur at a time when it was not yet appropriate to claim the Austrian inheritance.

**Doctor Leticia de Frutos** obtained her Ph. D. on History of Art from the Complutense University and her dissertation received the extraordinary doctoral award for its quality. Her interdisciplinary research is focused on the study of cultural relationships, collections, and the spread of images and cultural models between Spain and Italy during the modern period. She is the author of “El Templo de la Fama: alegoría del marqués del Carpio” (2009) and “Cartas del navegar pintoresco. Correspondencia de pinturas” (2011). Her last studies are focused on the *femme fortes* and the role of the women during the last years of the Habsburg dynasty. She is especially interested in the interpretation and contextualization of works of art within their context and in this line of novelties she would like to present a new gender reading of the period, thanks to some artistic examples of the end of Seventeenth Century.

**Fuente, María Jesús (Carlos III University): “From fiction to reality: Leonor de Guzmán, King Alfonso the XI<sup>th</sup>’s “favorite”.**

On November 19<sup>th</sup>, 1850, the day of St. Isabelle, the onomastic of the queen of Spain, Isabel II, Madrid’s Royal Theatre opened its doors for first time with “La Favorite”, the Donizetti’s opera performed for the first time in Paris in 1840. Previously played in other Spanish opera houses, the success was guaranteed. Interested in some medieval feminine figures, Gaetano Donizetti used as protagonists for two of his operas two women who were lovers of two Castilian Kings, Alfonso XI (1312-1350) and his son Pedro I (1350-1369). The lover of Alfonso was *La favorite*, Leonor de Guzmán, and the lover of Pedro was María de Padilla. Why did Donizetti choose these women? Why did he find them interesting? The King’s lovers stimulated the imagination of Spanish Baroque playwrights and Romantic novelists and authors, whose portraits created by them passed to posterity. In fact, some of these feminine figures have become best known through novels, plays and operas, even though the characters portrayed in fiction are, in general, far from reality.

This paper will focus on *La favorite*, Leonor de Guzmán, a woman who lived with King Alfonso XI for twenty years, who had ten children by him, and who used her familiarity and ties with him to win influence in matters not strictly personal. To do that, the author will look at her from a double perspective: from fiction and from facts. Starting at Donizetti's "favorite", Leonor de Guzmán will be analyzed in fictional works from the XIX<sup>th</sup> to the XIV<sup>th</sup> century. During her lifetime, two important literary works, "El Libro del Buen Amor" and the "Amadis de Gaula", revealed some aspects related to her. What part of reality is shown in these two pieces? How do they help us to understand Leonor de Guzmán?

To answer these questions, the author will look at literary and historical sources. The former deals mainly with the King adulterous relations condemned by the Church, and the latter tell us about the accuracy of the literary sources. Historical sources will illuminate Leonor's influence or power in the political arena of the Kingdom, her role as a very rich feudal lady, and her efforts to make her children powerful figures in XV<sup>th</sup> century Castile.

**Doctor María Jesús Fuente Pérez** is Professor of Medieval History at the Carlos III University of Madrid. She graduated from the Complutense University in 1971, the same university from which she obtained her Ph. D. in 1986 and she obtained her Masters Degree in Education from Harvard University in 1984. She has published several books focused on the study of women in the Middle Ages, with works such as "Reinas medievales en los reinos hispánicos", "Velos y desvelos: Cristianas, musulmanas y judías en la España Medieval" and "Violante de Aragón, reina de Castilla", and she has also published numerous articles in scientific journals and book chapters focused in the aforementioned topic.

**Fulińska, Agnieszka (Jagiellonian University, Krakow): "Dynastic shadow of the Second French Empire: The symbolic existence of Napoleon II".**

The early 19<sup>th</sup> century witnessed an event quite unexpected in a time of established dynasties and royal traditions: the emergence of an entirely new ruling family, created by Napoleon Bonaparte upon his ascension to the imperial power in France. This move, which on the one hand combined the revolutionary turn with the traditions of the ancient régime, and on the other hand complemented the latter with new ideas concerning monarchical rule, needed to receive proper representation, both personal and artistic. Devoid of dynastic tradition to support his public image, Napoleon replaced it with his siblings and their families, employing in the process the traditional elements of royal representation. After his fall in 1815 this image, in a simplified form, served for the survival of the imperial legend and also for seditious purposes, to be revoked in full glory by the Second Empire.

One of the most fascinating elements of the dynastic politics of the Bonapartes is the employment in the Second Empire imagery of the figure of the first emperor's son, styled at birth the King of Rome, who had been proclaimed Napoleon II in the act of abdication of 1815, but never ruled. He left France in 1814 with his mother, Marie-Louise Habsburg, at the age of three, and lived his short life at the court of his maternal grandfather, the emperor Francis of Austria, as the titular Duke of Reichstadt. He was kept away not only from European politics, despite the efforts of several countries to put him on the throne during the revolutions of 1830, but also from all members of his paternal family, and died prematurely in 1832.

The rumours of poisoning that began to circulate even before his death, together with the increasing popularity of the Napoleonic legend, made the "prisoner of Schöbrunn" one of the iconic figures of the 19<sup>th</sup> century. Despite his actual political non-existence, he was very frequently included in the dynastic line and propaganda of the Second Empire. His person guaranteed its dynastic continuity – the link between Napoleon I and his nephew – but of consequence must have been also the popularity of his romantic legend and the enigmas surrounding his life. This dynastic practice was also aimed at the former members of the antinapoleonic coalitions, who never formally recognized the imperial succession of 1815; the diplomatic problem caused by the adoption of the name of Napoleon III by Louis Napoleon Bonaparte in 1852, is reflected among others in the memoirs of queen Victoria.

In this paper, the author will discuss the presence and role of Napoleon II in both the seditious and semi-legal popular art of the Restoration and July Monarchy, and in officially supported imagery of the Second Empire, presenting the imperial family and its dynastic continuity, its echoes in the writings of the period, as well as the diplomatic efforts made by Napoleon III to bring the remains of the Duke of Reichstadt from Vienna to Paris.

**Doctor Agnieszka Fulińska** graduated in Modern Literatures and Classical Art & Archaeology from the Jagiellonian University, and also studied modern art history in Krakow (JU) and Paris (EPHE). She was granted scholarships in France (Paris), England (Oxford and London), and Greece (Athens and Thessalonike). Her main academic interests have always lied in the fields of classical reception studies and the public image of rulers, ancient and Modern. Among her published works are two books in Polish, one concerning early modern theories of imitation (2000), the other concerning the iconography and legend of Mithridates Eupator, king of Pontus. Forthcoming is a book on Hellenistic royal attributes and their role in the modern iconography of power. For the past four years, her academic interests have been focused on the period of 1789-1870 in France, and shifted towards memory studies applied to the 19<sup>th</sup> century. At present, she is working on a book devoted to

the myth and legend of Napoleon's son, the Duke of Reichstadt/Aiglon in the 19<sup>th</sup> century, and she is also researching on the models of commemoration and glorification of "prominent individuals", the imperial family and the military leaders, of said period.

**Gallelli Huezo, Andrea (The George Washington University):  
"Reconstructing the Role of Royal Mughal Women in The delivery of Presents for Prince Dara Shikoh's wedding".**

Emperor Shah Jahan's *Padshahnama* ("Chronicle of the King"), one of the most celebrated manuscripts of the Mughal period, provides a meticulous textual description of the royal participants in The Delivery of Presents for Prince Dara Shikoh's Wedding. However, when comparing the surviving prose alongside its double-page illustration, the royal Mughal women, who are included in the text, are absent in the paintings. In the delivery of presents (*sachaq*) procession, the women's absence has altered the focal point of these paintings, rendering the composition incomplete in terms of its visual, artistic, and historical context. Modern scholarship suggests that royal women were secluded from the public eye and court life; nevertheless, Mughal textual and visual sources prove that elite women consistently exercised political and economic power in private and public spheres. They influenced policy and commerce, became patrons of the arts, participated in battles, and assumed a vital role in organizing and attending imperial ceremonies. Therefore, the absence of elite Mughal women in the imperial procession for the delivery of gifts (*sachaq*) for Prince Dara Shikoh's wedding is perplexing.

This paper aims to explain the discrepancy between the text and image in the *sachaq* illustration and it further proposes that the extant double-page was once part of a four-page composition. More importantly, it argues that the fourth illustration, which would have depicted the royal Mughal women in the *sachaq* procession, is indeed missing. After examining the status of royal women and their power during Shah Jahan's reign, the paper introduces a misidentified page from the Rampur Raza Library as the third illustration in the four-page composition. Acknowledging the existence of the missing fourth page would attempt to reconstruct the rightful place of royal Mughal women at the court of Emperor Shah Jahan.

**Andrea Gallelli Huezo** is specialized on spectacle, processions, and theater in 16<sup>th</sup> and 17<sup>th</sup> centuries and in Islamic and Spanish Art. Her field of research includes Islamic illustrations, with special interest in the *Padshahnama* manuscript, the official history of the Mughal Emperor Shah Jahan. She holds a BA and MA in Architecture, Urbanism and Design from the University of Buenos Aires

(UBA), Argentina, as well as a BA and MA in Art History from George Washington University.

**Galván Desvaux, Daniel (University of Valladolid): “Origins and evolution of the *valimiento* of the Duke of Uceda during the reign of Philip III (1598-1621)”.**

The evolution of the Monarchy and its system of government at the beginning of the XVII century was marked by the emergence of the *valimiento*. The arrival to the throne of Felipe III in 1598 brought about the start of a model that took shape with the *valimiento* of the Duke of Lerma. It was not only the valido himself who got promoted, but also a group of relatives and allies, including the figure of his heir, Cristóbal Gómez de Sandoval y Rojas, Duke of Uceda.

The importance of Uceda during the reign contrasts with the historiographical silence about the last valido of Felipe III during the period between 1618 and 1621. It may be the contradiction and the *chiaroscuro* what better defines Uceda, although the analysis of the evolution of his *valimiento* offers a better understanding of the final years of Philip III and the first ones of Philip IV. The period of transition which goes from Felipe III's decision to get by without the Duke of Lerma in 1618 to the consolidation of the Count-Duke of Olivares arouses great interest. This was the time when some meaningful questions were considered, such as the role of the king in the government of the Monarchy, the type of *valimiento* to be developed, and whether this model and the role of the Councils, secretaries or Boards were lawful; stated briefly, to know the way forward for the government of the Monarchy in the following years.

However, the origin of the *valimiento* of Uceda dates back a few years, coinciding with the beginning of the decline of the power of his father. Progressively, Uceda became an indispensable piece in the Monarchy of Philip III, controlling court functions and positions. Undoubtedly, one of the milestones that allows to better understand about his power was the relationship he held with Pedro Téllez Girón de Velasco, III Duke of Osuna and Viceroy of Sicily and Naples. The study of this connection shows that Uceda behaved as a real valido, worried about keeping the royal favour and defending the position of the viceroy in Italy until 1620. At the same time, it places him as the core of a system of corruption in which several ministers of Philip III were involved. Conclusively, this proposal seeks to reveal the difficulties found in the study of the *valimiento* of the Duke of Uceda, but also some of the solutions that make possible to eliminate his stereotyped image and uniqueness with which he was endowed. Although always doing it within the general analysis of a moment of such transcendence as it was the reign of Philip III, when some ideas regarding both the government of the

Monarchy and the exercise of royal power were settled and then maintained throughout much of the XVII century.

**Daniel Galván Desvaux** is a Ph. D. candidate at the University of Valladolid, with a research focused on the figure of the Duke of Uceda during the reign of Philip III and the evolution of the royal power and the government of the Spanish Monarchy throughout the XVII<sup>th</sup> century. Part of his discoveries in this regard has been published in the book “Felipe IV and the defence of the valimiento”, published by the University of Valladolid in 2016. He has also participated in several congresses and seminars and, at the same time, he has published several book chapters. He had also collaborated in different projects, like the one that resulted in the book titled “Valladolid, Forma Urbis”, written by Professor Carazo Lefort on the historical and architectural evolution of the city, amongst others.

**García González, Marisol (Universidad Nacional de Educación a Distancia): Jane Dormer, Duchess of Feria. The influence of a Mary Tudor's lady-in-waiting in the Spanish court of Philip II”.**

Women's role in the court during early modern age was most of the times confined to be the future kings' mothers or to the service in the queen's house, acting as the eyes and ears of their husbands, brothers and fathers. Jane Dormer (1538-1612) was one of those ladies-in-waiting within the court of Mary Tudor, becoming a trusted maid of honor until the sovereign's death. In the court sphere, another important female role was constituted by the high noblemen's wives and in such way, Lady Dormer got to hold a respected position in Philip II's household after her arrival to Spain, being already the spouse of the first Duke of Feria.

However, it was her leadership within the English Catholic diaspora which brought her into an international recognition; in such manner, when she became a widow in 1571, Jane Dormer was already a well-known leading figure in the court of Madrid, acting as protector of the English Catholic community. This active prominence in the Spanish court together with a soft diplomacy through her correspondence with the Catholic network in England, allows us to outline the unusual role for a woman as an “influencer” in the court. We will explore her political understanding through her relation with erudite Jesuits and the circumstances which show the influence of Jane Dormer, Duchess of Feria, in the court of Philip II. The career of Lady Dormer is yet more interesting since she did not belong to the royal family and she did not have an identified title in the court; she just acted as the head of her household and performed a relevant role in the political sphere of the Spanish transnational relations.

**Marisol García** is a doctoral candidate under the supervision of Professor Luis Ribot at the Universidad Nacional de Educación a Distancia (UNED) in Spain. She is preparing her dissertation on the Great Duke of Feria, Gómez Suárez de

Figuerola. Her main areas of study are the relationships between the Spanish monarchy and Milan in the first half of the seventeenth century, the role of men of court and rulers, and political ideas in the modern age. She holds a Masters degree in History research and a Bachelor's degree in Modern History from the UNED University. She is a senior telecommunication engineer whose career has matured in an international environment within the information technologies sector. Living between Spain and Italy, and working in a multinational context, she speaks Italian, English, and Spanish as mother tongue which completes with the study of French.

**García, Cristina (Universidad Complutense de Madrid): "What was behind the continuance of the Italian usage of King Charles III regarding to hunting and fishing activities at the real dehesa of Aldeanueva, Segovia?"**

In August 10<sup>th</sup> of 1759 died without succession King Ferdinand VI, the third Spanish monarch of the Bourbon dynasty, after the deaths of his father, Philip V, and his elder brother Luis I. In this moment, another son of Philip V, born of his second wife, Charles of Bourbon, who was King of the Two Sicilies (1734-1759) became King Charles III of Spain, and he would be so until his death in 1788.

Since his arrival to the Spanish throne, Charles III continued with his hunting and fishing activities. That, undoubtedly, would lead him to the Province of Segovia, where there were, and still there are, several examples of the contact of kings and nobility with nature through hunting reserves and royal palaces used since the Middle Ages, and continued with the monarchs of the Modern Age. Also, in this choice, the King was greatly influenced by his own family tradition by the palaces created by his parents Philip V and his second wife Elisabeth Farnese, at San Ildefonso and Riofrio, erected both in the natural environment of Segovia.

But it is true, as Vázquez Gestal defends, that we can't understand the actions of Charles III as a ruler, not even regarding his court patronage, cultural policy, and the actual royal sites system promoted by him in Spain, without paying attention to his Italian experience. In fact, it is so because just few weeks after his proclamation, he was already in the island of Procida enjoying his favourite activities, –that means, hunting and fishing–, which used to be a property of the Avalos family. Its owners did not matter when the King wanted it and was eager to acquire it as his personal possession. Actually, there were 22 similar sites in the Bourbon Kingdom of Naples. Not all of them had to be gorgeous palaces; there were also simpler *villas* or even little houses, but most of them were related to the same King: Capodimonte, Portici, Astroni, Persano, etc.

So, this tradition was carried gradually by Charles III to Segovia. First, in 1761, when he became the owner of *pinars y matas robledales* in Valsaín, Pirón and Riofrío, something that was considered very harmful to the city of Segovia, as

was asserted by several local classic writers, like Lecea and Gonzalez Herrero in their books. After this, in 1768, he installed the *pesquerías reales* in the Eresma River, and it was made a protected space by King, who devoted it for the practice of fishing. And finally, in that same year of 1768, only one year after the expulsion of the Jesuits from his territories, Charles III completed the purchase of other property since then known as Real Dehesa of Aldeanueva. The king ordered the demarcation of his new property, and its measurement and evaluation. For that reason, even today, we can see the edge of the stones with the crown called *Mojones*.

But Aldeanueva was a natural space with its own personality. It had its history before Charles III, as a property of the noble family Contreras, who were Counts of Cobatillas. As has been mentioned in the previous lines, that was probably not an obstacle for the king, but many questions arise in this regard. Which plans did the king have regarding Aldeanueva? Had he ever been to Aldeanueva before? And what can we say about his children Charles, Gabriel, and Antonio Pascual? Did they enjoy hunting and fishing with his father in Aldeanueva? This paper aims to answer these and other questions regarding king Charles III and his especial relationship with Aldeanueva.

**Doctor Cristina García Oviedo** obtained her Ph. D. from the Complutense University of Madrid with a dissertation titled “The School of the Society of Jesus of Segovia: Spirituality, History and Art (1557-1767)”. She obtained a mention of Outstanding Cum Laude for it and also obtained the Extraordinary Prize of Doctorate given by the Complutense University of Madrid, awarded in January 2016. She has published three books focused on the Jesuits and Segovia, as well as numerous articles and book chapters related mostly (but not only) to the study of different aspect of the history of the aforementioned religious Order.

**García Prieto, Elisa (University of Lisbon): “Power and influence around infanta Isabel Clara Eugenia of Austria”.**

With this paper, the author wants to reflect upon the role played by Infanta Isabel Clara Eugenia of Austria. As the first female child of Philip II, she was very close to the Spanish Throne, a fact that was more notorious when most of her male siblings died on their youth or early childhood. This potential role as sovereign- which was increased because of the two (failed) dynastical projects that could have turned her into a French or English Queen- gave the Infanta an important relevance within the Spanish Court, which we cannot ignore. It is true that Isabel finally became the sovereign of the Low Countries, but our attention will focus in her early days in Madrid. We think that her trajectory in the Spanish Court allows us to emphasize one of the key topics of this Congress: the role played by royal family members that were not sovereigns.

In addition to drafting the political projects that were built around her person, as well as the effect those have in the construction of the contemporary perception of the Infanta, we want to focus our attention over the influence she played during these years. Indeed, there are a good number of sources that describe the prominence she had in the last years of the XVI<sup>th</sup> Century. In some aspects, she followed the same path as other Royal Women and, more specifically, those related to the Habsburg Dynasty. Indeed, the relevant role played by the Habsburg's women as governess of certain territories (as the Low Countries), and the display of political networks between the different Courts, was a usual situation during the XVI<sup>th</sup> and XVII<sup>th</sup> centuries. In this sense, we think that it is mandatory to link the Infanta's role in the Court of Philip II with the one played by other women of the dynasty, in order to appreciate the differences and similarities between them and understand what elements are unique on her person.

In conclusion, we want to think over a model of behaviour with its own characteristics but which was influenced by other women's actions and that was used as a mirror for those who followed her in the Court. The understanding of these facts will allow us to comprehend better the biography of an Infanta that played a major role in the political scenario of the XVII<sup>th</sup> century's first decades, but also in the power mechanisms in an Early Modern Court.

**Doctor Elisa García Prieto** is a member of the research team of the project titled "Post Scriptum: A digital Archive of Ordinary Writings (Early Modern Portugal and Spain)", linked to the Linguistic Center of the University of Lisbon. She obtained her Ph. D. from the Complutense University of Madrid with a dissertation titled "La infanta Isabel Clara Eugenia de Austria, la formación de una princesa europea y su entorno cortesano". She has worked in several research projects and has published numerous articles and book chapters, many of them focused on the study of infanta Isabel Clara Eugenia, like her work titled "Isabel Clara Eugenia: negociaciones matrimoniales y proyectos dinásticos para una infanta de España", published in the book directed by Cordula Van Wyhe called "Isabel Clara Eugenia. Soberanía femenina en las Cortes de Madrid y Bruselas", amongst others.

**García Sánchez, Laura (University of Barcelona): "Not without my cut. Professions, positions and status of the members of the royal entourage of Carlos IV and María Luisa de Parma on their trip to Barcelona in 1802".**

In 1802, Carlos IV and María Luisa de Parma made Barcelona their place of residence for two months. The reason for his transfer from the court of Madrid was the ratification of the marriage and exchange of betrothed between two of his children, Maria Luisa and the prince of Asturias, Fernando, married until then by proxy with the Neapolitan princes Maria Antonia and Francisco, children of

Fernando IV, the king's brother. During the long months prior to the visit, the city prepared with care all those details concerning the royal stay in order to make pleasant the visit of the high number of people of different rank and condition that were going to reside in the city.

One of the most important problems that the Barcelona authorities had to solve was that of accommodation. In addition to the monarchs, he had to count on his family and all the servants, secretaries, royal body of halberdiers, men of trust, servants, treasurers, royal stables, porters, chaplains of honor, forest ranger rifles, royal house and a long etcetera moved to Barcelona to attend the event. The accompanying nobility could reside in the best palaces of the city. Various documentary sources testify a total of 2.326 people, although it is possible that the number was even higher. Splendid and numerous, therefore, the royal entourage, which even knows the precise itinerary of its displacement from Madrid to Barcelona. An engraving by Buenaventura Planella, a Catalanian artist, testifies to the entrance of the kings in the city and his consent to leave his carriage to be transferred to the palace in a triumphal carriage expressly made for them. Throughout the tour, they received the enthusiastic applause of the people of Barcelona, happy to see their monarchs.

The purpose of this communication is to analyze the role of the members of the royal retinue, their professions, their positions, their responsibilities and their role in the environment of the kings, the large group of people who lived together for two long months with also the entourage of the princes of Naples and the one of the kings of Etruria and the exchanged impressions and experiences with the large number of strangers who also approached Barcelona attracted by the claim of the royal visit.

**Doctor Laura García Sánchez** has been Professor of the Department of Art History of the University of Barcelona since 2009, where she teaches subjects such as Art and History, Baroque in the 17<sup>th</sup> and 18<sup>th</sup> centuries or The publishing world of Art. She also collaborates as a teacher in monographic courses on painting and other artistic subjects organized by the aforementioned University. She has focused a great part of her professional activity in the publishing sector, where she has published numerous biographies of artists and monographs of periods / artistic styles for various Spanish publishers as well as texts centered on the World Heritage. For example, she has published works focused on Velázquez, Sorolla, Monet, Tintoretto, Van Gogh, Rembrandt, Frida Kahlo, Leonardo da Vinci, Surrealism, Romanticism, From Neoclassicism to Modernism, etc. She also has participated in numerous congresses related to episodes and royal parties, and has been always interested in the reconstruction of royal visits and the analysis of ephemeral art created for these events.

**Geevers, Liesbeth (Leiden University): “The Lords Cousins: Philip IV’s quest for suitable relatives to co-rule his monarchy”.**

In the 1630s, Philip IV of Spain needed a new general of the Mediterranean fleet. The position had been held by several members of the Habsburg extended family (and most recently by Philip’s brother, the Infante Carlos), so the new general would have to be recruited from the same group as well. Giovan Carlo de’ Medici came into view, as Grand Duke Ferdinando II of Tuscany’s younger brother. Giovan Carlo’s mother was Archduchess Maria Magdalena of Austria, a sister of both Emperor Ferdinand II and Archduchess Margaret, who had married Philip III of Spain. But perhaps Philip IV would never have considered this maternal cousin, if Giovan Carlo’s kinship with the Spanish kings had not come into focus some years earlier during a dispute among cardinals in Rome. The Medici cardinal – Giovan Carlo’s uncle Carlo – was not addressed as Your Highness by the Spanish officials in Rome, while the Savoy cardinal, another cousin of Philip IV, was. The Medici objected to this disparity, because they claimed an equal status with the Savoyards and they used their kinship with the Spanish king to the full in this argument.

This Roman tussle and Giovan Carlo’s subsequent employment as general of the Mediterranean fleet highlight the extremely complicated relationships within the wider Habsburg dynastic network. The relationship of individual collateral branches (like the Savoyards and the Medici, but also the Farnese and of course the Austrian Habsburgs) with the kings of Spain were usually already fraught enough, but rivalries among the collaterals complicated them even further. The relationships the king of Spain could broker with his relatives were of paramount importance to the smooth running of his vast monarchy, since he needed suitable relatives to fill offices that had become earmarked for members of the family. It was a hornet’s nest from which he could not step away. This paper analyses the dynamics among royal relatives and how this impacted their relationship with the king and the running of the Habsburg monarchy in the seventeenth century. Dynastic rule, it turned out, was a tricky affair.

**Doctor Liesbeth Geevers** is currently a Guest Researcher at Leiden University, where she was assistant professor of European and Colonial & Global History in 2016. Previously, she was a postdoctoral researcher at Radboud University at Nijmegen, Lecturer of European History at Leiden University and Lecturer of Political History at Utrecht University. She has published several articles and books chapters linked to the study of dynasties and dynasticism, especially (but not exclusively) in relation to the Habsburgs. Amongst her publications we find her work published on the prestigious “Sixteenth Century Journal” titled “The miracles of Spain. Dynastic attitudes to the Habsburg succession and the Spanish succession crisis (1580-1700)” and another article

published in the “Journal of Early Modern History” called “Dynasty and state building in the Spanish Habsburg Monarchy: the career of Emanuele Filiberto of Savoy (1588-1624)”.

**Gómez, Consuelo (Universidad Nacional de Educación a Distancia): “Gifts to use, exhibit and rule, or how to serve the power through science and technique”.**

In 1610, Galileo gave as a present to Cosme II de Medici his discovery of the moons of Jupiter, which he labelled “Medici stars”. In return, the Prince appointed him “philosopher and mathematician of *Granduca di Toscana*”, establishing a privileged relationship of patronage and interchange, based on the value of the scientific knowledge and its possibilities. At the same time, Galileo used the Medicis’ diplomatic networks to send copies of the work “*Siderius Nuncius*”, together with his *cannocchiale*, to the main European kings, thus promoting and improving his international status, as well as projecting the power of Cosme II and his dynasty in an international dimension through the display of prestige involved in the knowledge and control of science and technique.

The above mentioned example shows how the new status given to science and technology in the political and cultural atmosphere of the Scientific Revolution started in the last quarter of the XVI<sup>th</sup> century, transformed the scientific discovery gifts and technical tools into appreciated elements in the realm of the political and courtly ceremonial. In the same way that jewellery and precious stones were considered a reflection of men’s ability to transform nature into an artwork, the inventions of science and technique turned into a symbol of nature dominance, as well as a symbol of the overcoming of nature obstacles thanks to the human genius. They became appreciated gifts, whose worth did not depend on their material value but on the political advantage that their use would imply in the promotion of the power of his patrons or in the promotion of the social and professional status of their authors.

Unlike other kinds of gifts, they did not necessarily reflect the personal taste of the prince and their use was linked to their double dimension of *utilitas* and *delectatio*. The scientific discoveries and the technical tools could be used to contribute the power of the state. But they could be also used to be exhibited and admired in the camera delle meraviglie, a type of place which played an important role in the interchange flow of gifts between the European monarchs, introducing new elements in the study of the mechanisms of the circulation of ideas and material culture in Europe during the XVI<sup>th</sup> and XVII<sup>th</sup> centuries.

From this approach, our paper will analyse several outstanding examples of the use of inventions, machines and technical tools considered *artificialia*, which were used as gifts with a double purpose, as previously mentioned. We will also

consider the connections of those objects with gifts related to the *naturalia*, given their use as presents was linked to the same purpose: the desire to project the ability to dominate through the knowledge and possession of science and technique. Several instances could be mentioned, for example the gifts that James I, king of England, sent to the Emperor of India: a novel invention designed to cool the air in his palace based on technique recently discovered by Cosnelis Drebbel (1572-1633), or a machine-ship to navigate. The tobacco seeds which Alfonso Tornabuoni received in 1560 from his nephew Niccoló, ambassador in Paris, to be planted in this palace in Florence, could be another good example.

**Doctor Consuelo Gómez** is a Senior Lecturer in History of Modern Art at the Univesidad Nacional de Educación a Distancia (UNED), in Madrid (Spain). She obtained her degree in Theory and History of Art from the Autonomia University in 1989 and obtained her Ph. D. in History of Modern Art from the Universidad Nacional de Educación a Distancia in 1994. Her dissertation focused on the process of artistic configuration of the city of Alcalá de Henares in the Spanish Renaissance and Baroque ages and was published under the title of "The urbanism of Alcalá de Henares in the XVI and XVII century: an approach to the idea and designs of city". She has developed several researches in the Center Internazionale per la Storia delle Università e della Ciencia della Università di Bologna (Italy, 1993), Il Departamento de Storia e Progetto nell'architettura de la Facoltà di Architettura di Palermo (Italy, 1998) and The Bibliothèque Nationale de France (France, 2002 y 2003) and the Museo Galileo Istituto di Storia della Scienza (Firenze, 2016 y 2017). She works in collaboration with Spanish and foreign researches specialized in the art and culture of the Modern Age in Europe and South America and she has took part in several research projects as well. The results of these researches had been published in an important group of publications (books, chapters of books and articles). At this moment, she is studying the role played by the engineer that worked to the service of the Hispanic Monarchy between XVI to XVIII centuries, as well as de relation that had been hold between Italy and Spain in relation with the arts, science and scenography in the two first decades of the XVIIth century.

**González Cuerva, Rubén (CSIC-IULCE): "My greatest ambassadress: Empress María Ana of Austria as Spanish Agent in Vienna".**

Maria Ana of Austria (1606-1646) was the beloved sister of King Philip IV who failed to marry Charles, the Prince of Wales, after his novelistic stay in Madrid in 1623. In 1629, she became the bride of his cousin Ferdinand, the King of Hungary and future emperor as eldest son of Emperor Ferdinand II. Maria Ana was instructed by Philip IV to become his "greatest ambassadress" at the imperial court, thus giving birth to a very original political setting. The Spanish King relied on an ordinary and an extraordinary ambassador in Vienna, but this role of mediation was supplemented and greatly enriched by the presence of Maria Ana

and her household. This paper analyses the development of these spaces of political communication from three different angles: firstly, the impact of a Spanish royal household in Vienna, its degree of integration and its success in providing a spiritual, artistic and social influence. Secondly, the interactions and tensions between these courtiers and the Spanish embassy, both in terms of interlocution with the Imperial authorities and of the trust links developed with the court of Madrid. Thirdly, it is explored the individual role of Empress Maria Ana as political agent, adviser of her husband and broker of her Spanish relatives. A final question arises: to what extent did Maria Ana act and to what extent was she perceived as a representative and spokeswoman of Philip IV or as an independent figure on her own?

**Doctor Rubén González Cuerva** is a Juan de la Cierva Postdoctoral Researcher in the Spanish National Research Council. He completed his Ph. D. at the Autonomía University of Madrid in 2010 with a biography of the Spanish statesman Baltasar de Zúñiga (1561-1622). Thereafter, Rubén González Cuerva has been a postdoctoral fellow at the National University of Salta (Argentina), a Marie Curie Fellow at the German Historical Institute of Rome and associate lecturer at the Autonomía University of Madrid. He specialises in early modern diplomacy and political communication. González Cuerva is currently working on network interaction between the Habsburg courts and on Habsburg-Habsid diplomacy. Among his main publications are the book titled "Baltasar de Zúñiga. Una encrucijada de la Monarquía Hispánica (1561-1622)", the book chapter titled "Anne, Margaret and Marianne of Austria: Queens of Spain, Archduchesses of Austria and Dynastic Links", published in 2016 and the article titled "The true solution for every difficulty. Mary of Austria, Spanish Patroness in the Empire, Imperial Patroness in Spain", published in 2017.

**Gutiérrez, Sergio (Universidad Nacional de Educación a Distancia): "Ascent and power of the Navarrese Elites in the Hispanic Monarchy in the reigns of Charles II and Philip V".**

In the reign of Charles II the importance of the Navarrese in the Court and of businessmen and financiers of this territory in Cadiz and the Indies began to be a factor of importance, which was consolidated during the first half of the eighteenth century. These men of great corporate vision and diplomatic skills created authentic family dynasties. The War of Spanish Succession (1700-1714), supposed a change of dynasty in the throne of the Hispanic Monarchy and with it, a new administrative and government system came to life due to the reforms initiated by the first king of the Bourbon dynasty, Philip V. Inside this new system of administration of the kingdom arose a new network of patronage in all areas of power in which members Navarrese gentility occupied positions of importance within the administration of the Spanish Monarchy.

This rise of Navarrese characters to the top levels of power was a consequence of their support of the new king from the beginning of the war, which led to a new dynasty in the Spanish throne in the person of the “legal” suitor by Charles II's testament, Philip of Anjou. These men and women of the old kingdom of Navarre held high positions in all spheres of administration of the territories that made up the Spanish Empire — army, state purse, ecclesiastical positions, governorships, business, etc. — many of them too on their own merits. They supported the French suitor, both economically and personally, enrolling in the different armies that fought against the Austracist side.

It is curious to see how the access to the high positions within the Bourbon administration underwent a change from the ascend of Philip V to the throne onwards, since in previous times these appointments were realized by belonging to noble families among which different positions in the Councils, treasuries, viceroyalties, etc., were distributed. But with the reforms exercised by the new monarch to improve the administration of the Kingdom, the positions were granted by "meritocracy", that is, by the ability demonstrated over time by people in the different spheres of government or the army of the Spanish Monarchy.

The study presented here tries to demonstrate and analyse the social, economic, political and family keys that served as a basis or encouragement for what Julio Caro Baroja accurately called "The Navarre Hour of the XVIII<sup>th</sup> century." This process helped the Navarrese elites and also some characters of low cradle to get royal privileges and high positions in the administration of the Empire. With this, the Old Kingdom of Navarre became the origin of the new power elites within the Spanish court.

A key character for this exposition, among others, was Juan de Goyeneche, of whom there are multiple studies, because he is an excellent model for the explanation of the mentioned keys of the success of the Navarrese in the XVIII<sup>th</sup> century in the reign of the first Bourbons, due mainly to the network of influences that he already had inside the Court, since he had held the positions of Treasurer of the Secret Expenditure of King Carlos II and General Treasurer of the Militia, as well as Private Treasurer of the Queen Mariana of Newburg. This is aimed to establish how this network was the basis of his success and instrument for the birth and development of the Navarrese elites that forged under the shadow of the crown.

**Sergio Gutiérrez** is currently a member of the Faculty of Geography and History of the Universidad Nacional de Educación a Distancia. He is currently enjoying a research collaboration grant in the Department of Modern History of the aforementioned university, granted by the Spanish Ministry of Education, Science and Sport, linked to the project titled “Navarre in the War of Spanish

Succession (1701-1714). Institutions, Society and Armed Defense for the Bourbon Cause”.

**Gutiérrez, María Concepción (Universidad Nacional de Educación a Distancia): “Margherita of Savoy (1589-1655), the Philip II’s granddaughter who challenged Louis XIII and Olivares”.**

Margherita of Savoy was born as the eldest daughter of Catalina Micaela, Philip II’s daughter, who had married Charles Emmanuel, duke of Savoy. Margherita became the wife of the duke of Mantua’s son, and became mother, duchess and widow within three years (1609-1612) that were absolutely decisive. For Margherita claimed her dowry for the rest of her life and those claims were still alive by the time of Utrecht’s Peace (1713). For she was well aware of her and her daughter Maria’s dynastic importance as descendants of Philip II and direct relatives of the Gonzaga of Mantua. For they both could claim some rights over the disputed lands of Monferrato in the North of Italy. The succession of Mantua and Monferrato had meant war in the North of Italy for almost twenty years, from 1612 to 1631 in which Margherita became a key political player, always showing a pro-Spanish attitude. She kept correspondence with kings and ambassadors. Louis XIII, the king of France and duke of Mantua’s cousin, resorted to explicitly ask that she should be dismissed from Mantua in 1633 to suppress her influence over her daughter Maria, also the daughter-in-law of the duke of Mantua at the time. Margherita’s presence there was challenging the unstable balance of powers in the North of Italy. One year later, Margherita became vicereine of Portugal representing the Spanish Monarchy until she was dismissed in 1640, when part of the Portuguese nobility led the separation from the Spanish Monarchy. After the Portuguese episode, Margherita was also instrumental in the dismissal of Olivares from the Spanish court in 1643. Margherita was one of those remarkable women leaders of Early Modern Europe that made some very important princes and officials feel uncomfortable because of her pro-Spanish determination and continuous claims on her rights. This paper will explore the political meaning and influence of Margherita of Savoy, Duchess of Mantua and vicereine of Portugal.

**María Concepción Gutiérrez** holds a degree in History from the Universidad Nacional de Educación a Distancia. Her research field is the communication and dissemination of political ideas in the seventeenth century. She is currently preparing her doctoral dissertation on the influence of the theory and practice of the diplomacy of Juan Antonio de Vera, first count of La Roca (1583-1658), in Early Modern Spain, France and Italy. She has presented papers in congresses as prestigious as the ones organized by the Renaissance Society of America, Premodern Diplomats Network and the Don Juan Archiv. María Concepción has published "The diplomacy of letters of the Count of La Roca in Venice (1632-1642)" in Diana Carrió-Invernizzi’s book titled “Embajadores

culturales. Transferencias y lealtades de la diplomacia española de la Edad Moderna” (2016). She is also a member of the research project “Poder y representación en la Edad Moderna. Agentes diplomáticos como mediadores culturales en los siglos XVI-XVIII, UNED (2016-2020)”.

**Gutiérrez Pacios, Alejandro (Rey Juan Carlos University): “Changes and/or continuities in the Court (from Fernando VII to Isabel II)”.**

The author’s work aims to analyze the period of transition between the reigns of Fernando VII and Isabel II regarding the court entourage to see how this world dealt with the political changes in the country. For this, he is studying both the differences in court charges and the replacement of people in them. Starting from the excellent study made by Professor Moral Roncal on the processes of purification in the Court, my thesis will deal with this period trying to describe the aforementioned process in several aspects such as ceremonies, court servants, titles of nobility, etc.

**Alejandro Gutiérrez Pacios** is a Researcher in Training at the Faculty of Ciencias Sociales y Jurídicas (Department of Ciencias Histórico-Jurídicas y Humanísticas), of the Rey Juan Carlos University, Madrid, Spain. He has a Master in Contemporary History and now he is currently researching his Ph. D. dissertation under the direction of Doctor Félix Arroyo (Rey Juan Carlos University, Madrid) focusing on the changes in the Royal Palace between Fernando VII and Isabel II’s reigns.

**Haque, Ikramul (Centre for Historical Studies, Jawaharlal Nehru University, New Delhi): “Contesting Mughal Emperor’s Authority: Badauni’s Perspective on Religion and State”.**

Akbar, the sixteenth century Mughal emperor, is credited to have established a vast empire in early modern south Asia and inaugurated a political imperial culture, which was inclusive, accommodative and non-sectarian. Akbar found in Abul Fazl a like-minded colleague, courtier and historian who through his chronicle, *Akbar Nama* and *Ain-i Akbari* immortalized the Mughal emperor. Much of what we know of Akbar and his socio-political philosophy is largely drawn from that source which gives a positive account. Incidentally, there was another theologian-historian in Akbar’s court, famously called Mulla Abdul Qadir Badauni, who provides a critical view for Akbar’s reign. He wrote, though secretly, a book of history called *Muntakhab-ut Tawarikh* wherein he has severely criticized Akbar’s socio-religious initiatives.

Although Abdul Qadir Badauni as a historian of sixteenth century Mughal India has been well recognized by modern scholars, his contribution to the theory of state and governance is yet to be acknowledged and studied. Besides, Badauni’s

representation in modern historical writings on Mughal India is overwhelmingly dominated by modern categories that are anachronistic to the sixteenth century socio-religious milieu. For, he is called an orthodox *mulla*, religious fundamentalist and a rigid *sunni*. This stereotypical representation of Badauni in modern historiography has, therefore, caused serious problems and analysis of Badauni's over-all theoretical corpus was subjected to presumed categories of modernity. Moreover, scholars of medieval India have overwhelmingly confined their attention to Ziyauddin Barani and Abul Fazl, as far as ideas and practices such as kingship, state administration, relationship between state and religion and attitude of state towards Muslims and non-Muslims are concerned.

This paper attempts to revisit Badauni by investigating his political attitude, with specific focus on his ideas on kingship and state as represented in one of his rarely studied books called *Najat-ur Rashid* (Salvation of Rightly-Guided, comp. 1590-91) The paper questions the stereotypical portrayal of Badauni as a religious bigot and *mulla* in modern scholarly works and argues that his ideas on kingship and politics are in conformity with the larger discourse of what constituted the Muslim political structure in the sixteenth century. It is highlighted that Badauni's theory of kingship and state was based on his belief in the ideal separation of political and religious authority exercised by king and *ulama* separately. Thus, Badauni's criticism of Akbar, it is argued, was due to the violation of this ideal separation as the Mughal emperor tried to conjoin together religious and political power.

**Ikramul Haque** is a Research Scholar at the Centre for Historical Studies of the School of Social Sciences of the Jawaharlal Nehru University. He is currently researching his Ph. D. at said university with the title "Abdul Qadir Badauni: The Intellectual Biography of a Mughal Historian". He obtained his Master degree from the aforementioned Centre for Historical Studies of the Jawaharlal Nehru University of New Delhi in 2015 with the dissertation "Kingship, politics and religiosity in a Mughal Book of Salvation (*Najat-ur Rashid*)". He has received several awards and fellowships, amongst them the Razmi Rizwan Husain Memorial Scholarship for outstanding performance in MA and the Gold Medal in BA (History) awarded by Jamia Millia Islamia in 2012. He has given several papers and lectures, and has published several works, like his article titled "Ahd-i Akbari ke Aham Maakhaz *Najat-ur Rashid* ka ek Tajziyati Mut'ala", published in 2016.

**Herbach, Sonya (University of Albany): "The Anxieties of the Appearance and Emotions: Empress Elizabeth's Challenges and Struggles in the Nineteen Century's Sexist Society".**

Empress Elizabeth of the Austro-Hungarian Empire, also known as Sisi, was best known for her beauty, her fashionable figure, and her long luxurious hair.

However, what lay beneath the beautiful exterior was an obsessive, anxiety ridden, and depressed woman who suffered from a range of mental illnesses and acute pressures. Elizabeth had strict rules concerning her appearance and daily routine, spending hours focusing on beauty treatments, and exercise. The stress that came with being a royal had a large impact on Elizabeth's life, often referred to as the lonely, or reluctant empress Elizabeth lived a large portion of her life away from the court, and her family. Last but not least, Elizabeth paved the way for future pop icons such as Queen Victoria, Diana of Wales, and Jackie Kennedy. Due to explosion of technology the general people now had access to images, videos, voice recordings, and more that bring the royals into their homes. Sisi also brought attention to mental health issues at the time, helping various mental institutions and asylums. At the end of the 19<sup>th</sup> century Elizabeth pushed for modern ideals, bringing attention to mental and emotional challenges, becoming a pioneer for modern healthcare.

**Sonya H. Herbach** is a student of the University of Albany. She is currently researching her work titled "The Anxieties of the Appearances and Emotions: Empress Elizabeth's Challenges and Struggles in the Nineteen Century's Sexist Society", of which this paper is an initial public presentation. She was awarded the Presidential Award for Undergraduate Research in Spring 2017 and she is currently working on several studies and conferences, that will take place in the upcoming months.

**Hernández, José Miguel, "Sport, art and Money: The Marquis of Viana, a new kind of power in Alfonso XIII's court".**

Alfonso XIII (1886-1941) had a wide positive reception at the moment he reached the throne in Spain. As a young man, he introduced new uses, although he had a controversial political attitude. In that sense, he chose some new people as confidants. Not since the very beginning, but early, the Marquis of Viana (1870-1927) played an interesting role as one of the main Alfonso's men in the Court. Apart from his influence, it is extremely eloquent his origins, a mixture among historical connections, social power through social relationships, a working capacity beyond measure and a huge amount of land properties.

However, we could think, Viana was not particularly different in comparison with any other man or woman of power in the shadow of the throne during the centuries. But some peculiarities made Viana original in a sense: he introduced a sport craze in Spanish Court as symbol of modernity, he paid an especial attention to art in a broad sense as symbol of distinction and he worked hard to being the first one near the King, even struggling with those who saw him as a latecomer.

The first aim of this paper is to draw the main moments in the career of Marquis of Viana since his arrival to the Court in the first 1900s until his death in 1927. Secondly, the author will try to compare his success – not predicted anywhere – with other cases, mainly in contemporary Europe. Finally, he will end his paper trying to offer an interpretation of how Courts in 20<sup>th</sup> Century could reproduce the elites pattern from the past and how they changed it.

**José Miguel Hernández** is Lecturer in Contemporary World History at Villanueva University. He won the First Prize in Genealogy, Heraldry and Nobility given by the Asociación de Hidalgos de España in 2012 and have been given research grants in scientific institutions such as the Complutense University, Ramón Areces Foundation and Oriol Urquijo Foundation. He is an expert of the study of nobility and aristocracy in the 20<sup>th</sup> century, having published several articles and book chapters focused on said topic and he has also published two books, titled “Procesos de ennoblecimiento en la España de Alfonso XIII” and “Perpetuar la, distinción: Grandes de España y decadencia social, 1914-1931”.

**Hernández Sau, Pablo (European University Institute of Florence):** “Juan de Bouligny and the diplomatic material practices of Istambul (1777-1784)”.

In 1777, the Count of Floridablanca, Minister of Spanish Foreign Affairs, wrote to the Count of Aranda, Spanish ambassador in Paris, expressing his concerns about the need of delivering ad-hoc ambassadors to Mediterranean Muslim courts, such as Algeria, Tripoli, Tunis, and Istanbul. One year later, Floridablanca targeted Istanbul as the first to settle off, and Juan de Bouligny as the first of those ambassadors, but this diplomacy presented some challenges to surpass by the Spanish diplomatic corp. As Sanjay Subrahmanyam has pointed out, the non-existence of dynastic or constant links between courts made the relation between courts to be “asymmetrical”, presenting diplomacy with the challenge of making each other commensurable. Therefore, from 1777, the Spanish diplomacy had to face an asymmetrical diplomatic relation, developing mechanisms of commensurability which frequently gave way to material practices.

On this regard, as Peter Burschel, Micheal Talbot, Christian Windler, or Dariusz Koldziejczyk have proved, the gift-embassies had a central role in the Early Modern diplomatic relations with the Ottoman Empire and North Africa Regencies. However, the gift-giving was only one of the material practices developed by diplomats in Istanbul, other practices such as medical deliveries, daily exchange of manufactures, or the gift-giving practices among diplomats took place in Istanbul. Consequently, materiality had a central role in the cross-cultural diplomatic practices of Istanbul, which bring me to question which was the role of those

material practices in Juan de Bouligny's mission in the Ottoman court? Did these stimulate specific consumption?

In this paper, the author investigates the relation between diplomatic material practices and Juan de Bouligny's diplomacy in Istanbul, between 1778 and 1784. Already in 1778, being Bouligny in Venice, he asked the Count of Finocheti – the Neapolitan ambassador during Neaples-Ottoman Peace treaty in 1740– about *el modo de Governarse en los negocios y regales* (the way to deal with Ottoman politics and the gift-giving). Juan de Bouligny's material practices during the establishment of Spanish-Ottoman relationships cannot be separated from Bouligny's trans-cultural diplomatic practice. His correspondence has multiple references about gifts offered between the ambassadors or to the ottoman representatives, as well as the materiality of the protocol and daily live practices in Istanbul. On this regard, the attention to diplomatic materiality was present during Bouligny's ad-hoc embassy, but it continued after this, arriving to a splendid point during the year 1784, when Bouligny organized the first Spanish gift-embassy to the Ottoman court. So, in this paper, the author presents some tentative results about the role of material practices in the Spanish trans-cultural diplomacy at the end of the 18<sup>th</sup> century, and the role of diplomats in the stimulation of consumption.

**Pablo Hernández Sau** is currently a Ph. D. researcher at the EUI, in Florence, holding a Salvador de Madariaga grant since 2014. His project is focused on the relationship between families and globalization during the long 18<sup>th</sup> century, using the Bouligny family as case study. He has recently published a chapter in the volume edited by Klemens Kaps and Manuel Herrero titled "Merchants and Trade Networks in the Atlantic and the Mediterranean 1550-1800" (Routledge, 2017), about the role of the Boulignys' commerce in the economic globalization. However, most of his publications are devoted to the cross-cultural diplomacy of Juan de Bouligny in the Ottoman court. That is the case of the chapter published in "Embajadores culturales" (Uned, 2016), in which he investigates the organization of the Spanish gift-embassy to Istanbul in 1784. He completed his degree in History at Universidad Autonoma de Madrid (2007 - 2011), and obtained his MA in European History from the Pablo de Olavide University (2012 - 2014). He is interested on global history, spatial history, family history, and new diplomatic history. This has led him to organize a postgraduate seminar with the Institute for Transnational & Spatial History in December 2016, under the title "Working with Space". He is also part of the research project about Spanish diplomatic agents as cultural brokers, "Poder y Representaciones culturales en la Época Moderna: Agentes Diplomáticos como mediadores culturales de la Edad Moderna (siglos XVI-XVIII)". Also, he will be part of a panel in the 5th ENIUGH (European Congress on World and Global History), next September 2017, in Budapest.

**Hingst, Marie Sophie (Trinity College): "A king of his own right? Thomas Wentworth, King Charles I and the concept of "vice-royalty" in Early Modern Stuart England and Ireland".**

Empires are spatially extended polities of a composite and hierarchical nature. They have a monarch at the top but are unable to function without support by men on the spot, being responsible to represent the power of the monarchy in its colonial context. Those functionaries were often part of the inner court circles or were otherwise linked intimately to the King. They attempt to convey a very special functional position which might succinctly be called that of an "imperial viceroy". While there is distinct historiography concerned with the imperial vice-roy of the Spanish empire, there is much less research available in regard to the early modern English case. In filling this gap, the author attempts to focus in her paper on Thomas Wentworth, who served as lord-deputy in Ireland for the English crown, his relationship to Charles I was close but tense and when trialed in 1641 he was accused of having misused his power acting as a "vice-roy" in Ireland. His case can serve as prism to analyse in depth and detail firstly his career and struggle within the court system, his attempt to influence effectively his relation to the King and thirdly as a key study to elaborate on the very figure of the "vice-roy" within a colonial context closely linked to the political centre.

When Thomas Wentworth (1593-1641) took over as Lord Deputy in Ireland in 1632 the conflicts that would break out openly in the mid-seventeenth century were already taking shape. The comparatively unified central kingdom of the Stuart monarchy created in 1603 provided a profound contrast to the political structure of monarchy during the mid 1630s, when the conflict between king and parliament led to a decline in the central institutions of the government, namely the Parliament. In Ireland, in the meantime, Thomas Wentworth energetically undertook attempts to establish colonial rule as a form of government on its own. Wentworth's unusual understanding of his role and his constant challenging of court authorities and even the king should it make be possible to pin- point to the typical viceroy's peculiar location at the meeting-point of vertical hierarchy and horizontal functional differentiation and to identify a number of parameters apposite to comparing dynastic orders in this particular perspective in a complex system where manifold interests aimed to influence domestic and colonial politics. But looking at the role of Thomas Wentworth further enlightens- regardless of the kind and amount of his effective power, that those men acting as lord lieutenant or vice-roys represented the monarch in a highly personal way not shared by anyone further down or up the court hierarchy. He is alone in literally embodying the political centre. In doing so, the author aims to provide fresh insights in the conflicted relationship between the King and those representing his power in the colonial periphery.

**Marie Sophie Hingst** is a Ph. D. candidate at the Trinity College in Dublin. She obtained her master degree on Early Modern History with emphasis in Global History from the Free University of Berlin. She has obtained several awards and fellowships, like the TCD SPECTRESS fellow linked to the Jawaharhal Nehru University in New Delhi, India, or the TCD Postgraduate Studentship Award.

**Hortal, Eloy (Rey Juan Carlos University): “The political, social and cultural role of the Royal Sites at the 17<sup>th</sup> century: the case of the Spanish Monarchy”.**

Until a few years ago, Royal Sites or Palaces all around Europe, have been studied just from the point of view of the history of art and architecture. But we have to take in mind that, not long ago, Royal Sites formed a network of centres of innovation; they were authentic references of research, taste, art, agricultural, industrial, and forest development and knowledge. These centres reduced technological gaps and contributed to cultural transference, making access to the last technologies easier, and making possible local economic growth in industry, livestock and agriculture. Royal Sites were centres that stimulated the adoption of the most innovating technologies, giving educational, and in a lot of cases commercial support so that the kingdoms could reach an adequate level of economic development.

Even, the study of its historical evolution using Court Studies methodology could situate Royal Sites within the political evolution of the different kingdoms and realms at the Early Modern history. Doctor Hortal has already studied this evolution at the Spanish Royal Sites during 17<sup>th</sup> century and, currently, he is studying if the Iberian Peninsula and the Habsburg Netherlands developed or not along similar lines. This contribution pretends to present the political, social and cultural use that the Spanish kings and its governor-generals at the Habsburg Netherlands (as well as the Archdukes as sovereigns) made of those Royal Sites at the 17<sup>th</sup> century.

**Doctor José Eloy Hortal** is Professor of Early Modern History at the Rey Juan Carlos University. He graduated in Early Modern and Modern History (1997) and History of Art (1999) from the Autonoma University. After one year of Ph. D. studies at the Rijkuniversiteit Groningen (Netherlands), he defended his Ph. D. with the dissertation titled: “El manejo de los asuntos de Flandes, 1585-1598”. He also obtained a master degree in Archivistic from the UNED. His main research interests are the political history of the Netherlands at the XVI<sup>th</sup> century, the Courts of Brussels and Madrid at that century, the royal guards of the Spanish Habsburgs and, currently, the political and ceremonial role of the Royal Sites. He has realized numerous academic visits (both teaching and research) in Belgium, the Netherlands, USA, England, Portugal, Vaticano, France and Switzerland, and

participated in some international congresses in England, Belgium, Italy, France, USA, Germany, Sweden, the Netherlands and Spain and participated in research projects at the UAM, URJC, UGent and Université de Liège. He had worked as professor and researcher at the URJC since september 2009, and is Reference Researcher at the Instituto Universitario "La Corte en Europa" (IULCE, UAM), being as well associate professor at the Escuela Universitaria de Artes y Espectáculos TAI in the years 2012-2013.

**Jaffré, Marc (St. Andrews University): "Blood, Proximity and Power: the Comtes de Soissons, 1589-1641".**

As princes of the blood and grand masters of France, Charles de Bourbon and his son Louis after him, were during the reigns of the first two Bourbon kings as close to the king as one could be, both by virtue of their blood ties and of their court offices. As the kings' cousins, they were at times third in line to the throne, and as grand masters of France they had authority over the entire royal household. Despite their importance, historians have generally not been interested in these powerful princes. Overshadowed by the first prince of the blood (the prince of Condé) and the great ministers and favourites of Henri IV's and Louis XIII's reigns, historiography has tended to portray the Soissons at best as scheming courtiers and at worst as inconsequential. They have not been helped either, by the general disregard historians have shown for the courts of Henri IV and Louis XIII. This paper, on the contrary, proposes to show their crucial role in shaping the courts and reigns of Henri IV and Louis XIII. In order to do this, it will begin by analysing their attitude towards their rank as princes of the blood. Historians, such as Sarah Hanley, have studied the increasing ceremonial deference accorded to the princes of the blood in France within the context of absolutism, portraying them as representing a shift from a contractual type of kingship to a more dynastic form of monarchy. Restoring the comtes de Soissons' agency, however, underlines how they sought to increase their power through the added legitimacy that these ceremonial changes bestowed on them. At the same time, this talk emphasises how the comtes de Soissons employed their status as grand masters to further their political interests and prestige. While historians of the Valois period have understood the stakes surrounding the extent of the grand masters' power, how the office evolved over the course of the reigns of the first two Bourbon monarchs has been completely ignored. This paper contends that the comtes de Soissons adroitly exploited their powers to nominate household officers, sell court offices, draw up the lists of those who would serve each term, and control the king's tables to increase their power and wealth. Furthermore, they attempted to use the ceremonial prestige of their office to take precedence over the other princes of the blood. Finally, the political strategies and interests that led the successive comtes de Soissons to walk a tightrope between reluctant service and discontented absence from court, culminating in Louis de Bourbon's death at the battle of

Marfée in 1641, reveal something of the difficulties that proximity to kings could entail. Through this analysis of the political careers of these two grand masters, this talk will not only shed light on the poorly understood courts of Henri IV and Louis XIII, but also on the ambiguous power that blood ties to kings conferred.

**Marc Jaffré** is a Ph. D. candidate at the University of Saint Andrews, whose dissertation is currently titled: "The Court of Louis XIII: 1610-1643" and he is being supervised by professor Guy Rowlands. He obtained his MPhil and BA from Merton College, University of Oxford and had received several grants and awards from institutions like the Centre de Recherche du Château de Versailles and the Society for the Study of French History. He has presented several academic papers in international conferences and congresses and have published various works of importance, like, for example, the article he published in 2017 in the scientific journal "French History" titled "The Royal Court and Civil War at the Founding of the Bourbon Dynasty, 1589-1595".

**Jagošová, Anna (Institute of History, University of Luxemburg): Grey Eminence: The chancellors of the Queens from the House of Luxembourg 1309-1442 (From Margaret of Brabant to Elizabeth of Hungary)".**

The consort of the ruler enjoyed legal, political and economic power, allowing her to influence her spouse in his political decisions, and also to enjoy life on her own court or in her household on the royal court with her own personal and administration, whereby the female regents were successively gaining more possibilities and scope for their own political activities. The success of female politics depended of various factors and circumstances. The marriage and dynastic treaties, as starting point, could predestinate to a certain extent the success or failure of the rule of the consort, but the local tradition and legal framework as well as the individual capabilities and political circumstances played a no less important role. All these aspects are well documented in the charters and correspondence – the final product of negotiations or decision-making process.

The queen's court, as the mirror of the court of the male ruler and its connected vessels, disposed of the similar authorities and officials. Although the chancery as the core of the royal court played pivotal role in administration, diplomacy and the decision-making process of the ruler, the chancery of a queen and its members represents largely an under-researched area of medieval and early modern court studies; contrary to chanceries of male regents, which are well researched across the European monarchies and has been firmly embedded in the research area of the medieval studies for years. Not only the quantitative comparison of issued charters, but also the qualitative analysis can bring more light into the unexplored area of female ruling practice. This issue can be investigated regarding two following main axes.

Firstly, the formation of the queen's chancery was determined by the queen's starting position and background, on one hand, and the multifaceted ruling practice of her spouse, on the other. The kings descending from the Dynasty of Luxembourg, as many of late-medieval sovereigns, faced the increasing complexity of governing over various territories with different administrations and legal frameworks such as in Holy Roman Empire, Czech Lands, Kingdom of Hungary as well as on "lower territorial levels" such as in the County/Duchy of Luxembourg, Upper and Lower Lusatia, Margraviate of Moravia, Brandenburg, etc. Accumulation of territories and titles had an obvious impact on the structure of the royal court and ruling practice. How did this tendency shape and reflect the structure of queen's entourage (and in particular in her chancery) and did it have any impact on queen's scope?

Secondly, the character of royal court and its offices oscillated in the late middle ages and at the threshold of early modern era between religious-sacral and secular-profane. From a global perspective is this gradual process of transition affecting the patterns of power perceivable in the *longue durée* of Luxembourgian hegemony in Western and East-Central Europe, subsequently an individual perspective can verify and deepen this process using prosopographical approaches. The prosopography of particular chancellors and notaries, their recruiting, individual career paths and their networks raise the questions such as: who were and how were recruited the chancellors and notaries of the queens, which competencies and scope had the queen's chancellor, to what extent did the king, his courtiers and office holders influence queen's entourage and in a broader sense, the queen's decision-making process and ruling practice? Questioning the charter material in consideration of all these aspects can provide the preliminary base for the investigation of the particular mechanism of queen's power.

**Doctor Anna Jagošová** is a Postdoctoral Researcher at the Institute of History of the University of Luxembourg. She obtained her Ph. D. in Auxiliary Historical Sciences from the Masaryk University of Brno (Czech Republic). She has a huge experience as researcher and has participated in numerous international projects. Currently, in addition to the aforementioned post, she is working with the University of Lorraine in a project focused on the transcription of the charters of the dukes of Lorraine and counts/dukes of Luxembourg and she is working as well in the project "LUXDYNAST", focused on the governance of the Kings/Emperors from the House of Luxembourg in composite monarchy, and in the edition of a volume of abstracts of the John the Blind's charters. She also has several publications and she is currently writing a book based on her Ph. D. thesis focused on the oldest charters, their origin and use in the Duchy of Bohemia.

**Jiménez Zamora, Isidoro (Francisco de Vitoria University): "Isabella of Portugal: Empress and political advisor of Charles V (1526-1539)".**

Charles I came to Spain five hundred years ago to take possession of the kingdoms of Castile and Aragon. The young monarch was 17 years old and soon became the emperor Carlos V, achieving immense power thanks to numerous territories inherited from his parents. Despite the marital commitments signed with the Royal houses of France and England, he didn't rush to marry, but when he was 25 years old, he could not procrastinate his decision any longer. The Cortes of Castile asked him to marry soon to have offspring and thereby ensure dynastic continuity. The Emperor saw his marriage as a business to obtain a formidable dowry. Moreover he wanted his spouse to be a person prepared to replace him at the head of the Spanish kingdoms, as he intended to leave them to attend European affairs. The chosen one was the princess Isabella of Portugal, cousin of Charles. She met all said requirements and thus a genuine matter of State was settled. Over time, always following the policies dictated by the Emperor, Isabella would carry out her Government duty outstandingly.

The emperors got married on 10<sup>th</sup> March, 1526, in Seville. Since their first meeting, all the people coming to the Court observed the good harmony between them both. Charles soon found that his spouse had skills suitable to deal with the issues of Government. It was thus until her early death at just 35 years of age, on May 1<sup>st</sup>, 1539. More than half the time that the marriage lasted, Isabella was the sole Governor of the kingdoms in the absence of the Emperor. From the outset, with a small group of collaborators, she knew how to execute the orders and instructions of her husband; but her role was not only limited to that. The Empress was involved in all matters, without exception, with dozens of reports and documents on the most varied subjects present on her table on a daily basis: from the search for sources of financing in order to be able to respond to Charles' requests, to devising a defensive policy to safeguard the borders; especially on the coasts of the Mediterranean and North Africa, which were almost permanently harassed by Muslim forces. Although foreign policy was not among her tasks, Isabella showed her views on the European dealings to the Emperor, criticized the Protestant princes and did not hesitate to support the cause of Katharine of Aragon, through her contact with the main Imperial ambassadors.

Isabella of Portugal also had a role in the first phase of the colonization of the Indies. But in this matter, as in others, her political prowess was overshadowed by the great figure of the Caesar. Charles had power but he could always rely on a loyal person who proved to be a competent Regent in her seven years of reign, and managed to become a great political advisor of the Emperor.

**Doctor Isidoro Jiménez Zamora** is Professor of journalism, communication and History at the Francisco de Vitoria University, in Madrid, and he is also main coordinator of the Degree of International Relationships of the Francisco de Vitoria University. He obtained his Ph. D. from the Universidad

Nacional de Educación a Distancia (UNED) in 2016 and has specialized in the study of the reign of Emperor Charles V and, in particular, in the figure of his wife Isabel of Portugal and her political power as regent of Castile. He has published several articles and book chapters focused on this topic like, for example, his work titled "La actuación política de la emperatriz Isabel", published on the prestigious scientific journal "Espacio, Tiempo y Forma. Historia Moderna" in 2016.

**Jovanović, Kosana (University of Zagreb): "All the Kings (and Queens) Men. Royal Patronage and the Propagation of Chivalric Ideals".**

This paper aims to present the complex issue of royal patronage in the twelfth and thirteenth century France and England. A complex issue because of the tense political situation created in the midst of conflicts between the Plantagenet kings and Phillippe II August. The focus of this paper will be to demonstrate how various people close to the throne helped to shape an idea based on the growing chivalric culture that sees the royal patrons as champions of the chivalric ideals. The royal circles are the ones who propagated chivalric ideals through patronage, and therefore can be considered instrumental in creating the chivalric ideal and culture. The example of Walter Map, Andreas Capellanus, Hélinand de Froidmont, Rigord, Guillaume de Breton, Pierre Riga and Gilles de Paris will be used to demonstrate how these authors, associated with the French and English courts, implemented the chivalric ideas into their works and presented their royal patrons as beacons of that culture. The courts of Eleanor de Aquitaine, Henry II, Marie de Champagne and Phillippe II August hosted these authors with the goal of using the chivalric ideals not only to enrich the culture, but also as a form of political propaganda. This research will implement an interdisciplinary approach to the topic, by combining the literary and the historical analysis in order to show the cultural transmission that manifested in the chosen timeframe. The main goal of such approach would be to gain insight into a historical dimension given by the literary text, and ultimately present a cultural and historical frame within which we can see the relation of medieval society towards its chivalric culture.

**Kosana Jovanović** graduated in History and Philosophy at the Faculty of Humanities and Social Sciences University Rijeka. She obtained an MA in Medieval Studies from the Central European University Budapest, with a specialization in religious studies. Currently she is a Ph. D. candidate in Medieval Studies at the Faculty of Social Sciences and Humanities, Zagreb, Croatia, with a dissertation titled: "Elaine of Astolat and the medieval theme of dignified death from unrequited love", under the supervision of Professor Nenad Ivić (thesis completed and submitted, awaiting defence date). She participated in several international conferences, with works like "Zvonimir after Zvonimir, or the King of Croats that never dies" *Past, Present, Future: Identity in Flux* Sveučilište Jurja Dobrile Pula, 2015, "Richard the Lion Heart: the first high profile unintentional tourist in

Dubrovnik?", *20<sup>th</sup> International Medieval Congress* University of Leeds, Leeds, 2013, "Organizing life in the Kvarner village communes: the comparison of medieval statutes from Kastav, Veprinac and Mošćenice", *19<sup>th</sup> International Medieval Congress* University of Leeds, Leeds, 2012, "The Portable Effigies Role in the Queens Funeral Ceremonies and Their Connection with the King's Two Bodies Theory", *The Royal Body Conference Royal Holloway* University of London, London, 2012. She organized a series of international conferences entitled Medieval Workshops (<https://medievistihhr.wix.com/medievistihhr>). She published several scientific articles. From 2009 she is employed as a teaching assistant at the Faculty of Humanities and Social Sciences University of Rijeka (uniri profile: <https://portal.uniri.hr/portfelj/96>).

**Kandare, Camilla Eleonora (Independent Scholar): "Royal Encounters behind the convent walls: Chiara Maria della Passione and Queen Christina of Sweden".**

After abdicating the throne in 1654 and converting to Catholicism, Christina, Queen of Sweden, settled in Rome where she continued to cultivate the role of a sovereign queen. Christina was an influential political figure and patron of the arts, becoming known as *la Regina di Roma*. Among the least known and considered aspects of Christina's life in Rome is the close connection she developed to several female convent communities in the city. Because Christina was careful to never appear at public functions in the company of other women, opting instead to be associated in particular with members of the College of Cardinals, it has been generally assumed that Christina shunned all female company. Outspoken and not conventionally pious, the importance of Christina's practice of religion has been similarly downplayed in scholarship. However, Christina formed close relationships with noble women living inside the convent walls, in particular with the Venerable Chiara Maria della Passione, an influential spiritual figure in Seicento Rome. Chiara Maria resided in the Carmelite convent Regina Coeli, to which Christina was a frequent visitor. While rarely considered by Christina's scholarship, Chiara Maria was in fact an important person in the queen's close circle, thus inviting us to extend our understanding of Christina's courtly sphere to include those who, like cloistered nuns, did not participate in public space.

After Chiara Maria's death, the first *Vita* written about her was dedicated to Christina. In the *Vita*, Christina's visits to the convent and the friendship between her and the Venerable Mother are described at length and plays a significant role in the narrative. I understand Christina's visits to certain select convents within the city as an important facet of the royal role Christina crafted for herself in Rome. Similarly, the visits of a queen served to enhance the status and prestige of the convent communities themselves. This dynamic is clearly visible in the *Vita*, where

the interactions between Chiara Maria and Christina are portrayed in ways that work to strengthen and reaffirm their roles of pious and righteous religious, and magnanimous queen, respectively. In the narrative, the encounters between these two women are described in ways that emphasize the actual, embodied performance of their interactions. As they meet and interact with each other, Christina and Chiara Maria are shown subtly playing off of each other in such a way that their encounters become moments that enable them to embody their roles with even greater perfection. In this paper, the author proposes a reading of this *Vita*, in conjuncture with archival sources about Christina and the convent Regina Coeli, that brings out the importance of the relationship between Christina and Chiara Maria for the realization of the roles they sought for themselves, focusing in particular on the person of Chiara Maria and the nature of her association with the queen. This paper further contextualizes their relationship in relation to female networks in seventeenth-century Rome, avenues available for women for achieving a public presence in the city, and the ways that status and power were represented and realized through body and movement.

**Doctor Camilla Eleonora Kandare** obtained her Ph. D. in Dance History and Theory from the University of California, Riverside, in 2009, with a dissertation titled "Figuring a Queen: Queen Christina of Sweden and the Embodiment of Sovereignty", and previously she obtained her BA in Theatre History and Theory from Stockholm University. She has worked in several research projects supported by, amongst others, the Fondazione Famiglia Rausing (Italy), The Royal Academy of Letters, History and Antiquities (Sweden), The Berit Wallenberg Foundation (Sweden) and the aforementioned University of California, Riverside. Also, she has participated in collaborative projects such as "Performativity and Performance in Baroque Rome" (Stockholm University/Department of the History of Art and the Swedish Institute in Rome) and "Women, Power and Religion" (Center for Ideas and Society, UC, Riverside), amongst others. She has published book chapters, some of them in very prestigious publishing houses such as Palgrave MacMillan and Ashgate.

**Kashina, Elena (University of York): "A New Dawn: Defining the Russian State".**

This paper seeks to consider the role of Zoe Palaeologue, niece of the last Byzantine Emperor and wife of Grand Prince Ivan III the Great (1440-1505) in the development of the visual symbolism of the Russian state in the context of the new geo-political situation which followed the fall of Constantinople, and the formation of the doctrine of the historic role of Russia as the Third Rome and heir to Byzantium.

Ivan III's enormous achievement was turning "a Duchy on the outskirts of Europe into a vast Empire". He further became the first Russian ruler to adopt the title of the Lord of All Russia. The arrival of Zoe, who had been raised in Rome, to Muscovy signaled a much greater presence at the new court of the Muscovite ruler of Italian cultural tradition. Crucially, the marriage with Zoe was regarded as dynastic, and was to support the new doctrine of Russia being the Third Rome, which was being formulated at the time, following the fall of the Byzantine Empire. Religious symbolism which could collaborate this concept, as well as relics and ancient religious items were considered the most important part of the bride's dowry, as was her being well versed in the singularities of Roman paradigms of pictorial diplomacy. Thus, religious symbolism and its place in the legitimisation of sovereign power will form one focus of the discussion.

Further, in the years following his marriage to Zoe, Ivan III carried out a grandiose construction programme in the Kremlin which saw the emergence of an ensemble befitting the new status of the country and his own. Zoe had been raised in Rome, and it may have been at her suggestion that Ivan invited Italian architects to erect the new Kremlin defence wall, standing today –a fortress made impregnable by the cutting edge technologies brought by the Italian masters.

Moreover, the Italian architects designed and realized spaces for the newly elaborated diplomatic protocol of the court which was being formed and for the civic ceremonies of the state, with its increased diplomatic contacts.

Of the civic structures only one survives to this day, the Palace of Facets (1491), the chamber for ambassadorial receptions and major occasions of the state. In this Palace we find the double-headed-eagle displayed among the symbols associated with the sovereign of Russia. The paper shall consider the display of the image in the Palace of Facets as part of the paradigm of sovereign authority, and argue that it sought to mirror the language of political diplomacy in use in Western Europe, and in Italian courts in particular.

Lastly, the paper shall question the traditionally maintained assertion that the employment of the double-headed eagle in the context of Russian statehood was made possible by the dynastic heritage of Zoe Palaeologue.

The discussion shall conclude by stating that by the 16<sup>th</sup> century both the West-European and the new Russian courts had reconfigured their shared frame of reference, the archetypal cultural idiom of Christianity and lineage into a paradigm of asserting sovereign authority, conveyed (most?) forcefully through pictorial decorative programmes. This was a mutually intelligible language of geo-political self-definition, both in communication between the West-European courts, and that between Western Europe and the new court of Muscovy, and as such

effectively served as a meta-vocabulary for European discourse of sovereign power.

**Doctor Elena Kashina** studied for her MPhil in Medieval Viking and Scandinavian Studies at the University of Oslo, following an award of a scholarship conceded to her by the Research Council of Norway and obtained her Ph. D. in the History of Art from Leeds University in 2007. Her research interests include changes of traditional iconographies in sixteenth-century Russia, in their political and cultural context, Russian medieval art and philosophy, artistic dialogue between Russia and Europe, the construction of political identities in early modern states, the history of artistic patronage in Russia, and the construction of Norwegian identity.

**Kemp, Ryan (Aberystwyth University): "A familiar Critic: The Admonishing Bishop in the Shadow of English and German Kings".**

This paper is centered on the depiction of a familiar figure at the medieval royal court: the admonishing bishop. It examines how this figure can throw light on the depiction of kingship and imperial rule in the twelfth-century German Empire and the Anglo-Norman and Angevin kingdom of England.

The basis for this paper is the episcopal biographies and saints' lives produced by twelfth-century English and German writers. Although these texts have received relatively little scholarly attention, especially when compared to their better-known national chronicle counterparts, they provide a useful foundation for a comparative study. Several important questions can be asked of these sources: how were kings, and those closest to them, depicted in the stories told by twelfth-century English and German hagiographers? What were the common *topoi*, inherited from the classical and late antique period, and how were these adapted to the new political and socio-economic realities of the High Middle Ages? What intellectual trends did authors draw upon which were common to both realms and where did they part company? What was distinct in the role played by the admonishing bishop in England and Germany? And how does this material help us explore other themes which are central to the understanding of kingship and royal studies: the need to criticise an absolute ruler, the importance of good counsel to the royal court, and the opportunities and problems created by others taking part in governing the realm.

For this paper, the author will use these sources to highlight the importance attached to the role of the admonishing bishop. These writers stressed that their biographical and hagiographical subjects were amongst the king's closest familiars. They described in detail the friendship and understanding reached between them. In doing so, they often referred to notions of power, political authority, friendship, and clemency which stretched back to late antiquity and the classical period,

especially the works of Cicero, Seneca, Augustine, and the Pseudo-Cyprian. They reflected upon ideals of admonition and criticism at royal and imperial courts which had been developed throughout those periods, and the Early Middle Ages, but were also keen to highlight the distinctiveness of their own bishop, king, and period. With these earlier models in mind, this paper explores how the role of this figure, and their closeness to the ruler, varied between twelfth-century England and Germany. By drawing on case studies, often written by those closest to these episcopal and saintly figures, we can examine the norms and ideals which circulated in religious communities about royal behaviour and what the role of a king's familiar should be. The admonishing bishop resided not only in the shadow of the royal court but also a millennium of discourse about power, friendship, and authority. Variations in his depiction can tell us about the specific values held by English and German religious communities but also demonstrate how these were influenced by the very different political realities and makeup of the two realms.

**Ryan Kemp** is a PhD student at Aberystwyth and Exeter Universities. His thesis explores images of kingship in episcopal vitae from twelfth-century England and Germany and is funded by the Arts and Humanities Research Council. He has presented papers in Aberystwyth, Leeds, Exeter, Aberdeen, Cardiff, Durham, London, St Andrews, and Oxford. His first publication, 'Advising the King: Kingship, Bishops and Saints in the Works of William of Malmesbury', appeared in "Discovering William of Malmesbury", ed. Rodney M. Thomson, Emily Dolmans & Emily A. Winkler (Woodbridge, 2017). In July 2017, he organised an international conference at Aberystwyth University on "Power and Identity: The Reading of History in High Medieval Europe, 900-1300", funded by the university, Medium Ævum, and the Royal Historical Society. He is organising a series of panels for the IMC Leeds, 2018 on the memory of *admonitio*, and episcopal oversight of kings, throughout the Middle Ages. He is interested more broadly in medieval chronicles, kingship, bishops, and political culture in the High Middle Ages and has taught in Aberystwyth on these topics.

**Kinney, Shirley (Centre for Medieval Studies, University of Toronto):**  
**"Symbols of Disease and Healing in Royal Portraiture".**

Portraits of royal figures are not merely painted representations of their subjects. Often filled with scepters, swords, and other symbols of power, these works of art are intended to radiate the authority and supremacy of the ruler they depict. Even photographic portraits of modern royal families, often free from official regalia, still convey the continuity and longevity of the family's rule by including several generations in one picture.

Perhaps more intriguing than the paintings of the rulers themselves are the portraits of those figures just within reach of the throne - the ruler's children.

Historical portraits of royal children often included traditional symbols of royal position; however, due to the tenuous status of childhood survival throughout history, such paintings also tend to display objects used to ward off diseases. Royal children, particularly during the Early Modern Period, were often painted wearing protective amulets and other objects that may appear rather perplexing to a modern viewer. The portraits of the Habsburg royal family of Spain (in power during the sixteenth and seventeenth centuries) provide particularly apt examples of unusual paraphernalia. For example, in the portrait of Philip Prospero, Prince of Asturias and heir to the Spanish throne (painted by Diego Velázquez in 1659), the little prince is wearing a collection of objects tied to his clothing, including a badger's paw and a cornicello amulet. Several other royal portraits of children, such as the painting the Infanta Margarita Francisca (c. 1610 by Santiago Morán) include the same kinds of protective objects in addition to others, such as bells, orbs, chestnuts, and coral beads. The decision to include such objects in the paintings of royal children presents several questions: Are these painted objects symbolic, or are they representative of what was actually used to ward off disease? Furthermore, if portraits of royal figures were traditionally supposed to display the power of the royal family, what does the presence of amulets and other protective objects (essentially admissions of ill-health) in portraits of royal children suggest about the function of these paintings?

This paper investigates these questions by examining the medicinal objects worn by royal children in portraiture, with a particular emphasis on the royal family of Hapsburg Spain (due to both the large number of such portraits painted under their patronage, as well as the high rate of infant mortality and disease within the Spanish Habsburg family). The paper describes the function of these protective objects in relation to the specific diseases of the painted royal children and presents material evidence for the existence of such medicinal tools. It traces their use back through the Medieval and Ancient periods, and forwards to their applications beyond the Early Modern Period, with some objects still being used today. By understanding these objects in further detail, we can learn more about the lives and health of the individual children who wore them, but also about the culture that produced and popularized them.

**Shirley Kinney** is a Ph. D. candidate in the Centre for Medieval Studies of the University of Toronto and she is also a member of a collaborative program focused on the Edition of Medieval Texts. She obtained her MA in Medieval History from the University of Toronto in 2014 with the dissertation "Medicine and Magic in *De Taxone Liber*" and obtained her BA in Medieval History from Indiana University. She is currently a research assistant for the Dictionary of Old English and also a research assistant for the University of Toronto's Henry Daniel Project. She has also given papers and lectures about her topics of interest and had

published and article in 2012 regarding Anglo-Saxon Medicine, amongst other examples of her work.

**Kłęczar, Aleksandra (Institute of Classical Philology, Jagiellonian University. Krakow): “*Philobasileus* and *Philalexandros*. Craterus and Hephaestion in ancient sources concerning Alexander the Great”.**

The famous passage in Plutarch (“Life of Alexander” 47, quoted also by other ancient authors) connects and, at the same time, juxtaposes, two prominent characters associated with the court of Alexander the Great. Plutarch quotes here the supposed statement of Alexander himself, who mentions two of his companions. One of them, Craterus, an ambitious and successful commander, is named *philobasileus*, a friend of the king. Conversely the other, Hephaestion, Alexander’s childhood friend and supposed lover, is called *philalexandros*, a friend to Alexander himself. Both belonged to the elite group of royal companions and commanders of Alexander (which included, among others, also a number of future kings, Ptolemy I Soter of Egypt, Seleukos I, Lysimachus as well as Kassander of Macedonia).

Ancient sources for the careers and history of those two commanders-courtiers are not too numerous and vast majority of them date from many centuries later than the characters they describe. Despite that fact, however, there are several significant studies discussing the historical *personae* of both Craterus and Hephaestion. In this paper, the author would like to, firstly, look at historical records that describe the lives of both characters. Craterus was mainly a military figure and, as such, he is remembered. Historians mention his role in battles, his position as the commander of phalanx and infantry and his exploits following the premature death of Alexander. Hephaestion, on the other hand, is characterized in the sources both in a public and a private context. He is presented in the context of his relationships with Alexander, Olympias and other court figures, especially the other companions of Alexander; but we also get to know him from a more political/military side, as a commander of the royal *somatophylakes* and a diplomat. The main sources for this part of the analysis will be two of Plutarch’s works (“The Life of Alexander” and “On the fortune or virtue of Alexander”), Flavius Arrian’s *Anabasis*, the history of Diodorus Siculus and the Latin account on Alexander, “*Historiae Alexandri Magni*”, written by Quintus Curtius Rufus.

But of interest would also be an analysis of the characters *afterlife*: their image in other, less historical and more fictionalized and fanciful narratives concerning Alexander. The case of Hephaestion is especially interesting here, since it is sometimes used (alongside the image of Alexander’s other supposedly male lover, the Persian eunuch Bagoas) to point out certain negative features of Alexander’s court; *negative*, of course, from the Roman point of view. Thus, the

image of Hephaestion is often used to exemplify Alexander's dependence on favourites, to criticize his excessive emotionality or to highlight the problematic issue of homosexual affairs between equals. Finally, the analysis of the history and legacy of Craterus and Hephaestion would allow me to shed some light on one more fascinating issue: the understanding of and judgment on the royal court *par excellence* in imperial Greek and Roman times.

**Doctor Aleksandra Klęczar** is Assistant Professor at the Institute of Classical Philology at Jagellonian University in Krakow. She obtained her Ph. D. in 2003 from this same university with a dissertation focused on the Greek literary tradition in Hellenistic Jewish literature. She has an impressive record of publications. She has participated in the publication of two books and had published several articles in international scientific journals, several of them focused in the study of Alexander the Great, the current topic of her paper, of which she is a well-known expert.

**Kozák, Valentina Marguerite (Complutense University): "The informal power of Maria Josepha Gertrudis countess of Berlepsch and her social networks, 1690-1700".**

The countess Maria Josepha Gertrudis of Berlepsch was a German lady who was part of the retinue of the future queen Maria Anna of Newburg during her journey from Newburg to Spain. With the arrival of the sovereign in 1690 to the territories of the Spanish Monarchy, most of the German servants returned to the Holy Empire, with the exception of two: the countess of Berlepsch and doctor Geleen, the Queen's doctor.

In 1690 Maria Josepha Gertrudis of Berlepsch received the position of mistress of honour and remained at the queen's service. This appointment allowed her to be part of the Spanish court and to obtain, through the queen, the king's favour. Shortly after her arrival, the German entourage, an unofficial faction aligned behind the sovereign, was created by her initiative. The political activities of the members of this entourage were mainly related to the Crisis of succession of the Spanish Monarchy. This faction was created in order to defend the Imperial interests at the Spanish court and to get the archduke Charles designated heir of the Spanish crown. During 1690 and 1700 the count palatine and the emperor used the influence of German courtesans at court to gain power over the queen and indirectly over the king. Most of the members of the German faction were part of the queen's closest environment. This was also the case for the countess of Berlepsch who was the Maria Anna of Newburg's confidant. The favour of the queen allowed her to rise socially and politically and to obtain recompenses for her work as advocate of the Imperial cause during the Crisis of Succession. Thus, the countess of Berlepsch gained influence at the Spanish court and began to weave

her own social networks. Her informal power gave her an important role during the Crisis of Succession in the last decade of Charles' II reign.

In this paper we aim to analyse the informal power of the countess of Berlepsch and her influence at the Spanish court and within the German faction. Due to the queen's favour, she played a significant role in the sovereign's unofficial faction and could indirectly participate in major political negotiations related to the question of succession. Her constant contact with ambassadors and Spanish courtesans indicates that she had the power and ability to persuade the queen. Her informal power often criticised by contemporaries and described in satires seems to be a very interesting topic for this congress. In order to analyse her activities at the Spanish court, we had to do a short biographical study, which revealed that the countess had the favour of three different European sovereigns, which were the emperor Leopold I, the count palatine John William and the Spanish queen Maria Anna of Newburg. Therefore the interpretation of her informal power and her social and political rise is related to her personal labour and her activities within the German faction.

**Valentina Marguerite Kozák** is a Ph. D. candidate of the Complutense University of Madrid. She obtained her Master in History of the Spanish Monarchy from the Complutense University in 2016 with the dissertation "Mariana of Newburg and her courtly environment: Maria Josepha Gertrudis Wolff von Gudenberg, countess of Berlepsch" and her BA from the University of Vienna. She is currently a member of the research project titled "The financial and bureaucratic elites in the Spanish Monarchy: networks of nobility, solidarity, patronage and family strategies, (1621-1725)".

**Labrador Arroyo, Félix (Rey Juan Carlos University): "The extension of the Court and the economic profit of two Royal Sites at the second half of the 17<sup>th</sup> century: El Soto de Roma and the Casa de Campo".**

One of the most relevant gaps that bibliography has related with Royal Sites is its economical use, despite they were really relevant on the economic evolution of the dinastic monarchies from the Middle Ages, when they were mostly used just for the establishment of the peripatetic courts or the royal hunt, until the early modern times, especially at the 17<sup>th</sup> century, when they became relevant hunting grounds, areas of supply and production, as well as places of recreation. Even, we must not forget that the introduction of new foods in this period was realized through these Royal Sites, as it was the case of the potato in France with *Parmentier* for Louis XVI, or the tomato in Italy with Francesco de Medicis. In this sense, we can consider that Royal Sites were situated at the core of the formation and evolution, for example, of the Spanish monarchy.

In this paper, it will be analyzed the role that two different Spanish Royal Sites, had along the second half of the 17<sup>th</sup> century, moment in which the Monarchy was suffering a politics of reconfiguration. It will be presented the different economical uses that both places had for the sustainability of the Royal Crown from the agricultural, breeder and forest point of view. In this sense, it will be pointed out the culture of roses, asparagus, fruit trees and vegetables at the Casa de Campo, and the exploitation of wood at the Soto de Roma.

**Doctor Félix Labrador Arroyo** is Professor of Early Modern History at the Rey Juan Carlos University. He is a well-known expert in the study of Royal Sites and royal houses. He is the author of two books titled “La Casa Real Portuguesa de Felipe II y Felipe III: La articulación del reino a través de la integración de las elites de poder (1581-1598)”, published in 2007, and “Corte y Casa Real en Portugal durante los reinados de Felipe II y Felipe III (1580-1621)” in 2009. He has also acted as co-director of another three books, titled “Evolución y estructura de la Casa Real de Castilla”, “La Casa de Borgoña: la casa del Rey de España” and “Siti Reali in Europa. Una storia del territorio tra Madrid e Napoli”. He has also published several articles and books chapters like, for example, his work titled “The situation of the court and the portuguese Royal Household under the first Monarch of the Habsburg Dynasty (1581-1598)”, published at the scientific journal “The Court Historian” in 2016.

**Ladogana, Rita (University of Cagliari): “Giuseppe Verani and Victor Emmanuel I of Sardinia: an artist in the shadow of the throne”.**

This contribution is an historical and critical survey on the artistic career and life path of Giuseppe Verani (1773 -1853), officer from Turin attached to Victor Emmanuel I of Sardinia (Duke of Aosta, become King in 1802), during the years of the exile in which the House of Savoy was forced to move from Turin to Rome, then to Naples and up to Sardinia, to escape the Napoleonic invasion of the Italian territory. The discovery of a nineteenth-century manuscript (recently published by the author) has allowed to reconstruct, through the tumultuous vicissitudes of that years detailedly reported in diary form by Monica Borrone, wife of Giuseppe Verani, the gradual rise in the support and benevolence for Giuseppe Verani and his family in the world of the royal court. This descriptive and detailed report, although focused on the personal stories of Verani’s family, goes far beyond the point of view of a “minor” spectator and represents a precious testimony of a crucial moment in the history of Italy, documented through the tangle of events in which the private and public life of the royal family is involved. From the diary comes out the story of a relationship of devotion and trust that is consolidated especially for the appreciated professional qualities of Giuseppe Verani, that stands out as an artist and cartographer to the service of the King. Defined in a concise and effective step of the manuscript “Inventor, Draftsman,

Painter and Director” as well as “Captain of the Royal Guards of King Victor Emmanuel and Drawing Teacher of the Royal Princesses of Savoy”, the Piedmontese officer is, actually, the performer of many works that reveal an undisputed artistic talent that go much further than his cartographic production, the only one to have been documented so far. Educated to drawing from his father, the artist Agostino Verani, Giuseppe developed a particular attitude especially for the *Veduta*, a genre that allows him to combine his interest in landscape painting with the rigor of scientific topography and technical drawing. In addition to the views, Verani is involved in the most disparate activities, from the decoration of the rooms in the royal residences, to the design of temporary structures, to the realization of sketches for flags and uniforms. Thanks to the manuscript, a considerable number of works comes to light for the first time showing the maturation of a long professional experience, that earned to Verani the major awards and the commitment of the most important assignments in the years in which Savoy Court stayed in Sardinia, from 1806 until 1815. During the exile of the royal family in the city of Cagliari, while Monica assumed the role of “camerista”, maid and favorite confidant of Victor Emmanuel's first-born, Beatrice of Savoy, Verani was named by the King drawing teacher of the princess and of the technical schools of topography, receiving numerous public jobs assignments. With this contribution the writer also intends to document the role of Giuseppe Verani as Court Artist, almost in the Renaissance way, before this figure disappeared in the Italian courts, and was replaced by more specialized personalities, supported with salaries or with annual commissions. In this survey some important artistic interventions performed in Sardinia by Verani are reported. Just to quote some, the ideal landscapes painted in the four *sovrapportes* of the Royal Palace in Cagliari, dating back to 1811, some tempers representing the views of the city of Cagliari, important testimony for the history of the nineteenth-century *vedutismo* in Italy, and the military *Plan of the fortification of Cagliari* of 1813, as well as some pictorial works and graphics performed in Naples and, previously, in Ostia. All this with the intent to put in evidence the narrow relationship between the military Verani and Victor Emmanuel I, the respect of the king and the consequent promotion of his recognized artistic qualities also through the commitment of works of various nature, in the moment in which the court was lacking skilled manpower because of the critical situation of the exile.

**Doctor Rita Ladogana** is a Researcher in History of Contemporary Art at the Department of History, Cultural Heritage and Territory of the University of Cagliari. She is a member of the Ph. D. Programme in History, Cultural and International Studies of the University of Cagliari and she is a member of the management committee of “Medea”, the peer-reviewed, open access international journal of intercultural studies . She teaches a Bachelor’s degree course in Cultural Heritage and Entertainment and in the Master’s degree course in Archaeology and History of Art. She has also taught in the Masters of Análisis i Gestión del

Patrimonio Artístico (during 2014-2015) at the Autònoma University of Barcelona. She is the *local coordinatore* of a research project (sponsored by the Region of Sardinia and the University of Cagliari) that aims at cataloging sardinian artworks using cataloging standards compliant with those of the Central Institute for Cataloging and Documentation (ICCD) . Her research activities are mainly focused on the artistic events of the twentieth century, both at national and local (Sardinian) level. She is author of publications on nationally and internationally recognised Sardinian artists, namely Costantino Nivola, Maria Lai, Rosanna Rossi Bernardino Palazzi. She is also author of a book about Filippo De Pisis and studies about Xavier Mellery's symbolism. She is interested in the relationship between literature and arts and has published a research about the illustrations of Tasso's *Gerusalemme Liberata* by Bernardino Palazzi, one of the rare examples of illustrations about Tasso in the twentieth century.

**Langlois, René (University of Nevada Las Vegas): “Like mother, like daughter: exploring the dynamic reigns of Hürrem and Mihrimah Sultan of the Ottoman Empire through the Sixteenth Century”.**

The early modern period witnessed a surge of female rule throughout the world, and one specific location, of which this paper will focus, was in the Ottoman Empire. The so called “Sultanate of Women” is considered the one hundred and thirty year period during the sixteenth and seventeenth centuries when harem women were able to assume great authority and influence throughout the realm of the Ottoman Empire. The two commanding positions that came to be well respected in this period are the *haseki*, the favorite of the sultan, and *validé* sultan, queen mother, as they were known, and whose access to the sultan allowed them to become powerful figures in the Imperial Household.

This paper will illuminate two of the notable women whose reigns ignited this fascinating period: the controversial Hürrem Sultan, legal wife to Süleyman I, and their only daughter, Princess Mihrimah Sultan, whose story is less well-known. Hürrem entered the harem as a slave concubine and climbed up the social ranks of the Imperial Household to become the favorite of the sultan. Caroline Finkel argues it was because of Süleyman's favor of Hürrem that “the status of the senior women of the royal household was transformed.” Like her mother, Mihrimah was active in the affairs of state as an influential advisor to her father after her mother's death and also served as *validé* to her brother, Sultan Selim II. Likewise, this royal Ottoman princess was the wife of Grand Vizier Rüstem Pasha Opuković, providing her yet another connection to the inner workings of Ottoman power politics.

Hürrem and Mihrimah became powerful players in Ottoman politics, gaining great influence, not just domestically, but also abroad. By the sixteenth century, as the Ottoman Empire became more involved with other foreign powers,

letter writing and gift giving were routine behaviors the sultanas would use to conduct constructive diplomatic relationships with other foreign sovereigns. Diplomatic records demonstrate that both Hürrem and Mihrimah were recognized and respected by diplomats and other sovereigns, and so, their agency in foreign relations is also worth examining.

Furthermore, both women were active patronesses, and used their position and wealth to cast a vision of Ottoman sovereignty. Hürrem was one of the first women to build in the capital, and was committed to projects not only in Istanbul but also other important cities, including Jerusalem and Mecca. Mihrimah's access to vast wealth allowed her to expand on her mother's pattern of patronage. She commissioned two impressive mosque complexes in the capital that were the first architectural projects commissioned by a daughter of the sultan.

How Hürrem and Mihrimah wielded power and influence in the Ottoman dynastic state is important, because it allows scholars to examine the progression of the female position in politics. What is unique about their story is that this mother and daughter became powerful allies who navigated their way through the competitive landscape of Ottoman politics, and their reigns helped lead the way for the next four *validé* sultans to rule at the head of the Ottoman state next to their sons. Therefore, the author's aim is to illustrate how these two royal women were not obscure figures behind the harem walls, but active and important participants in domestic and foreign affairs of the Ottoman Empire through their connections, correspondence, and constructions.

**Reneé Langlois** is a MA graduate student from the University of Nevada Las Vegas and a Ph. D. candidate at the same university. She obtained her Bachelor of Arts in History in 2006, the same year she obtained her Bachelor of Science in Business Management in the aforementioned university of Nevada Las Vegas. Currently, she is focusing her studies on royal women and sovereignty and is doing a comparative study of the rule of the Ottoman *Validé* Sultans and the French Queen Regents during the early modern age, a period when both sets of women accessed great political agency. She has presented the initial stages of her work at the 2015 Kings & Queens IV Conference at the University of Lisbon and at the 2016 Western Ottoman Conference (WOW) at Berkeley. She also had the opportunity to present them at the 2016 King & Queens V conference at Clemson University. She aims to defend her dissertation by summer of 2017, while at the same time, is working on a chapter for ARC Humanities/Medieval Press' Global Queenship volume. She is also a member of the Royal Studies Network and of the Society for the Study of Early Modern Women.

**Laruelle, Anne-Sophie (University of Liège): "The Artistic Patronage of Cardinal Charles II de Bourbon".**

As one of the most important political and religious figures of the mid-fifteenth century, Charles II de Bourbon (1434-1488) has not received the attention he deserves. Charles, archbishop of Lyon (1446), was made cardinal by the pope Sixtus IV in 1476. He was also an important courtier, and a confidant of King Louis XI of France, to whom he was related by marriage. Charles was present at the interview of Kings Louis XI and Edward IV of England in 1475 and in the signature of the peace treaty concluded between them, which formally ended the Hundred Years' War. Among other posts, Charles held the governorship of Paris and was the head of the King's Council. Grandson of John the Fearless and cousin to Charles the Bold, he also bore numerous connections with the Burgundian Court and the Southern Netherlands.

This paper aims at re-appreciating the artistic patronage of the wealthy cardinal, in spite of the difficulties raised by the paucity of surviving artworks he commissioned. Charles was indeed an important patron, who founded a splendid funerary chapel in Lyon Cathedral, and had the archiepiscopal palace of Lyon built. The cardinal owned a lot of exceptional manuscripts, sculptures and tapestries. Due to his position, Charles may have influenced tastes of Louis XI for the arts, but also the future king Charles VIII's (Charles de Bourbon was, along with Joan of Valois, Duchess of Bourbon and Edward of Westminster, godparent of the dauphin in 1470).

Particular attention will be paid to his collection of tapestries, which have never received detailed analysis. Charles II de Bourbon's arms (motto, initials, and his device of a flaming sword) appear on only three pieces today: "The Adoration of the Magi", "The Three Coronations" (both preserved in Sens cathedral), and a scene from the "Story of Hercules" (Mobilier National, Paris). Woven with extremely high quality, probably in the Southern Netherlands, the cardinal's tapestries are undoubtedly among the finest and most expensive pieces of the 15<sup>th</sup> century.

**Anne-Sophie Laruelle** is a Researcher and Assistant Teacher at the University of Liège (Belgium). She is currently working on her doctoral dissertation, titled "The Hercules theme in Renaissance tapestry (c. 1450-1565)", under the supervision of professor Dominique Allart with the collaboration of professor Guy Delmarcel. She is a member of "Transitions. Research Unit on the Middle Ages and the Early Modern Period". Also, she has given several lectures at international conferences about Medieval and Renaissance tapestries (e.g. KIK-IRPA Brussels, "Francis I and the artists of the North", Feb. 2016; University of Murcia, "Mary of Hungary and Female Patronage in Renaissance", May 2017; Leeds University, "Celebrating Hercules in the Modern World", July 2017). Some of her articles are in press, including her work "Des modèles héroïques et bibliques pour

François Ier. Le cas d'Hercule", that will be published in the book titled "Francis I and the artists of the North (1515-1547)", expected for september 2017).

**Lesimple, Maria (Université Grenoble-Alpes/LUHCIE): "The "Treasure of Brou": A reflection of Margaret of Austria's political and cultural ambitions in her mausoleum".**

Margaret of Austria was one of the greatest, if not the greatest art collector of the late Middle Ages and early modern period. She lived between 1480 and 1530, and as the literature has shown since the middle of the 19<sup>th</sup> century, her life was full of obstacles that are reflected on her well-turned motto: "Fortune – Infortune – Fort une". As the only daughter of emperor Maximilian I, she nearly became queen of France by being betrothed to the dauphin at the age of 3, before being repudiated in favor of Anne of Brittany; then eyeing the queenship of Castile and Aragon, was married to the prince Juan of Aragon who died just six months into the marriage. Her hand was later given to the duke of Savoy, Philibert, who died accidentally only a few years later. Twice widowed and childless at the age of 25, she afterwards declined all matrimonial negotiations and begun a successful political career as regent and governess of the Low Countries on behalf of her father Maximilian I, and later on under the reign of her nephew, Charles V. She never became queen, but she managed to shape for herself an important political position, with tremendous responsibilities. Furthermore, Margaret's political career provided a successful platform for her successor, her niece Mary of Hungary over whom Margaret had a great educational influence, as much as over Mary's brother, the future Charles V.

But Margaret is also known for her patronal action for the arts, and for creating one of the most culturally influential courts of the time. In 1506, she decided to create a monastery in an area belonging to her dowry, Bresse, more precisely in Brou. This foundation would become a mausoleum for her late husband Philibert. A few years later, she chose to built her own sepulture in the monastery church. Moreover, she had the idea to bequeath and send to the monastery a number of artworks from her own collection that she kept in her palace in Mechelen. These 45 objects have now been scattered, and some of them never even arrived at Brou in the first place. In fact, Margaret died before she could complete her project, at the end of the year 1530. The "treasure of Brou", known through the inventories of Margaret's possessions, forms the corpus on which the author's research is based.

This paper's aim is to analyze this ensemble in the light of Margaret's life events, her defeats, her successes, and her political position and influence as a member of the Habsburg dynasty. Even considered as a secondary member of the family, she occupied an eminent position, and made use of her knowledge to put

art in service of politics. We will try to ask ourselves what made her decide to send these objects to Brou among all others, and to interrogate their values (pecuniary, symbolic, intimate) and functions through Margaret's eyes. With this in mind, we need to look closely at these objects, both in terms of their materiality and their iconographic aspects, by means of the descriptions given to us by the sources.

**Maria Lesimple** is a Ph. D. candidate in Art History at the University of Grenoble-Alpes, with the dissertation titled "Margaret of Austria's devotional strategies. The "Treasure of Brou": in situ reconstitution of the collections bequeathed by Margaret of Austria to her funeral foundation". She obtained her MA in Digital Humanities from the CESR of the University of Tours, her MA in Art History from the University of Paris IV-Sorbonne and her degree in Art History from the University of Tours. She has worked as a tutor or medieval art history at the University of Grenoble-Alpes and she also is the president of the "Association des anciens étudiants du Master Patrimoine écrit et édition numérique" linked to the CESR of Tours. She has published several works in different platforms and capacities, from scientific blog posts to translations, and has presented several papers in congresses and international encounters, like her work titled "The Treasure of Brou: Reflections on the European circulation of Artworks from Margaret of Austria's collection", which was presented at the international congress titled "Nomadic Objects: Material Circulations, Appropriations and the Formation of Identities in the Early Modern Period (1500-1800)", in 2017.

**Liebowitz, Etki (Schechter Institute of Jewish Studies): "Two different paradigms of a Jewish Queen in Antiquity: Alexandra of Judaea and Helene of Adiabene".**

In her 1953 coronation speech, Queen Elizabeth II enunciated the desire to serve her people as the sovereign queen. Such an aspiration is not only a product of the modern age but was also true in the ancient world. Indeed, studies of royal women in antiquity during the past decades have changed our perceptions of their political, economic, military and dynastic role.

In his writings, the first century Jewish historian Flavius Josephus describes two prominent Jewish queens who lived during the Second Temple period: Queen Alexandra/Shelamzion of Judaea (who reigned 76-67 BCE), and Queen Helene of Adiabene (served as queen during first half of the first century CE).

This paper introduces an innovative comparison and analysis of Queen Alexandra and Queen Helene, particularly in the realm of dynastic succession. At first glance, these two queens appear to be quite different: Queen Alexandra reigned as an independent queen in her homeland of Judaea while Queen Helene of Adiabene, who lived in the diaspora, was the wife, and later, the mother of a king, and therefore one would assume had less authority. Yet a closer investigation,

which will be discussed in this paper, uncovers one major point of convergence between these two queens: the role they played in regards to succession to the throne. Following the death of their respective spouses, each queen attained an unusual measure of power – Queen Alexandra herself becomes a sovereign queen while Queen Helene decides which of her sons will inherit the throne. Other similarities include their piety and relationship to the Temple, their contribution to the economic well-being of Judaea and to peaceful relations, and their personal status (widowhood). Hellenistic traditions, such as adelphic marriages and royal female euergetism, which were prevalent during the era of these two queens, will also be examined in order to evaluate the influence of surrounding societies upon the reception and actions of these queens. Finally, later descriptions of these queens in other texts (Rabbinic literature) will be assessed in order to evaluate Jewish society's subsequent evaluation of these queens, who took upon themselves an atypical role for their gender.

This paper's comparison of the nature of these two queens in various ancient sources, such as Josephus's "Jewish Antiquities" and "Judaean War", Qumran documents and archeological remains, with a focus upon the issue of gender as it relates to monarchical succession, will contribute to a better understanding of the role of aristocratic women in antiquity.

**Doctor Etka Liebowitz** is Director of Research, Authority and Development Coordinator at The Schechter Institute of Jewish Studies of Jerusalem. She obtained her Ph. D. from the Hebrew University of Jerusalem with a dissertation titled "Queen Alexandra: The anomaly of a sovereign Jewish Queen in the Second Temple Period". She has obtained several prizes and scholarships, like the Schoental Prize for academic excellence in Jewish History studies and the Lafer Center for Women and Gender Studies' outstanding doctoral student scholarship. She has presented numerous papers and conferences at international congresses and institutions and has published several articles for scientific journals, like her work titled "Josephus's Ambivalent Attitude towards Women and Power: The Case of Queen Alexandra", published in 2015 and her article titled "Hypocrites or Pious Scholars? The Image of the Pharisees in Second Temple Period Texts and Rabbinic Literature", which appeared in 2014.

**Llorente, Mercedes (CHAM-FCSH/NOVA-Uac): "Where is the aya in "Las Meninas"?"**

In the 1666 inventory of the Alcázar, Juan Bautista Martínez del Mazo describes "Las Meninas" as a "portrait of the Infanta-Empress Margarita with two ladies-in-waiting and a female dwarf".

The royal entourage draws the real person and the sample closest to the person of the king are the people who make up the entourage. This kind of

entourage has been identified by Marin as the power of the sovereign's entourage. Entourage comprising that usually coincides with who hold the most important positions within the royal houses. The dignity and decorum of the king, queen and their children require a high number of people serving all parts of the body of his majesty.

In “Las Meninas” and in “Mariana in Mourning” both portraits are represented members of the house of Queen Mariana (his/her mother), serving both children, Infanta Margarita and King Charles II, the only one who is not part of the Queen's house is Velázquez. The author will compare both entourages and she will give details on children education and who are the people who take care of the royal children.

**Doctor Mercedes Llorente** is currently researching the portraits of several Portuguese Queens during Sixteenth and Seventeenth centuries in a project titled: “Portrayal of the Braganza Consort Queens (1640-1754)”. She has collaborated with several research groups like the Institute “La Corte en Europe” (IULCE, UAM) and the Fundación Carlos de Amberes as Scientific Advisor in the area of History of Art (2014). She is specialist in Iberian Visual Culture, with particular interest in the representation of royal women and children in the Iberian Peninsula. Also, she is interested in the education of princes and their reflection in the portraits of the Sixteenth and Seventeenth centuries. She is preparing new articles on the subject to be published in addition to the several articles and book chapters she already possess.

**Lucía Gómez-Chacón, Diana (CSDMM Politécnica University of Madrid):**  
**“Lope de Barrientos: Biographical and Artistic Profiles of a Dominican Royal Confessor”.**

Juan II de Castilla (1406-1454) rewarded Brother Lope de Barrientos's loyalty with continuous promotions throughout his ecclesiastical and political career. In 1429 Barrientos was already preceptor of Prince Enrique, future Enrique IV de Castilla (1454-1474). The confessional office, which he would have obtained for his intellectual formation, allowed him to get close to the King, who ended up entrusting him the care of his soul. Due to his position as a royal confessor, Barrientos became a key member of the Castilian court, gaining the King's favour and confidence. Therefore, Barrientos got gradually engaged in political affairs that, even though they exceeded his confessional duty, they offered him the opportunity to leave behind his humble origins.

Between 1436 and 1437, Juan II tasked him with the administration of the recently founded Dominican convent of Peña de Francia (Salamanca), being elected, only one year later, as Bishop of Segovia. Consequently, 1438 constitutes a crucial date in Barrientos's process of political, ecclesiastical and social rise. His

successive accumulation of offices and posts –royal confessor, auditor of the Royal Audience, member of the Royal Council, and major chancellor of Prince Enrique–, would have even prevented him from visiting his diocese, having to delegate his responsibilities in his attorneys. In 1441 he was promoted to the bishopric of Avila, during which he consolidated his position as a real defender of royal authority. In the course of those years, he founded the convent of San Pedro de la Observancia de Riomoros (Segovia), which responds to his reformist spirit, an interest that he shared with the King himself. Finally, in 1445 he was transferred to Cuenca. It was then when his interest for perpetuating his own memory was clearly intensified. He established, at least, three mayorazgos o family estates, by making use of the license that Juan II had given him in 1440. Furthermore, he encouraged the edification of a hospital in Medina del Campo, town in which he was born and in whose Dominican convent he had professed. Despite not being Barrientos's first hospital foundation, it was, indeed, the one to which he gave more importance, as it housed his funerary monument. Thus, Barrientos would have commissioned a sumptuous sepulchre (Museo de las Ferias de Medina del Campo) to Egas Cueman, who, together with Hanequin de Bruselas, would have been responsible for the execution of the choir stalls of the cathedral of Cuenca, currently in the Colegiata de Belmonte, carved during the bishopric of Barrientos. After a brilliant ecclesiastical and political career, forged at the shadow of Juan II, in his missing funerary chapel, an inscription would have remembered him as the founder of the Barrientos lineage, a privilege that Prince Enrique had granted him in 1454.

**Doctor Diana Lucía Gómez-Chacón** enjoyed a pre-doctoral fellowship granted by the Spanish Ministry of Education, Culture and Sport, for the elaboration of her doctoral dissertation titled “El Monasterio de Santa María la Real de Nieva. Arte y reforma dominicana en Castilla en tiempos de Catalina de Lancaster y María de Aragón (1392-1445)”, under the supervision of Professor Javier Martínez de Aguirre Aldaz. In December 2015, she got her Ph. D. in History of Art from the Complutense University and she has participated in many national and international congresses and seminars. She has formed part of two research projects, titled “Arte y Monarquía en el nacimiento y consolidación del reino de Aragón (1035-1134)” and “Arte y reformas religiosas en la España Medieval”. Since 2009, she is a member of the research group “Arquitectura e integración de las artes en la Edad Media”, linked to the Complutense University. Currently, she is honorific collaborator of the Department of Art History I of the Complutense University of Madrid, Adjunct Professor in the CSDMM of the Politécnica University of Madrid, member of the Department of Art History of the Senior University of the Colegio de Doctores y Licenciados en Filosofía y Letras y en Ciencias of Madrid, and part of the Project of Innovation and Improvement of Teaching Quality “Base de Datos Digital de Iconografía Medieval” of the Complutense University of Madrid. Amongst her latest publications we may highlight the work titled “El Monasterio de Santa María la Real de Nieva. Reinas y Predicadores en tiempos de reforma

(1392-1445)", published in 2016 and the article "Reflexos dirige calles. The Iconographic Program of the Monastery of Santa Maria la Real de Nieva's Ecclesia Fratrum (1414-1432)", that appeared the same year.

**Ludwig-Ockenfels, Cathérine (Justus-Liebig-Universität): "Anna Maria Luisa de' Medici (1667-1743). Female strategies as "Little Sister" and "Beloved Companion" to raise a claim to the Grand Ducal Throne in Tuscany".**

Anna Maria Luisa de' Medici (1667-1743) was the Grand Duke Cosimo III of Tuscany's only daughter and the second of his three children. When she was born, no one presumed that one day she would become the last member of the Medici Dynasty. When she was 24 years old, and there were still plenty of opportunities for the Medici to create future heirs, she was wed to Johann Wilhelm von Pfalz-Neuburg, the Elector of Palatinate in the Holy Roman Empire. From 1691 until 1717 she lived as his second wife in Düsseldorf, the newly established residency of the Duchy of Jülich-Kleve. During this time she held the position of the second important female consort of a German ruler directly after the empress herself.

However, she never gave birth to an heir, neither male nor female. Despite this obvious failure of a female consort, to prolongue a dynasty through motherhood in marriage, her husband nevertheless valued her. When it turned out that she may become the last Medici, Johann Wilhelm and Cosimo III, her father, tried to establish a legal female succession to the throne. As a princess –due to her sex –she was never authorized to gain the grand ducal throne in Tuscany in order to follow her two brothers. This issue occupied politics in the whole of Europe during the second and third decade of the 18<sup>th</sup> century.

But how did she manage to become so influential in the shadow of the two thrones, asserting herself in these male dominated surroundings? Although she was born as a younger female sibling in Florence and later in Düsseldorf was only the ruler's spouse, she seems to have had an influential position. This she substantiated by a specific Florentine patronage and collection of art. In her position as the Electress of Palatinate she strengthened her husband's art collection and cultural patronage by adding pieces of Italian contemporanean art to the vast collection of paintings in a newly built gallery in Düsseldorf. She also resorted to a wide network of Italian artists through the connections with her parentage in Florence over the whole time of her marriage in the Duchy of Jülich-Kleve.

In this paper the author would like to present the strategies as female second born child and spouse on which Anna Maria Luisa resorted to. She will show the results of the analysis of her room for manoeuvre at the court of Düsseldorf by her correspondence with her family nucleus in Florence and how

she took an influence on her husband to promote her claims as legal female heir to the Medici Throne in Tuscany.

**Cathérine Annette Ludwig-Ockenfels** is a Ph. D. candidate at the International Graduate Centre for the Study of Culture Justus-Liebig-Universität, with the preliminary title “Pillars of Power – Power Legitimization of Medici-Duchesses in the Holy Roman Empire through cultural exchange and art patronage”. She completed her major in Medieval and Modern at the Johannes Gutenberg University and obtained her magister in 2014 with the dissertation titled “Unbridgeable distances? The (none) relations of the Republic of Venice to Moscovia in the second half of the 17<sup>th</sup> century”. She worked as Graduate Assistant at the Department of History at the Institute for Eastern European History and she has presented several papers in different congresses and conferences, amongst other projects.

**Madruga Coelho, André (Centre of History, Culture and Societies of Évora University): “From principedom to kingship: the dukes of Beja in the context of Portuguese Late Medieval monarchy (1453-1495)”.**

The 15<sup>th</sup> century saw the appearance of the first Portuguese dukedoms, granted to princes of the dynasty of Avis who were not the heirs to the throne, as was the case of the duchies of Coimbra and Viseu, given in 1415 to Pedro and Henrique, respectively, sons of king João I, and the duchy of Beja, given in 1453 to Fernando, brother of king Afonso V and second son of king Duarte. Even in the case of the duchies of Bragança in 1442 and Guimarães in 1475, the receivers were members of the royal family and close relatives to the king. In this scenario, the duchy of Beja represents an interesting case – created for a prince, it would see the ascension of the 4<sup>th</sup> duke, Manuel, to the throne of Portugal after the death of his cousin king João II without heirs. In the meantime, the duchy of Beja became associated with the duchy of Viseu and received a number of lordships in Portugal, North Africa and the new found Island of Madeira, as well as the *mestrado*, i.e., the commanding office of the main Portuguese military orders, such as the order of Santiago and the order of Christ. Through marriage and service, the dukes of Beja created a net of relationships and dependencies around them, thus becoming some of the most powerful magnates in the Portuguese and Iberian contexts. With a title created by a king known for his liberal attitude towards the nobility for his own brother Fernando, the 3<sup>rd</sup> duke, Diogo of Beja, would be executed by the new king João II, his cousin and brother in law, who sought to strengthen his royal authority through the redefinition of the Portuguese noble lineages. Ironically, after the death of king João II it would be the 4<sup>th</sup> duke of Beja, Manuel, brother of Diogo, who would sit on the throne of Portugal, becoming one of the most well-known Portuguese kings for his support of the overseas expansion. So, to follow the paths of the dukes of Beja means also to follow the political conjunctures of the Late

Medieval Portuguese monarchy, to evaluate the importance of the dynasty and the royal family in the context of the relationship between the crown and the nobility and the importance of royal favour or, on the contrary, the ultimate consequences of royal disfavour; it is also a way to understand the role played by this magnates in the political and military strategies of the monarchy, being this a period of tension with the neighboring kingdom of Castile and the prosecution of military expansion in North Africa; finally, it is at the same time a case study to understand the ways by which noble houses managed their influence and patrimony and their human resources.

**André Madruga Coelho** is a Ph. D. candidate of the Inter-university Doctoral Programme in History titled “Change and continuity in a global world”, with the project “The seignorialization process of Southern Portugal in the 15<sup>th</sup> century. The case of Alentejo”. He has a master degree in History of the Islamic and Medieval Mediterranean, from the University of Évora and the University of Lisbon. He has also been a member of CIDEHUS-UÉ since 2009, where he collaborates presently in the “Évora 3D” project, a partnership between the University of Évora and the municipality with the goal of building a digital reconstruction of the city and, simultaneously, to analyze the diachronic evolution of the occupation of urban space. He had a fellowship linked to the DEGRUPE project titled “The european dimension of a group of power: ecclesiastics and the political state building of the iberian monarchies (13<sup>th</sup> to 15<sup>th</sup> centuries)” in the CEHR-UCP.

**Markuszevska, Aneta (University of Warsaw): “In the shadow of a lost crown: Maria Clementina Sobieska and the opera theatre as the locus of political power”.**

Maria Clementina Sobieska, the wife of James III Stuart was not a typical queen, but just a wife of a pretender to the throne. Nonetheless, in Rome, where the Stuarts resided, she was invariably called *Regina d’Inghilterra* and was treated with all the honours reserved for royalty.

Maria Clementina was born in 1702 in Italy. She was a granddaughter of John III Sobieski, King of Poland. Her father, Jakub Sobieski did not manage to succeed his father to the throne, because the Polish crown in that period was elective and not hereditary. From her birth until her death in 1735, Maria Clementina lived in the shadow of a crown, but it was the shadow of a lost one (first, the crown of Poland, and then, the crown of England.) In 1719 she married James III Stuart, son of the King James II, who had been deposed as a result of the Glorious Revolution (1688). Maria Clementina and James III resided in Rome, in Palazzo del Re, offered to them by Pope Clement XI, who incidentally was also

godfather to Clementina. The next popes also supported James' claims to the throne, but his attempts to regain it failed repeatedly.

The history of the Stuarts' marriage as well as the that of their Roman court follows the outlines of a typical royal story: births of heirs, the rise and fall of consecutive favourites, secret diplomatic missions, plots and self-promotion through the art. The Stuarts' separation in 1725 was a tremendous scandal in Europe. It was caused by Maria Clementina's decision to leave her husband and seek refuge in the convent of Santa Cecilia in Trastevere, in Rome. After two years' separation, a reconciliation took place, but the experience of separation changed Maria Clementina's personality forever. She succumbed to a fervent religiosity that caused her premature death due to excessive fasting. But long before this bitter coda, and when they were still living in marital harmony, the Stuarts became patrons of Teatro d'Aliberti, one of the most elegant and important opera theatres in Rome. There, in the period 1720-1730, two operas in each carnival were dedicated to them.

In this paper, the author would like to demonstrate how the opera theatre was used for the promotion of the Stuarts' political aims. The author argues that all the different factors of the opera experience, such as the contents of the librettos, the social context of the performance, and the design of the theatre space itself all played a part in promoting the Stuart agenda.

**Doctor Aneta Markuszewska** graduated from the Institute of Musicology of the University of Warsaw in 2003 after presenting her Master's thesis under the title "Dramma per musica 'Tolomeo et Alessandro' by Domenico Scarlatti" (supervisor: professor Alina Żórawska-Witkowska). In 2005 she graduated from the Fryderyk Chopin Academy of Music in Warsaw, having studied in the harpsichord class of professor Władysław Kłosiewicz. A year later she also graduated from the Hochschule für Musik in Würzburg in the field of Historische Tasteninstrumente (Historical Keyboard instruments) under the supervision of professor Glen Wilson. In 2011 she defended her Ph. D. dissertation titled "Festa i muzyka na dworze Marii Kazimiery Sobieskiej w Rzymie (1699–1714)". It was published in 2012 and she received two prizes for it: the Clio award presented by the Dean and the Department of History of the University of Warsaw, and the ZKP (Association of Polish Composers) award in the discipline of musicology. She has published circa 30 articles in Polish and in English. Since December 2011 she is Assistant Professor at the Division of the General History of Music of the Institute of Musicology, the University of Warsaw. In the years 2012-2014 she was a member of European project – ENBACH (European Network of Baroque Culture and Heritage) which received a very high final evaluation, and in the years 2013-2016 she was a member of the HERA MusMig project "Music migrations in the early modern age: the meeting of the European East, West and South". Her main

research interests include: 17<sup>th</sup>- and 18<sup>th</sup>-century opera and keyboard music of the same period.

**Martínez Vilches, David (Complutense University): “Throne and altar in a liberal court. Religious charges in the Royal Palace during the reign of Isabel II (1833-1868)”.**

The aim of this communication is to analyse the religious charges which existed in the Court during the reign of Isabel II (1833-1868). Liberal revolution implied an essential change in the relations between the Church and the State, which were tensed like never before owing to the I Carlist War and the ecclesiastical policy of liberal governments in the decade of 1830s. Nevertheless, even in the liberal regime the separation of throne and altar was not as evident as it could seem at first sight. In the Court, there was a notable number of religious charges formally integrated in the organigram of the Royal Palace. These titles were not only invested with a symbolic meaning, but the figures who occupied them often were part of the courtly networks and entourages organised around the queen. Reconstructing this organigram allows for measuring the transformation in religious courtly titles after the fall of the Ancien Régime, and for exploring the impact which political development could have on this structure throughout the reign of Isabel II.

**David Martínez Vilches** is a Researcher in Training in the Department of Contemporary History of the Complutense University of Madrid. He obtained his Bachelor's Degree in History from the University Complutense of Madrid and he is finishing his Master in Contemporary History. He has the Diploma of the Best Academic Record in Bachelor's Degree in History, awarded by the Ilustre Colegio Oficial de Doctores y Licenciados en Filosofía y Letras y en Ciencias de la Comunidad de Madrid for the year 2016. He had a Collaboration Scholarship in the Department of Contemporary History of the Complutense University of Madrid for the year 2015-2016 and he is currently researching his Ph. D. dissertation under the direction of Raquel Sánchez focusing on religious groups in the court of Isabel II.

**McHugh, Amy (Tiffany & Co. Archives): “Courting the Royals: Tiffany & Co., Royal Warrants and Purveyors of Taste”.**

On December 12<sup>th</sup> 1882, New York's luxury jeweler Tiffany & Co. received a telegraph announcing that “Queen [Victoria] will give Tiffany all appointments as requested by the Prince of Whales.” This honorable appointment was the result of Tiffany's Paris representative, Henry A. Spaulding, aggressive courting of many of the Queen's closest relatives and advisors. Replicating this approach to achieve royal warrants from Emperor and Empress of Russia, Spaulding used this

mythology to attain nineteen royal appointments for Tiffany & Co. between 1882 and 1883.

This paper will examine the royal appointments received by Tiffany & Co. – analyzing the diplomacy Spaulding employed to receive warrants, the role of the Queen and Emperor's advisors had in facilitating discussions, and the impact the warrants had on Tiffany & Co. as an American jeweler operating in Europe. Utilizing primary resources such as objects, scrapbooks, newspaper articles, and correspondence available in the Tiffany & Co. Corporate Archives and at the Art Institute of Chicago, this paper will discuss the larger role European nobility had on the dissemination of good taste and how Tiffany used them as purveyors of their designs.

**Amy McHugh** is Assistant Curator of Tiffany & Company, accountable for the development of the Tiffany & Co.'s permanent collection of objects that includes the acquisition, cataloging, research and publications on the collection of 19<sup>th</sup> and 20<sup>th</sup> century jewelry and personal accessories. She obtained her MA in History of Decorative Arts and Designs from Parsons, the New School For Design New York, with the thesis titled "Tiffany & Co's Cabinet of Curiosities: The designing, manufacturing and Retailing of Gold and Silver-Mounted Favrite Glass by Tiffany & Co.". She has published several articles and has given numerous papers and lectures in international congresses both in United States and Europe.

**Mace, Harry J. (University of Kent): "From diplomat to Prince Consort: Claus von Amsberg, the "Nieuwe Mannelijkheid" and performing gender at the Dutch court".**

On the eve of her abdication from the Dutch throne in 2013, Queen Beatrix addressed the nation, and in tribute to her late husband, noted: "Perhaps history will show that my choice of husband was my best decision". Of the three male consorts in the twentieth century, Claus von Amsberg was perhaps the most popular, whilst the most anxiously received, and not a "natural" fit to the role. Born as a low-ranking German noble, with an unusual childhood in Africa, "Klaus" served as a career diplomat until his marriage to the Dutch Crown Princess in 1966. News of their engagement fuelled outrage, due to rumours of Klaus' dubious Nazi past in the Hitler Youth and Wehrmacht. Memories of the occupation in the Netherlands fuelled discontent, which required unorthodox performances of gender at the Dutch Court, following the investiture of Beatrix in 1980. This paper examines gendered representations of being "hampered", "clipped", and "caged" synonymous with the German-born consort. Following a public diagnosis of clinical depression, from 1982 until his death in 2002, Claus was regarded as weak; in the "shadows of the throne". Whilst representations depicted his wife as Chief Executive Officer of the Netherlands, Claus was regarded as an epitome of the

“Nieuwe Mannelijkheid” (new masculinity) throughout the Cold War. Drawing on oral testimonies, official documents, interviews, speeches, and newspaper archives, this paper maps the significance of gender identities to Claus’ socio-political subordination, which legitimised representations of his wife as the dominant career woman of the eighties. Whilst passivity, domesticity and marginality came to embody his character in Dutch society, this paper sheds light onto his shrewd challenge(s) to such representations as the “soft” consort.

**Harry Mace** is a Postgraduate Researcher at the University of Kent, and an international historian, with a particular interest in diplomacy, gender and memory. His research to date has explored contemporary European History of the twentieth century, namely European integration and French and Dutch foreign policies. Mr. Mace has been granted special access to some highly unattainable documents, not publicly accessible until 2054, at the Nationaal Archief in The Hague. This paper is thus part of a wider research project. Mr. Mace is leading a project on Beatrix, former Queen of the Netherlands (1980-2013); Dutch politics, foreign policy and the phenomenon of Beatrixism during the Cold War. These findings are being organised into an edited collection called “CEO of the Netherlands: The Making of Beatrix, the Last Dutch Queen 1980-2013”. He serves as assistant book reviews editor for the International History Review, and is a member of the British International History Group, the Women’s History Network, and the Institute of Historical Research. Mr. Mace has just been offered a position for doctoral study at the University of Cambridge, which he will begin in October 2017.

**Marinho Fernandes, Marcos Vinicius (University of Brasilia): “Philip, the consort who became King: political effectiveness in the matrimony of Juana and Philip of Castile (1496-1507)”.**

The marriage of Juana of Trastámara, “the Mad”, and Philip of Habsburg, “the Handsome”, has been, for about two centuries, a popular Spanish motif for romantic and dramatic depictions. Historians have long discussed the madness of Queen Juana, attributed to the jealousy she felt towards her husband Philip. Their marriage was supposed to forge an alliance between Aragon, Castile and the Holy Roman Empire against France, and one day they would inherit the imperial crown. Philip, who had experience ruling as sovereign Duke of Burgundy, used his power as husband over Juana to influence over Castilian government as their *de facto* King, even though Queen Isabella wanted her daughter to be her heiress, or King Ferdinand as regent if she was deemed incapable. Philip was not a King in his own right. Nevertheless, he ruled Castile, however briefly, in a manner that his wife never did. Juana was the proprietary queen, the legitimate heir; hence, the maintenance of the matrimonial alliance was of the utmost importance for Philip. Unfortunately, for him, his relationship with his wife seems to have degraded itself

to a very distressful degree. This unfortunate matrimony has been considered by many as rather ineffective, since it did not accomplish its original purpose, maddened the titular queen and brought up years of instability to the incipient Spanish kingdom. However, this ineffectiveness might also be due to our evaluation of the history of the couple based on modern criteria. Is it possible to reconstruct the history of this marriage, leaning on XV<sup>th</sup> and XVI<sup>th</sup> centuries standards, as a politically effective marriage? Their political culture did not demand stability to function, and the efficiency of the union may lie beyond fulfilling contractual plans. The written information the author has gathered about Juana and Philip produced in their time come mostly from the courtiers who belonged to their households. They did not only produced it, but in many times their influence – positive and negative – is distinguishable by the description of certain events in court. Philip's lovers were both a marital and a political problem, as Juana did not accept her husband's infidelities lightly. The matrimonial alliances were part of large diplomatic strategies of European courts, which means it was always a concern for the ambassadors to see that the terms of the union were observed – and to deal with the fact that so frequently they were not. In a portrayal of their three eldest children, Carlos is the only one who bears a complete coat of arms. Leonor and Isabel only have half a coat of arms. The blank would be filled with the arms of their husbands, implying that women were incomplete before marriage. The affinity between the representation of power with a well-established family, resulted from the secular dynastic convergence of families that were historically successful in maintaining and increasing their possessions, is a helpful element to answer the problem of finding the marital efficiency in Juana and Philip's matrimony.

**Marcos Marinho** is a MA student from the University of Brasilia, in Brasil. He is currently researching his dissertation with the title "The Mad and the Handsome: a study of political efficiency of the matrimony of Juana of Trastamara and Felipe of Habsburg (XV-XVI<sup>th</sup> centuries)", under the supervision of Maria Filomena Coelho. He graduated from the aforementioned University of Brasilia in 2015 and has participated in two scientific initiation programs, one titled "The influence of the press in the political panorama at the end of the Brazilian Monarchy", which was awarded an honourable mention by the National Council for Scientific and Technological Research, and a second one titled "From the pulpit to the press: The Apostle catholic periodic's reaction to the fall of the Monarchy in Rio de Janeiro (1888-1891)". Also, he has presented communications in several encounters, like, for example, his participation in the VIII Regional Symposium of the National Association of History, where he presented the paper titled "Ayuntando-se marido y mugger por aver lineage no peccam: the political efficiency in the matrimony of Juana and Philip of Castile (XV-XVI<sup>th</sup> centuries)".

**Martínez Alcorlo, Ruth (Complutense University, Madrid): “Collecting, buying and lending books: Women’s libraries at Isabel the Catholic entourage”.**

A special aspect of the relationship among women, power and art is collecting books. Within the fascinating Isabel the Catholic's entourage, the study of cultural heritage and women book collections contributes to regarding not only the queen herself but also her daughters (Isabel, Juana, María and Catalina) and the women close to them (Juana of Aragon, bastard daughter of Fernando the Catholic, ex. g.) as authentic bibliophiles. Furthermore, the analysis of their libraries based on those book inventories that have been preserved, also reveals book given as wedding gifts by Isabel the Catholic to her daughters. Besides being delicate maternal presents, these books are also powerful tools for a queen who wants her daughters, as future queens, to continue learning through training gifts. In short, the cultural value of buying books for them confirms that she was directly concerned with her daughter's education and political role as Christian and pious queens. Likewise, these book collections create a space of intimacy, familiarity and daily life as everyday objects, as well as a rhetoric of feelings within the reading canon established by Isabel the Catholic for her daughters.

These canon of female readings gathers the main titles of Christian doctrine linked to the new devotional and contemplative sensitivity (*devotio moderna*). It is important to notice that the issues of good governance are taken into account, since it includes works such as *Regimiento de príncipes* (Mirror of princes). These lots of books allow us to understand the relations between the queen and her daughters and the early printing press. The “divine art of printing”, according to the chronicle Diego de Valera, was fully accepted in this transit from the 15<sup>th</sup> to the 16<sup>th</sup> century: María's book lot was composed of 13 printed items and only 4 manuscripts, for example. The female royal bibliophile's influence exerted by Queen Isabel was transmitted not only to her descendants, but to her daughter-in-law, Margaret of Austria, who also received book gifts, and to close women at the court (Violante de Albión, the queen's waitress ex. g.) who borrowed books. Its legacy reaches other queens of 16<sup>th</sup> century like Isabel de Avis or Juana de Austria. Queen Juana I will remain oblivious to the preservation and dissemination of her mother's book heritage, mainly due to the political issues that led to her imprisonment for about fifty years in Tordesillas.

In conclusion, the book becomes a witness and testimony of these great women's personal and cultural feelings in the transition from the Middle Ages to the Modern Age. The early libraries composed by women in the late 15<sup>th</sup> century in Castile evidence the special attention paid to collecting and buying volumes, the relevance of book patronage and book gifts among women and, finally, the existence of a female reading canon in court culture.

**Doctor Ruth Martínez Alcorlo** obtained her Ph. D. from the Complutense University of Madrid in 2016 with the dissertation titled “The literature about the Eldest daughter of the Catholic Monarch: Isabel of Castile and Aragon, Princess and Queen of Portugal (1470-1498)”. She obtained her Masters Degree in Spanish Literature, with a Specialty in Analytical Bibliography from the aforementioned university in 2011. She is the responsible of the introduction, edition, translation, notes and indexes of the edition of the work of Antonio de Nebrija “*Epithalamium*”, published by Ediciones Clásicas in 2013 and she has also published several articles and book chapters, like her work titled “Un curioso speculum reginae para la joven Isabel: Criança y virtuosa doctrina de Pedro García Dei (ca. 1486)”, published in 2016 and her article “Entre Castilla y Portugal: la literatura en torno a la primogenital de los Reyes Católicos”, published in 2015.

**Martínez López, Rocío (Universidad Nacional de Educación a Distancia): “The succession embassy”: The problema of Charles II’s succession through the correspondance of count Ferdinand Bonaventura of Harrach and Leopold I (1696-1699)”.**

The problem of Charles II’s succession influenced the European politics during the last decades of the second half of XVII<sup>th</sup> century, but the diplomatic battle focused on his inheritance intensified especially during the three-year gap that separated the peace of Ryswick, signed in 1697, and the king’s own death on 1700. Emperor Leopold I, as the other two main contenders for Charles II’s succession (Louis XIV and Maximilian II Emmanuel of Bavaria), also tried to reinforce his options during this time with the help of one of his closer advisors, count Ferdinand Bonaventura of Harrach. Harrach was one of the most important characters on Vienna’s court during Leopold I’s reign and the Emperor himself used to consider him as his most important advisor in “Spanish matters”. He had been ambassador in Madrid twice before when Leopold I decided to send him again to Charles II’s court with a very concrete mission: to convince Charles II to name his second son, Archduke Charles, as his rightful heir and, hopefully, also call him to Spain. Leopold I trusted Harrach to achieve this goal with his political knowledge, his understanding of the Spanish court and the help of the contacts he had retained in the Spanish court, as well as the support of those who wanted an imperial succession. But Leopold I knew well enough that the mission he entrusted to his “Beloved Ferdinand” wasn’t easy. Charles II and Leopold I’s views regarding the Spanish Monarchy’s succession were very different. Charles II defended that his legitimate heir was Joseph Ferdinand of Bavaria, grandson of his sister Margarita, and Leopold I claimed the Spanish inheritance for himself and his children, defending that the male line of Habsburg should always precede a female one and, also, that Joseph Ferdinand’s mother, archduchess María Antonia of Austria, renounced to all her rights to the Spanish succession (with the exception of the Spanish Netherlands) in the event of her marriage to Maximilian II

Emmanuel of Bavaria in 1685, so Joseph Ferdinand didn't have any rights to his great-uncle's inheritance from his point of view. In the hundreds of letters that Ferdinand Bonaventura and Leopold I interchanged both in the course of this embassy and in the moments before and after it, we can obtain a privileged view of how the problem of the Spanish succession was handled by Vienna, which arguments were presented by Leopold to defend his claims and how Charles II answered to them, as well as ascertain how this problem influenced the already difficult relationship between the Spanish Monarchy and the Empire in the last years of the XVII<sup>th</sup> century.

**Rocío Martínez López** is a Ph. D. student from the Universidad Nacional de Educación a Distancia and Assistant Professor at the same university. She obtained a four-years grant, given by the Spanish Government to research her dissertation, that is focused on the problem of Charles II of Spain's succession and how it influenced the Spanish Monarchy's diplomatic relationship with the Empire and Bavaria. She obtained her degree in Early Modern History from the Complutense University in 2011 and her Master Degree from the Autònoma University in 2012. She is currently a member of the department of Modern History of the UNED and has been a visiting member of the universities of Vienna and Ludwig-Maximilians of Munich. She has been the first winner of the Prize for an Article or Book Chapter written by an Early Career Scholar given by the Royal Studies Journal and Canterbury Christ Church University. She is currently the scientific secretary of the academic journal "Tiempos Modernos. Revista electrónica de Historia Moderna", has participated in several congresses and conferences and has published articles and book chapters, like her work titled "Consequences of the dynastic crises of the seventeenth century in the matrimonial market and their influence in the European international policy. The case of Maria Anna of Neuburg", that will be published in 2017, and her article "La infanta se ha de casar con quien facilite la paz o disponga los medios para la guerra. Las negociaciones para la realización del matrimonio entre la infanta María Teresa y Leopoldo I (1654-1657)", amongst others.

**Martinho, Bruno A. (CHAM and European University Institute of Florence): "Non-European objects in the embassy of Juan de Borja (1577)".**

*Colchas de la Yndia, libros de la China, porcelanas, benjuí, clavo, un cuero de bada.* These are some of the things that Juan de Borja y Castro (1533-1606) was allowed to take with him in his embassy to the Holy Roman Empire in 1577. This was his second diplomatic mission, but up to that moment Borja had not been very related to the Empire. Juan de Borja was the second male son of Saint Francis of Borja, IV Duke of Gandía, and he had built a social network that spread from the Portuguese court in Lisbon and the entourage of Joanna of Austria in Castile to the Jesuit circle in Rome, Gandía and Guipúzcoa. Vienna was thus not the most obvious

place where to be sent to. Nonetheless, the 1577-1581 diplomatic mission was a turning point in Juan de Borja's position at court and those objects that he took in the embassy played a very significant role in transforming what could be seen as an exile into a very promising opportunity.

The role of objects in diplomatic practices has been the focus of many studies produced in the framework of the New Diplomatic History as means to understand cultural transfers between courts. During the past few years, there has been an increase in the number of studies focusing on gift-giving practices, power representation or practices of commensurability between states, being the ambassador usually seen as an agent or middleman. However, and despite the challenge raised by recent historiography to integrate the agency of diplomats, little has been written on the use of objects by diplomatic agents for personal aims. In this paper, I argue that Borja used non-European objects as a way to define an expertise about Portuguese affairs within the Imperial court.

The number of non-European objects within the inventory of the embassy is quite extraordinary for such an early date and it finds no parallel in other contemporary inventories. As an ambassador of Philip II, Borja had to represent the Spanish king with *splendore*, but why would Borja include in his embassy such a plethora on *exotic* things? Renata Ago has noted that "the best way for the lesser nobility to achieve splendour was to exploit their areas of expertise, particularly if their specialty enjoyed a high exchange value" (AGO, 2011, p.70). As I will show, the most important asset that Juan de Borja took to Vienna was his capacity to access Portuguese overseas trade: a capacity that he managed to exploit by becoming also an expert about political, military and economic matters about Portugal at both the Imperial and Hispanic courts. In other words, rather than a taste for exotic things or a representation of the king's power, the integration of non-European things in the embassy served Borja's interests in becoming a cultural broker with a not-so-exotic expertise in Portuguese affairs during his sojourn in the Empire.

**Bruno A. Martinho** is currently a PhD researcher at the European University Institute, in Florence. His project is focused on the consumption of non-European objects in the Iberian Peninsula during the second half of the sixteenth century. He is also member of CHAM – Portuguese Centre for Global History, in Lisbon. From 2010 to 2014, Bruno A. Martinho was Curator at Palácio Nacional de Pena, in Sintra. Previously, he had worked as Documentation Officer for the Ministry of Education in Portugal. He completed a first degree in History at Universidade de Lisboa (2002-2006), a MA in Museum Studies at University College London (2006-2007) and a second MA in Art History at Universidade Nova de Lisboa (2007-2010). His interest for museums led him to participate in several

events regarding museology, such as the Séminaire International d'Été de Museologie, at the École du Louvre, in 2008 and 2016.

**McNeil, Eli (Centre for Medieval Studies, University of Toronto):  
“Therefore they are not [five], but one flesh”. Re-examining Merovingian  
Royal Polygamy”.**

The existence of Merovingian royal polygamy in contemporary histories, chronicles, and vitae has been a contentious issue among scholars of the period for over half a century. Though some academics hold that the historical record is sufficient to support the existence of polygamy as a royal prerogative among the pre-Carolingian Franks, an equal number of scholars oppose this claim on the basis of the vague language and chronology used in the sources. The reception of other familial irregularities by Frankish society, such as incest, which, unlike polygamy, is referenced in surviving Frankish statutes in addition to clerical prohibitions, can be gauged through the examination of period documents. When contemporary potential instances of royal polygamy are compared with references to incest—canonically, a far more problematic practice—it becomes evident that the vagaries of the sources amount to a consistent literary style, and do not provide sufficient grounds for the undermining of the existence of the practice. Through a close reading of relevant contemporary sources, paying particular attention to Latin phrasing and vocabulary, it is clear that the authors intended their audience to understand that they were indeed representing royal polygamy. These Merovingian-era sources will also be compared to sources dealing with polygamy with which their authors would have been familiar, in order to compare the literary styles of the different treatments of the subject. Because of the vagaries inherent in these texts, however, this paper will argue not that each of the potential instances of royal polygamy among the Merovingian Franks is in fact representative of a case of polygamy, but that those more obvious cases establish the existence of the practice, while less obvious instances simply demonstrate how prevalent the practice might have been. While the population of the bed of a “barbarian” king, shrouded in the mists of history, from month to month and year to year may seem like trivial minutia, because of their status as the rulers of a recently-converted Christian people, the existence of royal polygamy carries significant historical implications about power and faith dynamics in early medieval Europe, particularly surrounding the role of the Church in the succession of the Carolingians to the Frankish throne. Considering the cultural importance given to the Carolingian dynasty, and its relative popularity when compared to the Merovingians, this type of study is important in attempting to understand the context in which they gained their power, and the means by which that power may have been attained.

**Eli McNeil** is a student from the Centre of Medieval Studies of the University of Toronto. She completed her Masters Degree in Arts from the aforementioned university in 2017 and her major research interests are focused on the study of the role and evolutions of institutions in the Medieval and Early Modern Period. She expects to be accepted at the Centre of Medieval Studies of the University of Bristol next semester with a proposed research focused on the role of then University of Paris at the trial of Joan of Arc.

**Melro, Rita A. (ARTIS – Institute of History of Art, Center of History – Lisbon University): “The foundations that supported Portucalense: Power, Patronage and the Treasure of a Portucalense Countess (c. 900-968)”.**

This paper examines the importance of the role played by the countess, Mumadona Dias (c. 900 - after 968) as submissive, first together with her husband, Count Hermenegildo Gonçalves (c.(?)-950) and afterwards directly with the king Ramiro II (c. 900-965). At that time, the county governance was essential for the domination of the entire zone. During her rule, D. Mumadona Dias developed a politic of dominion and patronage as well as other important *dominas* of her time, owning possessions and treasures. Through the creation and support of the construction of military buildings and the establishment of a network of religious institutions at geographically strategic points, it helped to safely establish new populations during time of war and Christian Reconquest. Backed by the remaining Galician magnates, Leonese nobles and the monarchs themselves ruled their county leaving significant marks with their actions properly documented. We intend to understand, through the analysis of the documentary data left by countess Mumadona, who ruled the space between Douro and Minho, the specific reality of the time that the same helped to build through its patronage the religious and political identity under one same veil of the Northern Kingdoms of the Iberian Peninsula. She possessed some sumptuous pieces of significant importance, among them some books that show us some of the very culture to which the countess had access. This group of pieces has a specific symbolic meaning, mostly associated more specifically to themes and functions of a religious nature.

This analysis sheds new light on the interrelations between the Kingdom of Leon and his subjects, better understanding the beginnings of the early Christian monarchies in the Iberian Peninsula. This analysis sheds new light on the interrelations between the Kingdom of Leon and his subjects, better understanding of the beginnings of the early Christian monarchies in the Iberian Peninsula. As well as the importance of these in the role played and their patronage as a fundamental factor for the development of religious spaces that served as a basis for support and development of occupation and territorial domain. With political ideals and in interconnection with the monarchs of the time this high border nobility that was essential for its expansion and consolidation of the Christian

kingdoms. The analysis of this phenomenon for the space of the County of Portucale is important for the understanding of the powers and local affirmation that strengthened the same and that later would become the pillar the Kingdom of Portugal. To this end, it seems relevant to understand the role and power of the noble ladies - *dominas* - of the 10th century through their administrative political actions, their relations, patronage and the possessions they had.

**Rita A. Melro** is a Ph. D. candidate in Art History at the University of Lisbon. She is currently researching her dissertation, titled “Tesouros régios medievais em Portugal e Aragão – Transição entre o mundo medieval e a modernidade (sécs. XIII-XV)”. She obtained her Master in Art History from the aforementioned University of Lisbon and she is also professionally linked to the profession of jeweler, having worked, amongst other things, in the reproduction of ancient medals and insignia and in the restoration of antique jewellery and silverware. She has worked in the project “Tesouros das Casas Reais ibéricas: um estudo comparativo (sécs. XIII-XVI)” and she has also worked as a researcher in the Centro de História da Faculdade of Lisbon University. She has presented several papers and lectures and, currently, she participates in the research group “Court Studies and Diplomacy” and in the research group “ARS-Arte em Portugal e no Mundo Portugues”.

**Merino Malillos, Imanol (Basque Country University): “Sons of Biscay. Basque People at the Court during the Reign of Philip IV (1621-1665)”.**

The Basque people had an important presence all over the Spanish Monarchy, from America to Seville, and from Madrid to Flanders. They played a major roles as traders, as well as soldiers and commanders in the royal armies and navies. Their presence in the administration of the Monarchy has also been pointed out. Some researchers have studied their importance in the Spanish Monarchy's court during the XVIII<sup>th</sup> century, with the Bourbons. Nevertheless, it has not yet been studied for the prior period of the Austrias (XVI<sup>th</sup>-XVII<sup>th</sup> centuries), even though their presence was so important that it was mentioned –and satirized– by their contemporaries, as Miguel de Cervantes did. In this paper, the author is going to analyse some cases in which people from the three Basque Provinces (known as “Biscay” in the XVII<sup>th</sup> century) achieved relevant positions in the central administration of the Spanish Monarchy. We will observe how wide the concept of “son of Biscay” was, as many of them were not born in the Lordship of Biscay or the other Basque Provinces, Guipúzcoa and Álava, but had ancestors from there. We also want to explain how the local institutions used those links with some relevant courtesans to get favourable resolutions from the king and honours, not only for the province, but also for some other people from the Basque Provinces. Furthermore, we will explain this relation from the opposite perspective: how the king and the prime ministers tried to use those links to get

resources from the Basque Provinces. We are going to focus on some important occasions when the crown tried to use those bonds. A significant moment was the salt tax revolt (1631-1634), when the king and his prime minister, the count-duke of Olivares, gathered the most relevant people from Biscay at the court in a “Junta”, to seek a solution for what was happening in the Lordship. Besides, we are going to present two examples of these “sons of Biscay”. First, the royal councillor and later president of the Council of Castile between 1648 and 1661, don Diego de Riaño y Gamboa, whose mother was from Bilbao. Secondly, Juan Bautista de Larrea, whose family house was in Amorebieta, in Biscay. Moreover, we are going to see how some prominent noble families, like the Haro family (the prime minister Luis Méndez de Haro and the count of Castrillo among them) and the dukes of the Infantado, sought their ancestors’ links with Biscay, in order to boast them.

**Doctor Imanol Merino Malillos** is Lecturer of History of Law at the University of Basque Contry. He obtained his Ph. D. with the dissertation titled “El Consejo de Cantabria. Guerra y territorios en el ministerio del conde-duque de Olivares (1638-1643)”. He has published numerous articles and several book chapters, mostly focused in the study of the Basque noblemen and their relationship with the court and the political sphere of the Spanish Monarchy during the Early Modern Period. For example, he recently published an article titled “Verdadero descendiente de mis antiguos señores. El señorío de Vizcaya y los miembros de la familia Haro en el siglo XVII: la búsqueda de un patronazgo en la corte”, in the prestigious journal “Studia Historica. Historia Moderna” in 2016.

**Mitchell, Silvia Z. (Purdue University): “The Queen’s men: reconsidering favoritism during the regency of Queen Mariana of Austria, 1675-1676”.**

The regency of Queen Mariana of Austria (1634-1696) during the minority of Carlos II of Spain (b. 1661, r. 1665-1700) has been traditionally described as a period in which favorites prevailed. The forced dismissal of the queen’s confessor, the Jesuit Everard Nithard, in 1669, and the dramatic fall of the queen’s protégé, Fernando Valenzuela, in 1676, have been unproblematically taken as evidence that Queen Mariana was dominated by, or surrendered power to, a string of favorites. This view, however, cannot stand a close scrutiny of an abundant source of documents, which reveal Mariana’s multiple political partnerships with a variety of figures at various levels of the court hierarchy. Mariana’s political partnership with Guillén Ramón de Moncada, IV Marquis of Aytona (1615-1670), for example, was one of the most important ones of her regency. Aytona, a contemporary of Nithard, came closer than anyone else to achieving the position of favorite or *valido*, although his unexpected death in 1670 cut his career short. Aside from Aytona, Mariana developed political partnerships with Francisco de Moura Corterreal, III Marquis of Castel Rodrigo (1610-1675); Don Íñigo Fernández de Velasco, Duke of

Frías and Constable of Castile (1635-1696); Pedro Núñez de Guzmán, Count of Villaumbrosa (1670-1677); and Don Pedro Fernández del Campo, Marquis of Mejorada (1656-1721). My paper identifies the most important political figures in Mariana's regime, their representation of a broad social and political strata—from the aristocratic, ecclesiastical, and educated elites—and their institutional bases. Based on years of archival research collected from several archival repositories in Spain, this presentation brings to light the contributions of these figures to the making of policy and challenges the notion that Mariana ruled with a system of favoritism or *valimiento* in place. It is precisely in the identification of the figures of influence in Mariana's regime that her political agency comes into full view.

**Doctor Silvia Z. Mitchell** is assistant professor of early modern European history, early modern Spain, and women and gender studies at Purdue University. She received her Ph.D. from the University of Miami (Florida, U.S.A.) in 2013, where she was a McKnight Doctoral Fellow (2006-2011) and Graduate Lecturer (2012-2013). Her publications, focused on the topics of queenship, royal childhood, and women and diplomacy include, amongst others, the following titles: "Habsburg Motherhood: The Power of Queen Mariana of Austria, Mother and Regent of Carlos II of Spain" (Ashgate 2013); "Growing Up Carlos II: Political Childhood in the Court of the Spanish Habsburgs" (Ashgate 2014); and "Marriage Plots: Marriage Diplomacy, Royal Women, and International Politics at the Spanish, French, and Imperial Courts, 1665-1679" (Routledge 2015). Her current book-length monograph, "Queen, Mother, and Stateswoman: Mariana of Austria and the Government of Spain," is currently under review. Mitchell and Jonathan Spangler are organizing and accepting proposals for a Special Journal Issue dedicated to "The Spanish Habsburg Court during the Reign of Carlos II (1665-1700)" to be published in "The Court Historian: The International Journal of Court Studies".

**Molina López, Laura (Universidad Complutense de Madrid): "Infante don Fadrique of Castile. In the shadow of King Alfonso X and Emperor Frederick II".**

The aim of this paper is to restore Fadrique of Castile's identity and to highlight his relevance in the entourage of King Alfonso X, not only as a member of the royal family in his homeland, but also, fundamentally, as an important figure in politics and diplomacy with other European territories. Fadrique's life unfolded in the shadow of Alfonso X and Frederick II, so for reconstructing his life story we had to turn to their itineraries and biographies.

Fadrique was the son of King Ferdinand III and Queen Beatrice of Swabia, and therefore, Alfonso X's younger brother. Ferdinand and Beatrice wanted to bestow their legacy between their two sons. Alfonso X received his father's

inheritance, the Kingdom of Castile and Leon, and Fadrique was going to receive his mother's one, the Duchy of Swabia.

In order to claim his inheritance, Fadrique set out on a journey to Frederick II's Imperial Court, arriving in the city of Foggia in April 1240. He remained near the Emperor until June 1245 when, because of undiscovered reasons, he decided to flee the Imperial Court. He then travelled to Milan, the main enemy of the Emperor's cause, and later on, he returned to the Kingdom of Castile.

When Fadrique came back to Castile, he took part in the siege of Jaen (1245) and in the conquest of the city of Seville (1248) with his father, King Ferdinand III, and his brothers, Alfonso and Enrique.

Fadrique's prospects of getting his mother's inheritance disappeared in 1246 when his brother Alfonso claimed for himself the Duchy of Swabia. There is very little information about Fadrique's whereabouts during those years, but we know he left Castile, for a second time, in May 1260, when he very likely joined his brother Enrique in Tunisia. Subsequently, he moved to Italy where he probably stayed until January 1272 when documentary evidence from the Castilian Court placed him again in the Kingdom of Castile.

The evident rivalry between Fadrique and King Alfonso X reached its most critical point in 1277, when Alfonso ordered his brother's execution due to undetermined motives.

At the same time, throughout this paper, we intend to reveal the impact of Fadrique's hectic life on the artistic scene in Castile in the thirteenth century, pointing out the existence of cultural exchanges, relations and connections between the Kingdom of Castile and the Empire.

**Doctor Laura Molina López** graduated in Art History at the Complutense University of Madrid in 2006 and in 2008 she obtained her Master's degree in Medieval Art with the dissertation titled: "La Ida al Imperio del Infante don Fadrique. Indicios para el Establecimiento de Relaciones Artísticas" supervised by professor María Victoria Chico Picaza. She has been awarded several grants that allowed her to carry out part of her researches in Pisa (Università degli Studi di Pisa, Scuola Normale Superiore di Pisa), Athens (National and Kapodistrian University of Athens) and Florence (Fondazione di Studi di Storia dell'Arte Roberto Longhi). Over the course of her degree and Ph.D studies, she took part in many international congresses submitting her research results in Spain, UK and Italy. In January 2016, she obtained her Ph.D. with the dissertation titled "El Infante don Fadrique y la Estela del Arte Suabo en el Reino de Castilla en el Siglo XIII", under the supervision of professor María Victoria Chico Picaza and professor Juan Carlos Ruiz Souza at the Complutense University of Madrid. Currently she is a member of

the research group “Arquitectura e Integración de las Artes en la Edad Media”, found in the Medieval Art History Department at the Complutense University of Madrid and chaired by professor Javier Martínez de Aguirre Aldaz. Furthermore, she is a team member of the project “Al-Andalus, los Reinos Hispanos y Egipto: Arte, Poder y Conocimiento en el Mediterráneo Medieval. Las Redes de Intercambio y su Impacto en la Cultura Visual” (HAR2013-45578-R), led by professor Susana Calvo Capilla and professor Juan Carlos Ruiz Souza.

**Mozejko, Beata (University of Gdańsk): “In line to the throne. The hopes and disappointments of the offspring of Casimir IV Jagiellon, King of Poland, and Elizabeth Habsburg”.**

Casimir IV Jagiellon, king of Poland from 1447 to 1492, and Elizabeth, daughter of Albert II Habsburg, were married in February 1454 and went on to have thirteen children: six sons and seven daughters. The children were born at roughly two-year intervals, each time eliciting pride and joy in their parents, as recorded in chronicles. However, these events resulted in a long line of eager claimants (sons in particular) to the throne of Poland and of neighbouring countries. Although their daughters could never come to power in Poland, they could marry a king – a prospect which presented itself to the eldest, Hedwig, when Matthias Corvinus, king of Hungary, asked for her hand. In the eyes of Queen Elizabeth he was, however, a candidate unworthy of her daughter, being a man of the people, though the chronicler Jan Długosz remarked that this was irrelevant as “we are all of dust”. The other daughters also became pawns in a sophisticated dynastic game, though they were to have no prospects of marrying a king.

Casimir IV Jagiellon and Elizabeth provided a good education for all of their sons, despite being aware that they were not raising all of them to be kings. When the couple’s eldest son, Vladislaus, came to power in Bohemia and in Hungary this cleared the way to the throne of Poland for his younger brothers: Casimir (his father’s favourite), who was second in line, and John Albert (his mother’s favourite), who was third in line. This raises the question of what impact parental favouritism had on the remaining siblings and their interrelationships. Theoretically, the throne of the Grand Duchy of Lithuania could also have been available, but in this instance the king’s pride prevented him from handing over power to one of his sons. Finally, some consideration must be given to the youngest of the male heirs – Sigismund and Frederick. The latter, destined to become a clergyman and reconciled with his fate, continued to provide support for the rest of the family. To all intents and purposes, it seemed that Sigismund would lose out in terms of gaining a throne; however, fate decided otherwise. All of these prospects, hopes and disappointments will be the subject of this paper.

**Doctor Beata Mozejko** is Professor of the Institute of History of the University of Gdańsk and she obtained her Ph. D. from the same university. Her main fields of interest are linked to the study of Late Medieval Gdańsk and of the Hanseatic League. She has also focused her research on the study of medieval society and, in particular, in the king of Poland Kazimierz Jagiellończyk and his family. She is the author of four monographs and the co-editor of another four books, being her most recent one titled "Great caravel "Peter von Danzig" (1462-1475)", published in 2011.

**Natif, Mika (The George Washington University): "Lifting the Veil: Portraiture of Mughal women from the time of Emperors Akbar and Jahangir".**

This paper focuses on portraits of influential Mughal women in illustrated histories from the periods of emperors Akbar (r. 1556-1605) and Jahangir (r. 1605-1628), in Muslim North India. It is often said that women in Muslim societies were hidden from public eye and prohibited from partaking in the empire apparatus. However, in Mughal India distinguished court ladies took an active part in politics and intellectual life and they were economically independent and wealthy. Their portraits frequently appear in illustrated court chronicles together with images of the emperor and other distinguished men. For example, there are at least five illustrations depicting the powerful Khanzada Begum (Babur's sister, 1478-1545), who was given the title Padshah Begum (first lady) by Babur himself. Hamida Banu, Humayun's wife and Akbar's mother (d. 1604), appears in at least ten illustrations.

During Akbar period, portraiture had become one of the most significant genres at the Mughal courts, playing an important role in art, politics, and administration. It was often used to represent Mughal dynastic identity and ideology. Hence, portraits of upper class Mughal women did not differ from that of men in terms of the artistic treatment of facial features, technique, and number of illustrations dedicated to such important personages. Disparities occur when a large number of male portraits have identifying inscriptions with the sitter's name, while the women are usually depicted in groups, making their identification more difficult. As a result, modern scholars argue that no "real" portraits of Mughal ladies have ever been painted. The explanation they give for this "void" is based upon the anachronistic notion that court and royal ladies were secluded and cloistered in the harem.

Historical sources tell us about the significant influence that these women wielded at the court, in the international sphere, and on upper class Mughal society. Looking at scenes in which Mughal women play a prominent role, such as birth, weddings, receptions and other occasions, the author identifies individual

female figures and compare their images, as well as the context of their depictions, to those of males. More importantly, challenging current scholars who argue that there are no portraits of women at the Mughal court, the author demonstrates that several images indeed depict Khanzada Begam, Hamida Banu, Salima Sultan Begam, and Nur Jahan. Their portraits reveal the importance of Mughal women in the formation of a multivalent dynastic identity and their linkage to a certain Timurid-Mongol Perianate heritage.

**Doctor Mika Natif** is Assistant Professor of Art History at The George Washington University. He obtained his Ph. D. from New York University – Institute of Fine Arts in 2006 with the dissertation titled “Explaining Early Mughal Painting: The Anvar-i-Suhayli Manuscripts”. He has published a book co-authored with Francesca Leoni titled “Eros and Sexuality in Islamic Art”, published by Ashgate in 2013 and he has published several articles and book chapters as well, like, for example, his work titled “Renaissance Painting and Expressions of Male Intimacy in a Seventeenth-Century Illustration from Mughal India”, published in the scientific journal “Renaissance and Reformation / Renaissance et Reforme” in 2015.

**Nogales Rincón, David (Autonoma University): “Catherine of Lancaster (1373-1418) and the Order of St. Dominic. Devotion, Lineage and Political Identity of a Castilian Queen”.**

Catherine de Lancaster (1373-1418) –daughter of John of Gaunt and Constanza de Castilla, daughter of Pedro I de Castilla (1350-1369)–, queen consort thanks to her marriage with Enrique III de Castilla (1390-1406), gave an impulse to the Dominican devotions in the Castilian royal court. We might connect this impulse with the interest for the Order of St. Dominic shown by other relatives of the Castilian queen, descendants of Pedro I de Castilla, with whom she maintained a close personal relationship during their permanence in the Crown of Castile. Among these relatives were Teresa de Ayala and her daughter, Maria de Ayala, prioresses of the convent of Santo Domingo el Real de Toledo and, respectively, lover and daughter of Pedro I, and Constanza de Castilla, prioress of the monastery of Santo Domingo el Real de Madrid and granddaughter of Pedro I de Castilla.

In this sense, the present approach will seek to analyse: the possible origins and sources of the queen’s devotion for the Order of St. Dominic, taking into account both the Castilian context –to which she is linked through her mother, Constanza de Castilla, and her permanence in the Castilian court since 1388– and the English one –result of her birth and upbringing in the ducal court of Duke John of Lancaster–; the role of the Dominican devotion as a vehicle for the creation of political-religious identities among the descendants of Pedro I; the strategies developed by Catherine of Lancaster in the ambit of royal patronage and

Dominican pious foundations (mainly, the foundation of the convent of San Pedro Martir de Mayorga, in the province of Valladolid, and the Segovian convent of Santa Maria la Real de Nieva), as well as its contextualisation in the framework of her artistic enterprises; and her relationship with, and insertion in, the devotions of the Castilian royal court, in reference both to her husband, Enrique III de Castilla, and her son, Juan II de Castilla (1406-1454).

Those strategies will be, firstly, studied in the context of the role played by religion and devotional practices, in the context of the Castilian royal court, in the creation of social and political identities. And, secondly, with the insertion of those identities in wider strategies of social promotion and legitimisation of the Castilla lineage, descendants of the deposed Pedro I de Castilla. Strategies that, developed throughout the 15<sup>th</sup> century, would culminate in 1446 with the transfer of King Pedro's body to the convent of Santo Domingo el Real de Madrid, the building of his sepulchre and the rehabilitation of the royal memory.

**Doctor David Nogales Rincón** holds a Ph. D. in Medieval History from the Universidad Complutense de Madrid, with a doctoral dissertation focused on the study of the Chapel Royal and the royal funerary chapels in the Crown of Castile during the Middle Ages, with the title "La representación religiosa en la Corona de Castilla: la Capilla Real (1252-1504)". He has also been a postdoctoral researcher at the Centro de História of the Faculdade de Letras at the Universidade de Lisboa (2010-2012), Visiting Professor at Université Bordeaux Montaigne (December 2014) and postdoctoral researcher as part of the Plan Nacional de Investigación Científica, Desarrollo e Innovación Tecnológica (Juan de la Cierva Programme, Spanish Government) in the Department of Medieval History at the Universidad Complutense de Madrid (2014-2016). Currently, he is Assistant Professor in the Department of Ancient History, Medieval History, Palaeography and Diplomatica at the Autònoma University of Madrid. He is also a member of the research projects titled "Prácticas de comunicación y negociación en las relaciones de consenso y pacto de la cultura política castellana (ca. 1230-1504)" and "Expresiones de la cultura política peninsular en las relaciones de conflicto (Corona de Castilla, 1230-1504)". His research has focused on the study of the representation of royal power and the relationship between power and culture in the Crown of Castile during the Middle Ages, with several papers on royal iconography, royal mausoleums, animal symbology or Spanish political treatises. Some relevant papers of the last three years are his work titled "Un año en la corte de Enrique III de Castilla (1397-1398)", published in 2014, and his book chapter titled "Sobre la cultura borgoñona y su recepción en Castilla en el siglo XV", also published in 2014.

**Kari North (University of Toronto): "A disloyal vassal or an Independent King: The Establishment, Performance and Removal of Sovereignty".**

The Kingdom of Majorca was a kingdom in the shadow of another kingdom, its king in the shadow of another king. It was created as an independent kingdom in Jaume I's will in 1276 from the Balearic Islands, Roussillon, Cerdagne, and Montpellier. However, after its creation, the monarchs of the Crown of Aragon constantly challenged Majorca's legitimacy as an independent kingdom with military invasions and demands for oaths of fealty, which they only sometimes received. This question of legitimacy and independence culminated in the struggle between Pere the Ceremonious (III/IV) of the Crown of Aragon and Jaume III of Majorca, his cousin and brother-in-law. In the mid-fourteenth century, Jaume attempted to establish himself as an independent ruler, even as Pere resolved to keep him as a vassal. This paper examines the strategic use of court law codes to define, establish, and remove royal sovereignty. Furthermore, the author argues that the methods used by Pere and Jaume to establish their respective status demonstrate the performative, rather than definitive, nature of kingship and sovereignty.

Unlike his uncle Sancho, from whom he inherited Majorca, Jaume refused to give the oath of fealty to Pere, claiming that one king could not be subject to another. In anticipation of creating his own court, which had been denied to Majorca by Pere II of Aragon in 1279, Jaume attempted to establish and define his kingship with the creation of the court law code *Leges Palatinae* in 1337. In response to Jaume's actions, in his speech to the cortes in 1343, Pere addressed and denounced Jaume as a disloyal vassal, rather than a king in his own right. Pere then successfully invaded and claimed the Kingdom of Majorca for the Crown of Aragon, dethroning Jaume and permanently removing his sovereignty.

This paper considers how the court law code, *Leges Palatinae*, was used in two ways. First, Jaume used it to try to establish his kingly authority for the anticipated creation of his court. Second, Pere used this law code to strategically suppress Jaume's claim by appropriating the code in 1344, having it translated from Latin to Catalan and renamed the *Ordenacions de Cort*, and then applying it to his own court in order to enhance his reputation as king.

The similarities between *Leges Palatinae* and *Ordenacions de Cort* have been addressed by other scholars who examine the symbolic actions and the functionality of the codes. However, this paper focuses on how the codes were created as a performative dynastic strategy to represent status and power. Pere could symbolically overshadow and suppress Jaume's authority by using these codes to perform kingship and establish sovereignty on a political battlefield complicated by familial bonds and the question of whether Jaume could be considered a king in his own right. Furthermore, Pere's ability to demote Jaume to a treacherous vassal from his uncertain status as an independent king complicates ideas of kingship and sovereignty in the fourteenth-century Mediterranean.

**Kari North** is a Ph. D. candidate at the University of Toronto, specialized in Medieval History. She obtained her MA from the Centre for Medieval Studies at the University of Toronto and her BA from the Department of Anthology of the University of British Columbia. She has been awarded several grants by the University of Toronto and the University of British Columbia and has worked as teaching assistant since 2014 on the aforementioned University of Toronto. She is also the founder and organizer of the Medieval and Early Modern Mediterranean Interdisciplinary Working Group of the University of Toronto, amongst other activities of interest.

**Nosova, Ekaterina (Institute of History, Saint Petersburg. Russian Academy of Sciences): "Family as a Mechanism of Government of the Court Society: the Burgundian Case".**

«Equals marry equals». This thesis of French historian Roland Mousnier describes the hierarchical nature of medieval matrimonial strategy and of the whole society as a consequence. Thus, the society during Middle Ages can be presented as composed by concentric circles. The Burgundian court with its undoubted hierarchy provides an interesting material for comparative analysis. In the center stayed the duke. Below, as it was shown by B. Schnerb, stayed his relatives. Further is mentioned the high-ranked nobility, middle one and so on. But if we analyze the conjugal ties we can see that the members of duke's family married the representatives of the highest elite, who married the middle nobility and so forth. A system of innumerable contacts went down from duke's person. The court as a whole, from the duke himself to a simple member of his household, was a big family. The scheme of concentric circles turns into a wide net which tied everybody at court. But how could the Duke of Burgundy Philipp the Good, who had only one legitimate child, create and maintain this net?

It is well-known that Philipp the Good had a lot of bastards. This troupe of bastards played the key role in the government of the Burgundian State, but they also participated in the social politics of their father.

During the Middle Ages, the social status of bastards was ambivalent. On the one hand, they did not have the rights of legal heirs. Legally speaking they were aggrieved. On the other hand, bastards were not considered as marginals and were not expelled from society. Natural offspring often grew up in the father's family, together with the legitimate posterity. Since the bastards could not count on the family fortune, they worked on their career with redoubled zeal, and the court became a place where they could gain grace of the ruler in order to ensure their future.

The analysis of Burgundian court ordinances confirm that the bastards could achieve a very high position in the hierarchy of the court. Bastards joined the

court circle and benefited from their privileged position, as well as other members of his family. But their place was lower than the position of his father's family. A bastard was almost always married to those below his family and it also indicates their humble position. However, this phenomenon helped the duke to connect the nobility with his own family without any misalliance or social shocks. The scheme built using the program for network analysis Pajek, proves that the bastards played the key role in establishing the court society.

**Ekaterina Nosova** is Research Fellow at Saint Petersburg Institute of History, as well as Associate Professor at the National Research University, Higher School of Economics. She obtained her Master in Social Sciences from the Université Paris I Panthéon-Sorbonne with a work titled "Pour nous servir en ceste estat et office". Les nominations à la cour bourguignonne dans les années 1460". She has published several works in different languages, both as articles in scientific journals and as book chapters like, for example, the work she has currently in press titled "The documents of Lancastrian Normandy in the collections of Saint Petersburg", that will be published in 2017.

**Okroshidze, Liya (Lomonosov Moscow State University): "Portraits of Henry VII and Arthur, Prince of Wales. Glorification of Power".**

The victory of the Earl of Richmond (the future Henry VII) over Richard III marked the beginning of the new era. The reign of the first member of the Tudor's dynasty was a transitional step between the Middle ages and Early New Age. The crucial moment has allowed England to re-open to foreign artists who attached art of the country to European renaissance culture.

Events of English history always had reflected on pages of manuscripts during the Middle Ages. In XVI<sup>th</sup> century portrait painting was also reflecting the sociopolitical life of the country. A great number of members of noble families died in the struggle for the throne. And when the Tudors took the power, they had to "tell things" about themselves and the portrait was perfect for this purpose.

Despite the many different circumstances, Henry VII obtained the English throne. That's why he tried to prove the legitimacy of his presence on English throne all his life. The deification of the monarch was paralleled with attempts to describe his personal features. First mentioning about his appearance belong to contemporaries like Polydore, Virgil and Bernard André. It is noteworthy that these descriptions are very reliable – we can verify this just by looking at the many portraits of the king.

English courtly culture becomes more dramatized. Great importance was attached to the feasts and knight tournaments. Henry tried to stay in the history of the country in every way. Great changes occur in illuminated manuscripts at the

turn of the century. This reflects not only changed the interests of common people of that time, but the interests of the king. A lot of astrology books were created. Astrological component in the late 15<sup>th</sup> - early 16<sup>th</sup> centuries became an essential part of the justification of legitimacy of the king. The constant looking back to the past was replaced by a looking into the future. Now the success of the ruler depended not only on his ancestors, but also came from astrological forecasts. Astrology gave the opportunity to show personal fate and, and all the arguments have been basis for claims to the throne. The interest of Henry VII to such literature characterizes him as a superstitious, devout man and, on the other hand, seeking to use all resources for the promotion of a new dynasty. Henry entrusted his hopes on his elder son Arthur, who would become a king one day. Henry VII liked to surround himself with legends, so he chose the legend about King Arthur to his son. Arthur was raised as a future ruler. Since the birth of Prince Arthur all the forces were aimed at strengthening his cult in order to surpass all his predecessors. Works of the late XV<sup>th</sup> - early XVI<sup>th</sup> centuries are the best examples of interaction between the power and art. Such a synthesis undoubtedly took place in the earlier eras, however, establishing of a new dynasty had strengthened this connection.

**Liya Okroshidze** is a Ph. D. candidate at Lomonosov Moscow State University, the same institution where she completed her MA in History of Art in 2016. In that year, she obtained the Sergey Bodrov (The Younger) Memorial Award for the best research paper on the History of the Western Art and has published several works in different formats focused on the field of Art History, including the presentation of papers and the publication of articles in online magazines, newspapers and blogs.

**Ortiz Fuertes, Andrea (University of Valencia): “Fools and Dwarfs in the Court of Philip II of Spain: Wonder portraits in the Palace of El Pardo”.**

Within the rigid and ostentatious atmosphere that reigned in the Spanish Habsburg, where festivities and continuous spectacles, frivolous relations and personal interests were on the agenda, a very peculiar group of courtly people, despite their physical and psychical handicaps, had a special presence that ended up playing an essential role inside the walls of palace. Popularly know as “pleasure men” and “creepy-crawly of the palace”, the jesters and dwarfs that populated the Spanish court along the XVI<sup>th</sup> and XVII<sup>th</sup> centuries became part of the private court of Their Majesties where they faithfully served and offered a clownish entertainment for their amusement.

Among the members of the sublime Spanish dynasty, the kings Philip II and Philip IV were the more receptive and in favour of the company of such human prodigies. The comfort and amusements that this little part of their service gave

both kings made them essential for their daily life, something that took them to refuse warnings and reprimands of some relatives for having such companies and allowed them to break through the strict protocol and the rigid courtly etiquette in the palace privacy.

The fascination created because of their anatomic particularities and the affection they enjoyed by the main members of the monarchy, motivated the creation of a corpus of unprecedented works in European painting that culminated with the famous Velázquez buffoon series in the second half of the XVII<sup>th</sup> century. Unlike similar canvases executed in German Habsburg's courts, which were arranged in those spaces for study and the collection of curiosities as the Central Europe *Kunst-und-Wunderkammern*, Spanish paintings cannot be considered secondary or marginal, but just the opposite. They were carried out by the express order of the monarchy to artists of international stature like Tiziano, appearing in some of the Royal Sites as the palace of El Pardo or the palace of the Buen Retiro and, therefore, being part of the royal collections.

Through this route through the social and artistic atmosphere of the Spanish court of the XVI<sup>th</sup> and XVII<sup>th</sup> centuries according to the paint collections, contemporary witnesses and, especially, the location of these canvas in the dynastic properties, we intend to demonstrate the considerations that these portentous beings had on behalf of the Habsburg monarchs, affectionate and kind feelings that had and immediate reflection in the arts, becoming unique archetype in grotesque European art.

**Andrea Ortiz Fuertes** is a Ph. D. candidate at the University of Valencia. She is currently researching her dissertation focused on the portraits of jesters, fools and dwarfs in the Spanish Habsburg Court (1516-1700), under the supervision of Amadeo Serra Desfilis and Borja Franco Llopis. She obtained in 2016 her MA in Art History and Visual Culture by the University of Valencia, where she also obtained her BA in Art History a year before. She was awarded the Alumni Plus Award in Humanities area at the "XX Edición de los Premios Universitat-Societat del Consell Social de la Universitat de València" and has also worked as intern in the Museum of Fine Arts of Valencia.

**Ostenfeld-Suske, Kira (Columbia University): "The Historian who had the King's ear: The influence of Juan Páez de Castro upon Philip II".**

Recent scholarship has reevaluated the role of polymath Juan Páez de Castro (*ca.*1510-1570) at the Spanish Court of Charles V (r. 1516-1556) and Philip II (r. 1556-1598). As official historian, as well as court censor and *capellán* to both Kings, Páez had the monarch's ear on many issues. He drew upon his humanist erudition and legal expertise to write various tracts addressed to both monarchs. In addition to his well-known tract to Charles on the need for the Emperor to

commission official history and the tract to Philip on how to create a royal library, which became Philip's model for his royal library at the Escorial, Páez also wrote tracts on the importance of the King's education (and that of his children), the need for the king to have knowledgeable advisors, on maps, science and the importance of specific forms of art, and how to manage the massive amounts of information coming from across Spain and especially the New World. There is evidence that Philip read all of these tracts, which he wrote had given him "great pleasure" (*gran placer*). Moreover, at Páez's death, Philip personally entrusted his new official historian Ambrosio de Morales (1513-1591) not only to bring Páez's valuable books to the Escorial so that they could be added to its collection, but also specifically entrusted Morales to bring Páez's personal papers directly to him, stating that he could "gain knowledge of many valuable things" (*para saber cosas de gran valor*) as he had done through his conversations with Páez. Clearly, Páez's advice shaped many of Philip's policies and in fact many of the intellectual and political practices at the Spanish court. Significantly, Philip, heeding Páez's advice, implemented questionnaires to be sent throughout Spain and the New World, thus transforming how information was gathered throughout the Empire. Philip also precisely followed Páez's recommendations for the collection of both maps and scientific instruments, and for commissioning specific works of art. Despite the evidence of Philip's own words and actions, Páez's formative role in the development of Philip's cultural, scientific and imperial agenda has not been fully recognized. By examining how Philip II interacted with, was inspired by, and adhered to the advice of Páez, this paper will expand our understanding of the role of official historians, and other shadowy officials, in influencing the monarch's day to day affairs, and in governance, and why these roles have not been properly acknowledged. Specifically, this paper will illuminate how Páez influenced the management of imperial politics, and of the royal image and propaganda. This will help us to better understand the importance and power wielded by men with erudition and expertise, but who were outside the immediate circle of those typically considered advisors and favourites.

**Doctor Kira von Ostenfeld-Suske** recently completed a two year SSHRC (Social Science and Humanities Research Council) post-doctoral fellowship, and is currently a visiting fellow at the Center for Hispanic Studies. She received her Ph. D. in History from Columbia, and an MPhil from Cambridge. Among her publications are contributions to the Oxford History of Historical Writing (Oxford, 2012, 2014) where she writes about the relationship between the writing of history in Spain and its relationship to power in the early modern period, as well as the writing of the history of the "New World" by late-fifteenth and sixteenth century Spaniards. In both contributions she testifies to the simultaneity of Spanish historians writing histories independent of each other, yet also reveals the uncertain impact of the New World, and to the creation of new genres that are a direct consequence of the so-called encounter of the two worlds. Her most recent

publication is that within “Portraying the Prince in the Renaissance. Humanist Depiction of Rulers in Historiographical and Biographical Texts” (De Gruyter, 2016), where she discusses the learned historiographical techniques developed in the Spanish court of Charles V and Philip II, which sought to unite aspects of rhetorical, monumental and critical history in order to make official history an effective tool of state. She has received numerous awards including a Fulbright and a grant from the Consejo Superior de Investigaciones Científicas (CSIC), and numerous teaching awards including the Preceptor Award for Teaching Excellence at Columbia. Her interests include humanist historical writing, the political ideologies and methodologies behind the writing of history in Early Modern Europe, the writing of the history of the “New World”, ideologies of empire and reason of state politics, and Spanish humanism.

**Oullet, Pierre-Olivier (University of Québec á Montréal): “France bringing faith to the Hurons of New France: The regent Anne of Austria and the taking over of the colony by Louis XIV”.**

Preserved today in the collections of the Ursulines of Quebec (Canada), painted around 1666, the French painting entitled “France bringing faith to the Hurons of New France” is an inescapable work of the history of art in Canada during the colonial period. Indeed, repeatedly reproduced, it constitutes an allegory of France, in the features of Anne of Austria (1601-1666), offering a painting to a Huron, who receives instruction on his knees, covered with a cloak with the *fleurdelisé*. For historical purposes, the painting is a reflection of the missionary practices of the Jesuits among the people of the New World, according to the idea of making the invisible (spiritual realities) visible. Indeed, as indicated in a passage in the “Journal des Jésuites” dated June 20<sup>th</sup>, 1666, it was a matter of making “a painting that marks (how the Hurons) embraced the faith”. The whole composition of the work and its mechanics thus try to synthesize the conceptions of conversion by the image practiced by the religious during the first contacts with the autochthons.

The work of art, commissioned by the Jesuits, was then emblematic of the practices of the missionaries in New France. But, more importantly, the painting also makes it possible to highlight the political and religious situation of the colony, at a time marked by the takeover of New France by King Louis XIV. Indeed, the Jesuits who had attained in the early days of the colony to impose their spiritual ideals, but also to control in part a considerable number of more temporal aspects, demonstrated by art their involvement in Canada and also participated in the making of the image of their history. By ordering a painting representing the regent, they try to recall the posture of the French Crown in the early days of New France. In contradiction with Louis XVI, who was uneasy about the colonial situation in 1665 – and who did not hesitate to instruct his representative, the

Intendant Jean Talon (1626-1694), to investigate the Jesuits' influence in New France – “Soldiers of god” responded by highlighting the regent and her example. Anne of Austria, more widely recognized for her piety of her zeal for the salvation of the infidels, is, in this picture, understood as the personification of a France ready to spread the Catholic faith among the peoples of North America. To the detriment of her son, she is shown as the anchor of a colonial policy that tried to valorize the religious. Then, it will be necessary to understand how the different religious and political dynamics of New France are polarized through two distinct monarchical examples, emblematic of a seventeenth century that will be considered both the “century of saints” and the “century of the Sun King”.

**Doctor Pierre-Olivier Oueller** is Associate Professor at the Université du Québec à Montréal. He obtained his Ph. D. in History of Art from Université Rennes 2 with the dissertation titled “Circulation, usages et fonctions des oeuvres d’art par les civils, et les militaires en Nouvelle-France (1608-1759)” and he obtained his Masters Degree in museology from the Université du Québec à Montréal. He has published several works focused on the study of Art in Canada and he is the sole author of works such as the ones titled “Les arts au Bas-Canada, 1800-1820”, in the catalogue of the Musée national des beaux-arts du Québec “Les tableaux Desjardins”. Also in a catalogue, this time the one titled “Les arts en Nouvelle-France” we can see his work “La chapelle privée des Robineau” and he is also the principal author of “Du vert au rouge: la représentation symbolique des Amérindiens dans le tableau intitulé ‘Le Martyre des missionnaires jésuites’” that will appear in 2017. He has also published with Daniel Drouin the book titled “Les Monuments des Hébert au cimetière Notre-Dame-des-Neiges”, amongst other works.

**Paner, Anna (University of Gdańsk): “Illegitimate sons of the Přemyslid and Luxembourg dynasties”.**

The lives of rulers were shaped by politics, hence their private lives were often full of emotional drama and dilemmas. The drawbacks engendered by political choices were sometimes made up for by informal and extramarital relationships. These tribulations affected the Czech kings of the Přemyslid and Luxembourg dynasties. The proof that such relationships occurred, some even lasting many years, was provided by progeny. This paper will focus on the fates of Nicholas I, duke of Opava, and John, provost of the Vyšehrad Chapter – sons of Ottokar II; Ješka, son of Queen Kunigunde; John Volek, bishop of Olomuc, son of Wenceslaus II; and on three illegitimate members of the House of Luxembourg: Nicholas, Vilema and Marketa. Their lives testify to the care afforded to them by their parents and family, and demonstrate that children born out of wedlock, despite having no right of accession to the throne, did not suffer because of the circumstances of their birth. They were usually legitimised, raised at court and

appointed to prestigious offices. This had a positive impact on their relationship with legitimate siblings, bringing them closer together, or so it seems in retrospect.

Earlier historiography believed that there were psychological reasons for these exemplary family relationships. People such as Wenceslaus II and Charles IV had exceptional childhoods, spent far away from home and siblings, so their need to bond, even with step-siblings, was a natural one. In the case of the ambitious Queen Elizabeth, who constantly fought her husband for power and for her son, and disputed the extent of royal authority, her natural brother - Jan Volek - was her only family and ally. There was possibly also another reason for good, close relationships between legitimate and illegitimate offspring: if siblings were kept at court, holding public office in sight of the king, this meant that their actions could be monitored just in case they should be tempted to take advantage of their lineage.

**Doctor Anna Paner** is Associate Professor of the Faculty of History of the University of Gdańsk and Director of the Institute of History of said University. She is also Deputy Dean of Research at the aforementioned Faculty of History of the University of Gdańsk and she is also a member of the Czech History and Polish-Czech Relations Team of the Historical Sciences Committee of the Polish Academy of Sciences. Her principal research interest are focused on the history of medieval Bohemia, in particular the Přemyslid and Luxembourg dynasties, as well as the Hussite movement and culture in the time of Jan Hus. She is the author of numerous articles and five monographs, amongst them the book titled "The Luxembourg dynasty in Bohemia. A political history of Bohemia, 1311-1437", in 2004, and "The Přemyslids. From Bořivoj I to Ottokar II. People and events during 872-1278", amongst others.

**Peebles, Kelly (Clemson University): "Mothering in the Shadow of the Crown: Royal Cousins, religious refugees and the Nurturing influence of Renée de France".**

To commemorate the 1528 marriage of French princess Renée de France to the future Duke of Ferrara, Ercole d'Este, court poet Clément Marot marked the occasion by publishing a *Chant Nuptial*. This poem celebrates the new political union and urges the bride to delight in the possibility of motherhood, for a child would consolidate their family and diplomatic ties. Indeed their firstborn, Anna d'Este, arrived in 1531, and at the age of 17 married Francis of Lorraine, the future Duke of Guise, one of the most politically influential figures at the French court, thereby prolonging the relationship between the Valois and Este dynasties. During Anna's childhood, Clément Marot fled religious persecution in the aftermath of the *Affaire des Placards*, sought refuge at Renée's court in Ferrara, and once again praised her in verse. In a series of poetic epistles and *epigrammes* written in the

mid 1530s while in Ferrara, Marot evokes and invokes Renée not only as his patron, but also as a maternal figure. She nurtures her own children, who share her royal bloodline as nieces and nephews of King Francis I of France, as well as religious refugees like Marot, who share her faith as proponents of church reform. This paper explores these poems and the various manifestations and consequences of the bond between mother and child—from the intimate and sacred to the far-reaching and political.

**Doctor Kelly Peebles** is Associate Professor of French in the Department of Languages of Clemson University. She obtained her Ph. D. from the University of Virginia in 2010 and her MA in French from the University of South Carolina. She has published an edition and translation of the work of Jeanne Flore under the title “Tales and Trials of Love: A Bilingual Edition and Study” in 2014 and she has also published numerous articles and book chapters, like the work titled “From Political Exile to Spiritual Liberation: the Parallel Itineraries of Renaissance “Heretics” Renée de France and Clément Marot”, that will appear in an Special Issue titled “Voyages des femmes” of “Women in French Studies” in 2017, amongst others.

**Pelaz Flores, Diana (University of Zaragoza): “Three is a crowd”. The phenomenon of the “privanza” at the Crown of Castile during the Late Middle Ages”.**

To speak of “privanza” in Castilian Middle Ages supposes to make reference to one of the most relevant political figures of the History of the Monarchy in the Crown of Castile, the Constable Álvaro de Luna, architect of a meteoric court career and one of the best examples of the chivalric ideal. His figure stands out both in the field of politics and in the field of culture for the creation of a personal and family image forged with the intention of lasting in the collective memory. That is why his influence constituted a turning point in Castilian history and conditioned the perception about him of the people of the Court that surrounded him. Thus, he could be understood as a confidant, an ally, a strategist or an enemy to beat. In this sense, the “privanza” was a cause for concern to the Castilian queens, as he represented the introduction of a foreign body that made the relationship between king and queen a triangular one. The position of the royal favourite required for his advices to be the only guidelines followed by the sovereign. Thus, he pursued his hegemony and consolidation at the Court and, in consequence, the bigger closeness to the king, in detriment of the queen.

Nevertheless, the phenomenon of the “privanza” has its origin in previous reigns. The cases of the reigns of Fernando IV or Pedro I reveals the presence of several people acting as royal favourites. All of them generated the same discomfort in the queen, because the introduction of the royal favourite had a negative impact in the estrangement of the queen and her husband. The

repercussions of the “privanza” allow us to understand the way in which this situation is perceived by the kingdom, as well as the reaction, participation and political argumentation of the queen as an active part of the discourse elaborated by the Castilian monarchy. In this sense, this paper will focus its attention in the analysis of the figure of the royal favourite throughout the time, and his relationship with the queen. We will research the origins of the rivalry between the favourite and the queen, and we will also try to define the basis of his power according to his historical evolution at the end of the Middle Ages.

**Doctor Diana Pelaz Flores** is a Juan de la Cierva postdoctoral fellow at the University of Zaragoza. She obtained her Ph. D. from the Valladolid University with a dissertation titled “Reynante(s) en uno. Poder y representación de la Reina en la Corona de Castilla durante el siglo XV”, written under the supervisión of profesor María Isabel de Val Valdivieso. She was awarded with the VIII Premio a Tesis Doctorales, given by the AEIHM (Asociación Española de Investigación en Historia de las Mujeres) for the aforementioned dissertation. She has worked in several research projects and has published several articles and book chapters in prestigious journals and publishing houses. She has also published two books, titled “Rituales Líquidos. El significado del agua en el ceremonial de la Corte de Castilla (ss. XIV-XV)” and “La Casa de la Reina en la Corona de Castilla (1418-1496)”.

**Pelée de Saint Maurice, Audrey (University François-Rabelais de Tours): “Marie of Anjou and Charlotte of Savoy, mousy or distinguished queens?”**

From 1422, year of Charles VII's accession to the throne, onwards, the French royal Court was established in the Loire Valley for almost a century, until the treaty of Madrid ended the captivity of François I. The nomadic Court did not prevent the French monarchs' spouses from settling down in this environment like Marie of Anjou did in Chinon, and Charlotte of Savoy in Amboise.

As they could not claim to the throne, their political duties were hard to define during those days. Queens as Marie of Anjou or Charlotte of Savoy have long been seen by historiography as quiet women, even powerless during their political lifetime. The first one, wife of Charles VII, was relegated to a simple genitor, first behind her imposing mother, Yolande of Aragon, and then overshadowed by Agnès Sorel known as the royal mistress. As for Charlotte of Savoy, wife of Louis XI, she first appeared in her husband's shadow, and then behind her daughter's Anne of Beaujeu.

Nevertheless, they still were a representing power as they were regularly seeing people, equally in public or private spheres. Then how did they claim their status ? As first observation, despite their distance from Paris, they seemed to keep

their wardrobe and their acquaintances ones in compliance with their status. Several documents (post-mortem inventories, accounting exercises) enable to replace the court suit in a social-economic perspective in human relationships, which from the ranking of the appearances, has sustained an entire clothing system. Clothes and ornaments were as much of a sign of distinction as consumer items. Their stay in the Loire Valley did not prevent them from enhancing their coquetry and keeping up their place as they had local suppliers at their disposal. Even though Paris was delivering most sovereign courts until the beginning of the 15<sup>th</sup> century, Bourges followed by Tours were also set as a staple as for the court's orders.

In this spatio-temporal framework, we offer to observe the relationships with the appearance of those wives, far from being relegated to their role as a mother. With the proliferation of their purchases, they contributed to maintain and develop an entire provider network serving a royal culture which, beyond abundance, cared for the quality of the primary materials and their relevance. Some queens were seen as quiet, even powerless, but then they also appeared as queens who cared about their appearance and their statuts among the French elite through "the power beauty enhancing".

**Audrey Pelée de Saint Maurice** is currently a doctoral candidate at the University François-Rebelais de Tours with the dissertation titled "The women of power in Val de Loire from 1422 to 1524", under the direction of Benoist Pierre et François-Olivier Touati. She obtained her master degree from the University Toulouse II le Mirail and her degree from the University of Châteauroux in 2007. She is currently co-organizing a political seminar under the title "The impact of elites on the territory of Val de Loire", that will take place in February 2018, amongst other projects of interest.

**Pelúcia, Alexandra (CHAM, FCSH, Universidade NOVA de Lisboa, Universidade dos Açores and History Department): "All the King's Men: counsellors of Manuel I of Portugal between "opposition" and friendship (1495-1521)".**

Throughout more than seven hundred years of monarchical history in Portugal, with the exception of the founder of the realm, there were only three individuals who sat on the throne who were not sons of kings or, at least, direct descendents of heirs to the throne. The first case was that of Manuel I, whose birth in 1469 placed him fourth in the line of succession to the duchy of Viseu-Beja and also seventh in line of succession to the Portuguese Crown.

Manuel certainly was favoured by the wheel of fortune. Having become duke unexpectedly in 1484, he then ascended to the Portuguese throne in 1495. Its predecessor was John II, who, after losing his son and heir in 1491, had failed in

the effort to obtain the legitimation of his bastard son and to make him heir to the Crown. Highly pressured, inside and outside of Portugal, to accept his cousin Manuel as successor, John II did not fail to recommend him the maintenance of some of the principal counsellors who were in the service of the Crown.

Manuel's reign was definitely not exempt from power struggles. His unexpected enthronement left a long-term imprint on his reign and caused the emergence of several factions. The new king was quite aware of this circumstance, but he also was endowed with a conciliatory personality. Manuel needed to be a skilled manager by rewarding not only those who were close and loyal to him, but he also needed to promote alliances with old supporters of John II in what was a delicate balance of power.

Facing this context, Manuel I removed some distinguished advisers of John II, but he also preserved others, namely the bishop of Tangier (Diogo Ortiz), the royal confessor (Fr. João da Póvoa) and one of the three Lords Treasurer (Álvaro de Castro). Even more significant, it was under the aegis of Manuel I that two ancient allies of John II grew up in terms of social and political prominence, gaining also personal intimacy with the new king. These were the baron of Alvito (Diogo Lobo), nominated as Lord Treasurer, and the former president of one of the superior courts (Martinho de Castelo Branco), also designated as Lord Treasurer and, later on, promoted to the title of count of Portimão.

Of course, the assumption of the royal status by Manuel also helped raise some top counsellors and court officials to new prominence. Some of them were his cousins: the marquis of Vila Real (Fernando de Meneses) and the future count of Linhares (António de Noronha), who was also made private secretary. Others were friends close to him since childhood: João and Nuno Manuel, each designated as Lord Chamberlain and head-captain of the king's guard.

Overall, although facing at times ups and downs in their relationship with the king, it was this group of men who advised him during his reign. Given the peculiar circumstances of enthronement and the political characteristics of the period, there would hardly have been space for the emergence of an isolated favourite. Nevertheless, the analysis suggests that Martinho de Castelo Branco may have been the one closest to that status.

**Doctor Alexandra María Pinheiro Pelúcia** is Assistant Professor at the History Department of the Faculty of Social Sciences and Humanities of the Universidade Nova de Lisboa since 2009. She obtained her Ph. D. in History, with an specialty in History of the Portuguese Discoveries and Expansion, from this same university. She is also Scientific Coordinator of the "E-cyclopaedia of Portuguese Expansion" and she was recently the principal researcher of the project titled "In the King's Privacy: Interpersonal Relations and Dynamics of

Factions Around Manuel I", (EXPL/EPH-HIS/1720/2013), 2014-2015. She has also published three books, titled "Martim Afonso de Sousa e a sua Linhagem. Trajectórias de uma Elite no Império de D. João e D. Sebastião", "Corsários e Piratas Portugueses. Aventureiros nos Mares da Ásia" and "Afonso de Albuquerque. Corte, Cruzada e Império", as well as other research works.

**Piera, Montserrat (Temple University): "The third turning of the Wheel: Leonor López de Córdoba and the curse of the Royal Favorites in Late Medieval Castile".**

Reflecting on the forceful dismissal from court of the queen's favorite, Leonor López de Córdoba, the Castilian chronicler Pérez de Guzmán utters in his "Generaciones y semblanzas" the following warning to past and future kings and queens's favorites: "This should be a great example to all those who have confidence with kings or lords. They must always care to do what they should, and care more for the service of their lords than for their own interests." Anyone familiar with the history and upheavals of the kingdom of Castile throughout the end of the 14<sup>th</sup> and the 15<sup>th</sup> century is aware of the fact that such warning went unheeded. This period sees instead a constant stream of royal favorites and king-makers who controlled the sovereigns "in the shadow of the throne" and who not only had a significant influence in all spheres but did in fact, at times, wield more power than the monarchs themselves; for instance, Alvaro de Luna and Juan Pacheco but also and lesser known to historians, a woman, Leonor López de Córdoba.

Leonor, who, remarkably, wrote her own "Memoirs" discussing the political events of the time, was the daughter of Martín López de Córdoba, Master of Calatrava and a relative of King Pedro I of Castile. Leonor's father was a staunch supporter of King Pedro and when the king was assassinated by his half-brother Enrique Trastámara, López de Córdoba fled to Carmona to defend Pedro's daughters (Isabel and Constanza) and resisted Enrique's siege for two years. He surrendered with the understanding that Enrique would provide Pedro's daughters with a safeconduct and spare his life and that of his family. Enrique, however, reneged on his word and although he allowed the royal princesses to flee to England, he executed Don Martín and incarcerated his family, including his eight years old daughter, Leonor.

Once in England Constanza married John of Gaunt (1371). John and Constanza's daughter, Catalina of Lancaster, would be married in 1388 to her kinsmen Enrique III of Castile. After the death of her husband Catalina became co-regent together with Fernando de Antequera and Leonor became her most trusted friend and adviser, to the chagrin of the co-regent and the Castilian aristocracy, who despised her not only because of her power and influence but particularly

because she was a female and was considered by the others as a member of the lesser nobility.

The author's aim in this paper is to shed light on the role of the royal favorites in medieval Castile as well as on the risks faced by any Castilian monarch who delegated the reins of government onto their *privados*. She will also argue, however, using in particular the case of Leonor López de Córdoba that the actions of these *privados* as recorded in official chronicles has at times been distorted and, consequently, they need to be reassessed if we are to fully grasp the apparatus of monarchical rule in Castile.

**Doctor Montserrat Piera** is Professor of Spanish at the Department of Spanish and Portuguese of the Temple University. She obtained her Ph. D. in Medieval Spanish and Catalan Literature from The Pennsylvania State University and has an impressive number of publications devoted to the study of medieval Spanish literature and different aspects related to it. She has published a book titled "Curial e Güelfa y las novellas de caballerías españolas" and has acted as editor in three more, like the title that will be published by Amsterdam University Press titled "Foods and Communities in the Later Middle Ages (1000-1600 CE). A critical Cluster". She has also published numerous articles and book chapters like, for example, her work titled "Carro de las donas. Translating Francesc Eiximenis for Queenly Edification", published by the prestigious "Bulletin of Hispanic Studies" in 2015.

**Pilo, Raffaella (University of Cagliari): "Ladies' political attitude during viceroy Camarasa's Cortes in the kingdom of Sardinia (1666-1668)".**

After the death of Philip IV, the kingdom of Spain was in the hands of Mariana Habsbourg as a regent queen until Charles II reached his majority. It happened in 1675 and so, the decade 1665-1675, was particularly thorny for the monarchy. In 1666 the regent queen renovated the designation of few viceroys who had been chosen by Philip IV. Among them was the viceroy of the kingdom of Sardinia, marquis of Camarasa. The situation was really critical for the Spanish monarchy for many reasons, but especially because of French hostile politics and for Louis XIV's ambition in replacing a Bourbon on Spanish throne instead of an Habsbourg.

Sardinia's unfaithfull attitude arrived in the worst moment: in 1666 the viceroy convened a cortes reunion but in May 1668 he had to closed them without approving the *donativo* – a kind of grant that each kingdom used to pay to the king – in a really obstructed parliament. The main character in parliamentary opposition to the viceroy, the marquis of Laconi don Agustín de Castelví, was killed by unknown people in June 1668; the very same viceroy was killed two months later,

in July 1668, when he was coming back home after mass. Both murders were manipulated by each political parties and became a symbolic political instrument.

**Doctor Rafaella Pilo** is Research Professor of Early Modern History at Cagliari University. She got her Ph. D in "Storia dell'Europa Mediterranea dall'Antichità all'Età Contemporanea" in 2006 at Università degli Studi della Basilicata (Potenza, Italy). She had collaborated with Córdoba (Spain, a.y. 2004-2005), Teramo (Italy, a.y. 2005-2006), Catania (Italy, a.y. 2006-2007), Sassari (Italy, a.y. 2007-2009) and São Paulo (Brasil, a.y. 2013) Universities and has participated in conferences, seminars and projects in several cities of Europe like Barcelona and London. She has published numerous studies, from edited books to articles in academic journals and, amongst her latest works, we can find her book chapter titled "Valencia-Cagliari-Madrid: interferenze private alla ricerca di un equilibrio istituzionale (1652-1665)", her article written with G. Scroccu titled "Persistenze, transizione e problematiche storiografiche tra Spagna e Italia (secc. XVI-XIX). Una relazione che dura una 'eternità?'" and the book edited by her and A. Pasolini titled "Cagliari and Valenza in the Baroque Age", where she also participates with the work titled "The Spanish Monarchy and the French hegemony at the age of the dynastic change in Madrid (1690-1700). A case study: the Kingdom of Valenza".

**Pina Baleiras, Isabel de (Lisbon University): "1372-1398: brothers against brothers: João de Portugal, Dinis de Portugal, King Fernando and King João I of Portugal".**

In this paper, we would like to follow some aspects of the life and status of the brothers of King Fernando of Portugal, João and Dinis, sons of King Pedro I of Portugal and the Castilian noble Inês de Castro. João and Dinis were two potential candidates to the throne of Portugal after the death of King Fernando (1383). The heir of King Fernando was his daughter Beatriz, but as she was married to King Juan I of Castile, some popular protests against her rights to the throne, manipulated by some nobles and merchants, emerged. They suggested other names to succeed Fernando, such as his half-brothers João and Dinis. Nevertheless, they were both living in Castile, and who succeeded in gaining the crown – after two years of war and indecision – was another half-brother of Fernando, João, Mestre de Avis, entitled king João I at the Courts de Coimbra in 1385.

João and Dinis of Portugal fought against Portugal while serving Juan I of Castile or his son Enrique III; they participated in some royal Castilian documents, and Dinis, supported by King Enrique III of Castile, reached to be acclaimed king of Portugal in 1398, against his brother João I, who was ruling the kingdom since 1385. Although this act did not have the consequences he would like to in life, in

death he was burnt as king of Portugal, Dinis II, as his tomb at San Estêvão de Salamanca certifies.

For the moment, the author will sustain her research essentially on the chronicles of Fernão Lopes, and Pero Lopez de Ayala. She will try to rebuild how possibly were their households, as well as the extension of their influence, and the portrait of them left by the two chroniclers.

**Isabel de Pina Baleiras** received her degree in History in 1990 and completed her Masters Degree in Medieval History in 2008, all from Lisbon University. Her master degree dissertation focused on the political power of the Portuguese Consort Queen Leonor Teles, at the end of the fourteen century. Isabel de Pina Baleiras has participated in national and international congresses where she has presented papers about this Queen. She also has some national and international article publications, amongst which we might highlight her biography titled “Uma rainha inesperada, Leonor Teles, (An unexpected queen, Leonor Teles)”, that was awarded with the Lusitania premium of the Portuguese Academy of History, in 2012. She is a researcher at the History Centre in the Faculty of Arts of Lisbon University (FLUL) and also a researcher associate at the Medieval Studies Institute (IEM) at the Faculty of Social and Human Sciences of the New University of Lisbon (FCSH-UNL). She currently is a senior fellow at the University of Lisbon while she is researching her Ph. D. in History, under the direction of Professor Manuela Santos Silva and Professor Bernardo Vasconcelos e Sousa (FCSH-UNL). Said dissertation is titled “Na sombra de D. Fernando e D. Leonor Teles: protagonismos na corte régia (corona, redes de poder, consequências políticas) [In the shadow of king Fernando and Queen Leonor Teles: protagonists at king’s court (Crown, networks of power, political consequences)]” - and pretends to study two hemispheres directly connected: the political power of King Fernando and Queen Leonor Teles, who ruled Portugal between 1367-1384, and the route and role of the nobility, and its responsibility at the *coup d’état* of 1385, that brought to life a new dynasty in Portugal, named Avis.

**Pinto, Carla Alferes (CHAM – Portuguese Centre for Global History): “Misfortune, Resilence and Artistic Patronage in the life of Infanta Maria of Portugal (1521-1577)”.**

Maria of Portugal was the last of the three daughters of King Manuel I. Unlike her two sisters, born a year apart, Maria was born 17 years after Beatrice. To the daughters of Manuel I was destined a relevant and strategic role in the matchmaking policy of the house of Avis with its European consorts, and therefore Isabella, the eldest, married Charles V, and Beatrice the Duke of Savoy, Charles II. But a succession of unfortunate events guided a different fate for Maria.

Born in June 1521, she would become orphan of father at the age of six months, and about two years later Queen Eleanor of Austria was forced to leave the Portuguese court to settle in Castile. The Infanta was then entrusted to the care of her brother, King John III, who raised her in the Queen's house and educated her by following the high standards of their dynastic house. By her parents' marriage contract, Maria had her status secured at court and large revenues and fortune that would guarantee a royal marriage.

However, Infanta Maria did not marry. Despite the numerous negotiations (around eight), the persistence both of her mother (already queen of France) and of her own, who gradually and resiliently overtakes the events she does not control and exercises a parallel diplomatic activity trying to ensure a marriage to her height, the Infanta remained single.

In this presentation, the author will analyze Maria's unique and exceptional situation as a woman in the Portuguese court, since, on the one hand, the nature and circumstances of her birth gave her a high status in the court (which, far from being contested, was fostered), on the other, the drag of time led her to remain single. The author will argue that this situation in the margin was being handled by the Infanta herself, never taking religious vows and remaining diplomatically and socially active, namely through an artistic patronage that gave her a prominent role in breaking new urbanization circuits in Lisbon and that, when it served her, she used to defy the orders of the crown. Knowing the rules of the game in which she lived and able to face them, Infanta Maria was shaping her reality, adapting it to the circumstances of the events she was witnessing and being able to build a *sui generis* and independent identity, that culminated in the last will of naming as inheritors of her fortune the souls of her father and mother, ostensibly defying the expectations of her nephew and king, Sebastian, on the eve of the "Battle of Three Kings" in Ksar el-Kebir.

**Doctor Carla Alferes Pinto** is Post-doctoral Fellow at CHAM with the project "The Allure of Things. The Consumption of Artistic Objects by the Infantas and Queens Avis-Beja (1430-1577)", which allowed her to return to the subject of her MA, the analysis of gender issues associated to demand, production, inspiration, and appropriation of artistic objects and material culture. In the last years she has also been dedicated to the study of the artistic relations between Portugal and India (16<sup>th</sup>-17<sup>th</sup> centuries) and the ways in which material culture was produced in such contexts and was used in both geographical, social, and religious realities. Her main publications include "A Infanta Dona Maria de Portugal. O Mecenato de uma Princesa Renascentista" (Lisbon, 1998) her MA dissertation; "Josefa de Óbidos" (Matosinhos, 2010), and the book chapter titled "Gender, patronage and art: the creation of the houses for women in Goa"

(ed. Cristiana Bastos, "Portuguese Literary and Cultural Studies: Parts of Asia", University of Massachusetts).

**Porri, Marina (University of Pisa): "Negotiating alliances in the Medici dynasty: the role of relatives, secretaries and banks in the marriage of Lorenzo, duke of Urbino".**

In the 1520s, Michelangelo Buonarroti was commissioned to realize two impressive statues by the Medici dynasty. Both allocated in the New Sacristy at the Florentine church of San Lorenzo, the two sculptures were intended to glorify the Florentine family through the images of Giuliano, duke of Nemours, and his nephew Lorenzo, duke of Urbino. Despite they had only recently died, to carve out of marble the figures of the dukes the artist decided to disregard those peculiar aspects that usually made the sitter of a portrait easily recognisable and he instead conceived the two figures in San Lorenzo that were more like a condensation of Platonic principles than portraits, thus quickly raising the fame of the two dukes to honours of the eternal glory.

Michelangelo's interpretation of the dukes' "portraits" was probably in line with the political aims that directed the government of cardinal Giulio and pope Leo X, although such an approach was immediately recognized as an example of the distance between art and reality by those who had personally known the two dukes. Thus, it is unsurprising that, more recently, historical studies concerning in particular the figure of Lorenzo de' Medici have turned in a less emphatic and idealized idea of him, the son of Piero lo Sfortunato and Alfonsina Orsini. The contemplative warrior of the Medici chapel has given way to the man who claims for privileges, impatiently waiting for his turn in the shadow of the papal court. With the election of cardinal Giovanni de' Medici as Leo X, in fact, Lorenzo was among those relatives who followed the new pope to the Eternal city, asking whenever possible for pretentious titles as well as for money from the Papal treasury.

Starting with the negotiations taking place in 1518 for the marriage of Lorenzo with Madeleine de la Tour d'Auvergne, this paper would thus discuss the role played by different actors of the Medici entourage during the settlement of a strategic alliance with the court of France. Firstly, it would be highlighted the interfering personality of Alfonsina Orsini as it clearly emerges between the lines of the diplomatic correspondence, showing how the matron used to throw her own shadow over aspects of her son's life. At the same time, not less important appears to be the role performed by Medicean secretaries and diplomats, who in addition to the phase of negotiations were called to fulfill a wide variety of tasks ranging from the definition of marriage gifts to the ritual exchange of portraits. From this point of view, in fact, the contribution given by men such as Francesco Vettori,

settled at the French court, Baldassarre Turini operating in Rome and Goro Gheri, who instead remained in Florence, emerges as crucial for the full success of the dynastic event.

Finally, this paper would consider the part performed by figures of mediation, explaining some aspects of the less investigated network that connected the Roman court of pope Leo X and the French dynasty through the Salviati bank in Lyon. In the sixteenth century, in fact, merchants were still believed to be the most trustworthy channel of diplomatic exchanges, to whom members of the Medici family used to entrust those artworks destined to the French court.

**Marina Porri** is a Ph. D. candidate at the Università di Firenze, with the dissertation titled "Ritratti e trattative matrimoniali nel XVI secolo: il caso della dinastia dei Medici". She obtained her Master Degree in History of Art from the University of Pisa and her BA from the Università degli Studi di Roma Tre. She has given various papers, like her work titled "Una "mogliera" inglese per Cosimo I de' Medici: le trattative anglo-fiorentine all'indomani della Tregua di Nizza (1538)" and has attended different international courses and seminars. She has also worked as an intern at the Museum di Roma in Palazzo Braschi and as Library assistant at the Biblioteca dell'Area delle Arti of the Università degli Studi Roma Tre, amongst other activities.

**Prazakova Katerina (University of South Bohemia): "Don John of Austria in the Early Modern Media".**

Don John of Austria was one of the most outstanding illegitimate king's children of the 16<sup>th</sup> century. Due to his military successes he became very popular not only in Spain, but also in the whole Habsburg monarchy.

This contribution analyses the image of John of Austria in the period media. The main source is the immense collection of handwritten newspapers that had been gathered by the powerful Lords of Rosenberg. A part of these handwritten newspapers that have been preserved in the Czech Republic are older than the famous collection of Fugger. Therefore, they are an excellent source for researching the interpretation of various events in the period's news media. Besides handwritten newspapers that were dedicated to courtiers and other influential people, the author will also analyse printed media which were spread among townspeople.

One of the key questions is in which circumstances the illegitimate son of Philip II of Spain was first mentioned. Subsequently, the author will analyse his glorification after the Battle of Lepanto in the printed flyers as well as a sober description of his personality in the handwritten reports of his soldiers. In the

collection of Rosenberg there were preserved such reports written in battle fields. Last but not least it is important to investigate a respectable amount of handwritten newspapers describing the activities of John of Austria in the Netherlands. Although the Kingdom of Bohemia was part of the Habsburg monarchy in the second half of the 16<sup>th</sup> century, only part of the handwritten newspapers circulating among Czech nobility was written by supporters of the Habsburg dynasty. Therefore, it is interesting to compare the image of John of Austria in the protestant and catholic reports of Netherlands.

**Doctor Katerina Prazakova** is Lecturer at the Institute of History at the Faculty of Philosophy of the University of South Bohemia and she is also the manager of the Czech team of the EU project titled "The history as a meeting space – places for teaching outwards the classrooms in the Czech-Bavarian borderland". She obtained her Ph. D. by the aforementioned University of South Bohemia with a dissertation titled "The image of the Polish-Lithuanian Commonwealth and the Grand Duchy of Moscow in Early Modern news service of Czech nobility (1450-1618)", which was published in 2015. She has numerous publications focused on the study of news and their spreading during the XVI<sup>th</sup> century, with works such as her article titled "The reign of Maximilian II in the news service of the last Lords of Rosenberg" and the work she published with Tomas Sterneček titled "Faster than the winds, more fleet-footed than all the hares. The escape of Henry III of Valois from Poland in the 1574 pamphlets".

**Prieto Sayagués, Juan Antonio (University of Valladolid): "The Manuel Family and the Dominican Order. The Influence of Lineage of *Ricoshombres* in the Promotion of the Dominican devotion in the Castilian Court".**

The large donation that the infante don Manuel (1234-1283), son of Fernando III de Castilla, stipulated in his testament in 1283 for the continuity of the building works of the recently founded convent of Santo Domingo el Real de Murcia, inaugurated the Dominican tradition of this lineage, that would reach one of its highest points with his son, the powerful don Juan Manuel (1282-1348). The latter was, among the members of the nobility of the first half of the 14<sup>th</sup> century, one of the most influential and powerful figures of the Castilian Crown, who not only opposed the monarch, but also challenged the throne. Throughout his life, don Juan Manuel kept a few close contacts with several Dominican convents and members of the Order, promoting the foundation of various monasteries, in his domains (Peñafof, Cifuentes, La Alberca de Zánacara), which were enlarged with donations, privileges and exemptions, the establishment of liturgical offices and chaplaincies, and with his own burial in a Dominican convent, wearing the habit of the Order. Through these actions, don Juan Manuel possibly tried to approach Dominican friars, taking as a model the Royal Court's devotional preferences.

Such approach between the Manuel family and the Order of Preachers was continued by don Juan Manuel's descendants, being introduced in the Castilian Court by his daughter, Juana Manuel, the first Trastámara queen, by her marriage with Enrique II. This Queen continued the process, initiated by her father, of approach and protection of the Order, with the confirmation of various privileges given by don Juan Manuel and the granting of many other *ex novo*. Her successors on the throne continued protecting the Order and, in particular, the community of Peñafiel, a convent that became the epicentre of all those foundations under the protection of the Manuel family, and that also enjoyed great fame and holiness, as it housed the body of the mother of the Order's founder, Juana de Aza.

The connection of the lineage with the convent of Caleruega, where one of its members, Constanza Manuel, became prioress, highlights, once more, the links between the Manuel family and the most important sanctuaries of the Order: those related to St. Dominic of Guzmán and his mother. However, those links may as well be observed in other Dominican convents such as Santo Domingo de Castellón, Santo Domingo el Real de Toledo, Santa María la Real de Medina del Campo or San Pablo de Palencia, where other members of the lineage whether professed, got married or were buried.

Therefore, the close relationship of the Manuel family with the Order of St. Dominic became an emblematic devotion of this lineage. The religious identity of this family was defined around the same idea, throughout the Late Middle Ages, converting the different Dominican convents under their patronage, into symbolic centres of the power and memory of their lineage.

**Juan Antonio Prieto Sayagués** graduated in History at the UNED (2008-2012). Currently, he is a FPU pre-doctoral researcher at the Department of Ancient and Medieval History of the University of Valladolid, where he teaches Medieval History of the Iberian Peninsula. He has collaborated in several teaching tasks at the University of Poitiers, where he completed two research stays in 2015 and 2016. He is a member of the research project called "Poderes, espacios y escrituras en los reinos occidentales hispánicos (siglos XI-XIV)" funded by the MINECO. At this moment, he is researching his doctoral dissertation under the supervision of Doctor Carlos Reglero de la Fuente. His dissertation deals with the relationships between the monasteries and convents of different religious orders and the lay powers (royalty, nobility and urban oligarchies) in late medieval Castile. He has participated in numerous national and international congresses, he has given seminars in the Colegio de España (Paris), the University of Valencia and the University of Valladolid, and has organised a series of conference cycles and congresses. He has also published several articles and book chapters, amongst which we can find his work titled "El acercamiento de la monarquía castellana a la Orden de los Predicadores durante el reinado de Juan II de Castilla (1406-1454)",

published in 2016 and “Catedrales, monarquía, concejos y Santa Sede. Relaciones de poder en la diócesis castellanas durante el reinado de Juan I de Castilla (1379-1390)”, published in 2014, amongst others.

**Quaas, Franziska (University of Hamburg): “*Nec ulla spes est finendae miseriae*. The problem of the reconstruction of the biography of the aetheling Edward the Exile”.**

Even though hardly any other event in the history of the eleventh century has been received and investigated so often and intensively as the Norman Conquest of 1066, there is still an unsolved riddle that has received only little or no attention so far: the history of the English prince Edward the Exile, who, as a son of King Edmund II “Ironside” of England and nephew of King Edward the Confessor of England, had the greatest claim to the English throne, but never ascended to it during his lifetime – instead, he stood in the shadow of the throne. In the research of the problem of the succession of the childless King Edward the Confessor, hitherto only the different justified claims of the two main protagonists, Duke William of Normandy and Harold Godwinson, were analysed – but no attention, however, was devoted to Edward the Exile.

Although many historiographical works of the 11<sup>th</sup> and early 12<sup>th</sup> centuries fall into the period relevant for the lifetime of Edward the Exile, which also report extensively on the problems regarding the problem of the succession to the throne of King Edward the Confessor, Edward the Exile himself was appreciated only in a few of these works. In this context it is of paramount importance that there are some indications that may indicate that the existence of these few mentions is entirely due to the efforts of his grandchildren, the future kings of Scotland and England, and that these are concretely reflected in the idea and the political purpose of the construction of his Westsaxon royal dynasty as a sacred one, a *sancta stirps*.

The following reconstruction to be refused here is based on a broad consensus in research to date: In 1016, after his takeover, King Canute the Great would have ensured that the two less than one year old sons of the murdered King Edmund II “Ironside” of England, Edward and Edmund, would be brought to the Swedish King Olaf Skötkonung to be killed. But he would have sent them to Hungary out of compassion, where they would have been honorably received. While Edmund died some day, Edward would have married Agatha, the king's supposed daughter, and had three children (Edgar, Christina, and Margaret “the Saint”, who became Queen of Scotland). In 1054, his uncle, King Edward the Confessor, would have sent an embassy under the bishop Ealdred of Worcester to Emperor Henry III at Cologne, to send an embassy to the Hungarian king to bring Edward the Exile back to England with his family, to be able to become heir to the throne. But when Edward the Exile actually returned to England in 1057, he

suddenly died, just before Edward the Confessor had the opportunity to receive him.

This form of a reconstruction of the biography of Edward the Exile shows numerous problems and is thus not tenable for various reasons. It is only assured that Edward the Exile was taken out of the country in 1016 and returned to England with his family in 1057. It is to be shown that a completely different reconstruction of the events between 1016 and 1057 is possible; Edward the Exile is an unknown figure who was in the shadow of the English throne and the considerations to be carried out have the objective to obtain a better understanding of as well the reconstruction of his own, frequently underestimated, biography, as of the question why Edward the Exile got so little attention in historiography and research interest.

**Doctor Franziska Quaas** is a Research Fellow at the University of Hamburg, with the project "Formulae – Litterae – Chartae. New edition of the early medieval formulae with an exploration and analysis of early medieval letters and charters in Western Europe (c. 500 – c. 1000)". She obtained her Master in Arts from the Gottfried Wilhelm Leibniz University of Hannover in 2016, with a dissertation titled "Sacred markets. Cultural Semantics of Markets in the Late Antiquity and the Early Middle Ages" and her BA in 2014 from the same university with the work titled "Nec ulla spes finendae miseriae. Problems in the reconstruction of the Social Biography of Edward the Exile". She has several publications focused on Edward the Exile and his family, like the work that will be published in 2017 titled "Christina, daughter of the aetheling Edward the Exile", amongst others.

**Ramón-Laca, Luis (University of Alcalá de Henares): "The portraits of Infanta Catalina Micaela, a hotchpotch of true portraits and portraits of her relatives".**

The generally accepted portraits of Infanta Catalina Micaela (Madrid, 1567 – Torino, 1597), the youngest daughter of King Philip II, Duchess of Savoy by her marriage to the Duke Carlo Emanuele I, are probably a hotchpotch of true portraits and other portraits of her relatives. The Infanta's true image is seen in the portraits with her sister Isabel Clara Eugenia by Alonso Sánchez Coello or his studio held at Buckingham Palace and the Prado Museum, as well as in the portrait with a monkey now in a private collection in London (attributed to Sofonisba Anguissola). The portrait held at the Prado Museum (attributed to Sánchez Coello), and the Lady in a fur wrap held at Pollok House depict another woman who does not resemble Catalina Micaela as seen in the portraits of her previously mentioned. The portrait belonging to the Prado Museum, now in El Escorial depicts a third woman, perhaps Catalina Micaela's older sister, the Infanta Isabel Clara Eugenia.

Finally, the portrait held at Palazzo Madama in Torino (unknown artist) and other portraits attributed to the Dutch painter Hans Kraek, known in Italy as Giovanni Caracca depict a fourth woman.

A detailed study of these and other portraits and different engravings and pieces of information, such as descriptions of the members of the House of Savoy and the correspondence of the Infanta, will be carried out in order to discern the true portraits of Catalina Micaela. At the same time, the possible candidates for the rest of the portraits will be suggested: the Infanta Isabel Clara Eugenia (1566-1633), her daughter Isabella of Savoy (1591-1626), and her daughter-in-law Cristina of France, *Madama reale* (1606-1663).

**Doctor Luis Ramón-Laca Menéndez de Luarda** graduated in Architecture from the Politecnico University of Madrid in 1991 and became Architect Doctor from the UPM in 1998. He is currently a member of the Department of Architecture of the University of Alcalá de Henares and since 2011 he is a Tenured Professor of the aforementioned institution. He has published several books and articles in scientific journals like *Al-Qantara*, *Archivo Español de Arte*, *Asclepio*, *Boletín del Instituto de Estudios Madrileños*, *Cuadernos de la Alhambra*, *Garden History*, *Journal of Garden History and Designed Landscapes*, *Leonardo*, *Locus*, *Reales Sitios*, etc. He has also been the lead investigator in several research projects, amongst them the “National Plan” focused on the woodwork of the Monastery of San Lorenzo el Real de El Escorial (XVI<sup>th</sup>-XVII<sup>th</sup> centuries). In the last years, he has focused his research on topics related to the image of the Spanish courts and the members of the royal family during the XV<sup>th</sup> and XVII<sup>th</sup> centuries, with articles such as “Retratos de la infanta María Teresa por Velázquez y Martínez del Mazo”, published on the journal “*Locus Amoenus*” in 2015, amongst other examples.

**Rebullida, José Antonio (Universidad Nacional de Educación a Distancia): “The management of the war made by Manuel Filiberto, Duke of Savoy, during the beginning of the Reign of Felipe II”.**

The war between the Valois and Habsburg dynasties had occupied the first half of the sixteenth century, when a young prince without a throne came to the court of Charles V. His uncle the emperor sought to protect the interests of the heir of the invaded Duchy of Savoy by the French: Manuel Filiberto, Duke of Savoy. This political exile played a crucial role in the Habsburg world, and the author will focus his paper on the years between 1545 and 1559, and his presence at Brussels court.

To begin with, he was not a character whose family relationship would facilitate a comfortable court life without economic difficulties. He had to win the favour of the imperial family that welcomed him. His qualities in the warfare and later in the governorship conferred him a role of great importance in the policy of Flanders that does not correspond with that of a secondary royal character, that is,

of a mere nephew of the emperor or cousin of Felipe II. The new King of Spain employed him in his first years as prince, taking part on his education and, years later, serving him as general of his armies. In that complicated period of transition between reigns, Manuel Filiberto was governor of Flanders and led the military operations of 1557, where he led the victory of San Quintín and the campaigns of 1558, until the peace of Cateau Cambresis.

This presentation aims to highlight the importance of the administrative and organizational management of Manuel Filiberto in the political and military field, during the first years of Philip II's reign. It was a time of economic uncertainties that were incompatible with the need to organize a war. In a moment when a military clash was being sought that would restore the balance between France and Spain on the battlefield, as it was a crucial for the new sovereign to attend other matters. It was necessary for the monarch to urgently attend to the affairs of Castile, to bring stability to Italy and to choose a definitive space in which to seat his throne among other important matters.

The Duke of Savoy contributed in those years with his fundamental experience in the organization of a war that monopolized immense resources with which they can't count. His work was necessary to obtain the necessary money for the logistics and the troops and the development of an appropriate tactic and strategy for the maintenance of the military aspirations of Philip II when he had no space for failure. After 1559, when the prince of Savoy regained his kingdom, he would lead a modernization process, carrying out a series of administrative reforms based on his experience of government in Flanders, while assuring himself of the crucial role that his territories played for both French and Spanish in Italy.

**José Antonio Rebullida** is a Ph. D. candidate of the Universidad Nacional de Educación a Distancia (UNED) and he is currently researching his dissertation under the supervision of profesor Antonio José Rodríguez Hernández. His current research focuses on the study of the management, organization and direction of the armies during the reign of Philip II and he has participated in several congresses and scientific studies, where he presented several papers related to these topics. He won the award for the best work in the field of Humanities in the Research Awards of the Spanish Army of 2015, with a work titled "Felipe II: el ultimo rey soldado" and he has also published a book with the title "Felipe II y el éxito de San Quintín".

**Revilla Canora, Javier (IULCE-UAM): "Para perpetua nota de infamia": The crime of *Lèse-Majesté* and the consequences of the assassination of Viceroy Camarasa".**

The assassination of the Viceroy of Sardinia, the fourth Marquis of Camarasa, took place before Charles II came of age. Little importance has been

given to this insular kingdom in the historiography of the modern period due to its subsidiary social and particularly economic role within the web of territories that constituted the Spanish monarchy. This paper seeks to move beyond the context of Sardinia, which has hitherto been the focus of most scholarship on the subject, and relate this historic event to the internal issues faced by the Spanish monarchy at the time as well, as the international political backdrop against which it took place.

What were the consequences of the assassination of the Viceroy of Sardinia? In addition to the internal turmoil caused by the event, such as political instability and social fragmentation within the core circle of the kingdom's elite classes, the high-profile murder led to the institutional redefinition of this role and legislation on the crime of *Lèse-majesté* in relation to the viceroy.

Considering the fact that the crime was committed against the *alter ego* of the monarch and expressed blatant defiance against the established political order, how did individuals at the time interpret it? Was it as clearly regarded as a crime of *Lèse-majesté* at the time of the event as it was later on? This paper seeks to demonstrate how the offense of *Lèse-majesté* was extended to the figure of the viceroy through court sentences as well as the writings of jurists like Rafael de Vilosa, how these relate to the assassination of the viceroy in 1668, and how they are reflected in the "Leyes de Indias" (Indian laws) that were issued in 1680.

**Javier Revilla Canora** is currently researching his Ph. D, dissertation supervised by Manuel Rivero Rodríguez at the Early Modern History Department of the Autonomía University of Madrid. He is member of the Drafting Committee of the scientific journal "Revista Historia Autónoma". He is also a research member of the Instituto Universitario "La Corte en Europa" and collaborates in some international research projects in France and Spain. His researches are focused on two fields. On the one hand, he had developed his studies in Early Modern International Relations and he obtained the Master's Thesis Award for his research in this field, which was published under the title "Rubens y el Tratado de Madrid de 1630. Oficios diplomáticos de un pintor", in 2013. On the other hand, he is interested in Sardinian Kingdom throughout 17<sup>th</sup> century and has focused his attention on the assassination of Viceroy Camarasa in 1668 and its connection with the crime of *Laesa Maiestatis*. In addition, he studied the link between this fact and the laws in Europe and America. He has participated in national and international conferences around Spain, Portugal, Italy, France and United Kingdom. He has published several articles and book chapters like, for example, his work titled "Al servicio del Rey en las cortes de Cagliari, Valencia y Madrid: Jorge de Castelví y Melchor Sisternes", which he wrote in collaboration with Laura Gómez Orts and was published in 2016.

**Rhorchi, Fatima (Moulay Ismail University): "Hasdai Ibn Shaprut: The first dignitary to serve the Arab Caliphs in Cordoba (circa 4675-4735; 915-975)".**

By approximately the year 930, the Jewish family of Hasdai, son of Joseph ibn Shaprut, had moved from their hometown of Jaen to the Muslim capital of Cordoba, and before many years had passed the relatively young Hasdai began attracting the attention of the courtiers in the royal palace for his unusual intellectual and sentient qualities. Hasdai's great scholarship, and especially his fame as a physician, attracted the attention of Caliph Abarrahan III, in Cordoba. The Caliph appointed Hasdai as his court physician. By approximately the year 935 he was himself serving as a royal courtier, and Abd-al-Rahman himself soon began to recognize Hasdai's highly unusual gifts; the latter was fluent in Hebrew, Arabic, and Latin. In fact, it was his knowledge of Latin what helped him launch his phenomenal career. Abdurrahan III eventually appointed him major-domo over virtually all affairs of state. Therefore, Hasdai became Inspector General of Customs, and his chief diplomatic adviser. In this capacity, Hasdai continued to serve under the Caliph as well as under his successor, Hakam II, who took over the Caliphate in the year 4721. Several Muslim writers of the Middle Ages have known about Hasdai and as a rule praised him in their Arabic writings - but Hebrew texts of that period offer more detailed descriptions of his remarkable activities while serving Abd-al-Rahman III.

Hasdai rendered great service to his land by establishing good diplomatic and commercial relations between the Arab Caliphate and the Christian kingdoms, as far as Byzantium. The foreign diplomats who had occasions to meet Hasdai, thought very highly of him, and praised him to their courts. Emperor Romanus II of Byzantium sent Hasdai a medical text book written in Greek, which Hasdai, with the aid of other scholars, translated into Arabic.

Owing to his great wealth, wisdom, and high rank, Hasdai was in a position to offer great help to his brethren. He was the *Nassi* (head) of all the Jews of Spain, and did all he could to improve their economic and cultural position. A great Talmudist himself, Hasdai built schools and academies to spread the knowledge of the Torah, and invited Talmud scholars of renown to teach there, supporting both the schools and the scholars from his own means. Hasdai also supported the great Babylonian academies in Sura and Pumbaditha, and kept up a regular correspondence with the *Gaonim* (leading Talmud Authorities) in Babylon and North Africa, (notably Kairwan). Hence, the purpose of the present paper is to shed more light on the role and importance of this historical figure as the first dignitary to serve the Arab Caliphs in Cordova who managed to become very close to the caliph, play an influential role in the caliphate and facilitated in a significant way the interaction of the latter with the outside world.

**Doctor Fatima Rhorchi** is currently a Moroccan Professor at Moulay Ismail University in Meknes. She obtained her PhD degrees from Sidi Med Ben Abdellah University in Fez. She teaches General Linguistics, Cultural/ Gender Studies and Translation. She started teaching since 1989. She has worked in different teaching and learning contexts such as the Al Akhawayn University in Ifrane, Morocco, the American Language Institute, The Royal Military Academy of Meknes and several High Institutes of Finance and Management in Fez such as HECI, ESIG, and HEM. Her area of research is in Higher Education, Gender studies and History. She has been involved in several international conferences and research projects including the Geo-culture in the Mediterranean group at the University of Catania, Italy under the umbrella of EMUNI (The Euro Mediterranean University) in Slovenia. She is a member of The *Royal Studies Network* in the university of Winchester, UK as well as El Centro de Historia da Universidade de Lisboa at the University of Lisbon, Portugal. She contributed in writing the book *Queenship in the Mediterranean* published by Palgrave MacMillan in 2013. Her chapter is entitled "Consorts of Moroccan Sultans: Lalla Khnata Bint Bakar a Women with Three Kings". She is currently carrying out a multidisciplinary work focused on the reigns of the female sovereigns in the kingdom of Morocco from medieval period until early modern era. Dr. Fatima Rhorchi is also an active member of the civil society; she participated in the organization committee of the 16<sup>th</sup> Edition of the *Festival of the Sacred Music of the world* organized by "The Spirit of Fes" Association as a presenter and translator. She is an associate researcher in the Laboratoire d'Etudes et Recherches Economiques et Sociales and The Interdisciplinary center for Women Studies in the faculty of Law, Economics and Social Sciences of Meknes. She is also member of The Regional Forum of Environmental Initiatives in Fes. Her recent activity is the foundation of a new association called Women's paths for development.

**Rivero Rodríguez, Manuel (IULCE): "The crime of *Laesae Maiestatis* in *primo capite*: interpreting the violent death of the viceroy as regicide".**

On 13 September 1642, the Council of Aragon posed the following question to King Philip IV: had Catalan subjects committed the crime of high treason or *Lèse-majesté* in their assassination of Viceroy Santa Coloma? The question was not whether this had been a crime of rebellion, disobedience, or attack on authority, but whether it should be considered an offense against the very person of the King, in which case, the event that took place as part of the so-called "Corpus de Sangre" in 1640 was essentially an act of regicide.

Beginning with the judicial dispute over the foreign viceroy in Aragón, the debate about the nature of the office of viceroy centred on the question of its institutional character. Being an official of the king is not the same as being his *alter ego*. In fact, the recognition of the viceroy as a member of royalty was

evidenced not only by the fact that the attributes and symbols of the king were transferred to the viceroy, but also by the powers granted to him in the everyday tasks that his office required. In this sense, the categorisation of the crime as *Lèse-majesté* allows us to closely trace the transformation of this role. First of all, the term *majesté* or majesty is associated with the divine nature of royal power. If this in itself was difficult for the general population to accept, it was even more difficult for them to accept the fact that this term was applied to an individual that they regarded as a minister, as can be observed in the judicial dispute about the foreign viceroy in Aragon. Under the reign of Philip II, this distinction was strongly reaffirmed by Neapolitan legislation, as exemplified by the application of the term *Lèse-majesté* to any crime against the life or wellbeing of the viceroy, as if the crime had been committed against a monarch himself or herself.

It is not surprising that this precept begins to be challenged in the seventeenth century after the assassination of Santa Coloma. As argued by Paolo Prodi, the transformation of the crime of *Lèse-majesté* into a totalising concept, akin to rebellion against God, takes on secondary importance, and rather it is the punishment of treason as a crime against law and order that is emphasized. In other words, the punishment for a crime against the sovereign is secularized. This can be seen to some extent in the Council of Aragon's debates in 1642 over the effectiveness of punishing the perpetrators of the offense against Santa Coloma taking into account the aforementioned factors. This discussion leads to a shift in the definition of the concept of regicide itself, which becomes clear in Philip IV's court after 1649, in discussions over the convenience of establishing diplomatic relations with the English Republic, and which also affects the separation of the judicial and religious spheres in the government of the monarchy leading to the eventual redefinition of the figure of viceroy as an extension of ministerial rather than royal authority. Examining this expansion and subsequent restriction of the definition of the crime of *Lèse-majesté* in relation to the figure of the viceroy not only allows us to analyse the institutional nature of the office, but also allows us to further understand royal sovereignty and its limits.

**Doctor Manuel Rivero Rodríguez** is Professor of Early Modern History at the Autònoma University of Madrid. He studies the relationship between Spain and Italy during the Renaissance and the Early Modern Age. He currently is the Director of the Instituto Universitario "La Corte en Europa" (IULCE) at the UAM. He has coordinated international projects with the universities of Catania, Pisa and Rome and has given courses and seminars in Argentina, Italy, México and France as Visiting Professor. He is currently directing an important research project on the transformations of the Hispanic viceregal model in the 17<sup>th</sup> and 18<sup>th</sup> centuries. He is the author of numerous publications, books, articles and papers from national and international congresses such as "La Edad de Oro de los virreyes. El virreinato en la Monarquía hispánica durante los siglos XVI y XVII" (Akal, 2011), "La crisis del

modelo cortesano. El nacimiento de la conciencia europea" (Polifemo 2017), and "La Monarquía de los Austrias. Historia del Imperio Español" (Alianza 2017).

**Rodríguez-Parada, Concepción (University of Barcelona): "The patronage of Juana de Aragón on the Brotherhood of the Rosary of the Monastery of Santa María de Montesión of Barcelona".**

This paper is part from the research project called "Spiritual Landscapes Model of Spatial Analysis of the Transformation of Women's Medieval Religiosity in the Iberian Kingdoms" (12<sup>th</sup>-16<sup>th</sup> C.) of the University of Barcelona (<http://www.ub.edu/proyectopaisajes/index.php>). One of its objectives is the study of the forms of reception, transformation and development of female spirituality. Such is the case of the active spiritual or cultural promotion exercised by queens or women linked to the monarchy either by family ties or by their power. In this sense, it is interesting to study the role played by them regarding devotional fields, such as brotherhoods.

The aim of our project is to focus on the "founding motherhood" of infanta Juana de Aragón (1469-1511), daughter of Fernando II of Aragon and V of Castile had with Joana Nicolau, on the Brotherhood of the Rosary of the monastery of Dominicans of Santa María de Montesión of Barcelona. This brotherhood was officially founded in 1488, shortly after the one created in Cologne by Jakob Sprenger, in 1475. The spiritual patronage of *doña* Juana is reflected in the Bull or Apostolic Brief written by Pope Innocent VIII in September 1488 in order to constitute the confraternity at the request of the own Infanta, according to the documentation preserved in the monastic archives of Montesión (AMM).

Although the information about Juana de Aragón is scarce, it allows us to emphasize her wide range of literary and artistic concerns as well as her work of religious and cultural patronage as evidenced by the dedications made from writers Francesc Alegre –translator to Catalan of the "Metamorphosis" of Ovid– and Pedro Fernández de Villegas –translator to Spanish of Dante's "Inferno"–.

In January of 1488, King Fernando ennobled Estefanía Carròs y de Mur, responsible of the education of his daughter. Since then, Juana settled in a palace in Barcelona close to the Monastery of Dominican nuns. The cultural interests of Carròs helped the infanta to establish a network of contacts with humanistic intellectuals. Her close connection with the Monastery helps us to understand the incipient founding will of Juana, already visible in the implantation of the Brotherhood of the Rosary, one of the first of the Peninsula and Europe.

As a result of her marriage to Bernardino Fernández de Velasco, Count of Haro and Duke of Frías, Juana continued his work as an artistic promoter in the monastery of Santa Clara of Medina de Pomar (Burgos, Spain). This monastery was

founded by her political family and it is where she is buried and where the chapel of the Conception of Our Lady was build in 1509 following her will, two years before her death.

**Doctor Concepción Rodríguez Parada** is Professor of the Department of Biblioteconomy and Documentation of the University of Barcelona and is also a member of the Institute for the Research of Medieval Cultures (IRCVM-UB). She obtained her Ph. D. from the aforementioned University of Barcelona with a dissertation focused on the first community of mercedarians (13<sup>th</sup> century) and she is the author of numerous works focused on the study of the religious orders in Catalonia in Late Medieval times. She is currently a member of the research project titled “Spiritual Landscapes. Models for a Spacial Approach to Medieval Female Religious Transformation in the Iberian Kingdoms (12<sup>th</sup> -16<sup>th</sup> centuries)” and she is also working in the project “Claustra. Atlas de espiritualidad femenina de los Reinos Peninsulares”.

**Rohr, Zita (Macquarie University, Sydney): “Desperate Housewives or Machiavelli’s sisters?”**

This paper will explore the power, role and importance of the households of queens and queens-consort and the royal and elite women who were summoned to their service. A queen’s household was held to be a mirror of her virtue, authority and prestige, an important asset for a queen conscious of the need to fashion her personal *fama*. The women who populated her household benefitted from her authority and splendour, and the queen by their presence and service at her court. My research methodology, which rests upon a *longue durée* approach to the history of pre-modern men and women in a variety of geopolitical theatres, will inform the case-studies to be examined by this paper.

At the core of Anne of France’s *Enseignements* is a detailed description of how her daughter Suzanne should galvanize a trusted and trustworthy circle of aristocratic women around her. Anne stresses that they must be tutored and husbanded to second her, and be deployed strategically by her to attract and retain loyal magnates to the party of their ruling partnership. Such organizational skill demanded cultural acuity and social ingenuity as well as the measured deployment of “practical morality and the politics of visibility,” a concrete example of Christine de Pizan’s notion of “*juste ypocrisy*”. Anne and Machiavelli had many ideas in common – as will be revealed in this paper.

Taking Anne of France’s teachings to her daughter Suzanne, (as well as her own impressive political career), as my point of departure, the author will discuss the case-histories of Violant of Bar, queen-consort of Aragon (d. 1431) and two of her most favoured *privadas*, Constança de Perellós and Carroça de Vilaragut. She will focus upon the ways in which Pere IV, king of Aragon, Violant’s mercurial

father-in-law, sought to undermine Violant's prestige and influence by attacking the reputations of her powerful and well-connected *privadas*. I shall highlight the ways in which Violant's daughter, Yolande of Aragon, queen of Jerusalem and Sicily (d.1442) deployed her ladies-in-waiting to enhance her considerable prestige and influence by tailoring their Franciscan patronage practices to underwrite Angevin geopolitical projects. She will argue that Agnès Sorel was deliberately put in the path of Yolande's son-in-law, the malleable Charles VII, having first served her time in Yolande's household, moving, upon Yolande's death in 1442, into the household of her daughter, Queen Marie of Anjou (d. 1463) whence she was strategically positioned to mitigate and block the dominance of male favourites in the entourage of Charles VII.

She will likewise point to the ways in which a well-connected woman from an ambitious family might rise to the apex of the dynastic heap. Jane Seymour (d.1537), third queen-consort of Henry VIII, is a case in point. Jane was lady-in-waiting to successive queens-consort of Henry VIII, Katharine of Aragon (d. 1536) and Anne Boleyn (d. 1536). Her strategies were subtle, considered and in keeping with the lessons of Anne of France. Jane's reign over the heart of her king was brief, but she was the only one of Henry's wives to be accorded a queen's funeral and the only one of his six consorts to be buried beside him in St George's Chapel at Windsor Castle.

**Doctor Zita Eva Rohr** is Lecturer at the Macquarie University of Sydney, Australia. She is also an Honorary Research Fellow of the Department of Modern History, Politics and International Relations of the Macquarie University of Sydney and a Member (Chevalier) de la *Ordre des palmes académiques*. She is currently engaged in numerous projects and she is section editor of "Exercising influence and authority" in "The Routledge History of Monarchy: New Perspectives on Rulers and Rulership", that will be published by Routledge in 2018. She is also in the final stages of the publication of her monograph titled "Family Matters: a gendered History of the Genesis of Modern State (from the marriage of Elionor of Sicily in 1349 to the death of Anne of France in 1522)", which is expected to be published in 2019. She is also a Member of the Advisory Board for the scientific journal "Royal Studies Journal" and Committee Convener and Chair of the Royal Studies Journal and Canterbury Christ Church University Early Career Researcher Article Prize.

**Romanillos Royo, Verónica (European University Institute): "The politics of war of the Spanish Royal Family in exile: from a Monarchy without kingdom to a kingdom without king, 1939-1947".**

The construction of the Spanish Kingdom by dictator Francisco Franco is, without a doubt, one of the most striking cases in the history of the European monarchies in the 20<sup>th</sup> century. And, it is even more eloquent when pictured in its

wider context: the crisis of the monarchies in Europe from the 19<sup>th</sup> century onwards, on the one hand, and on the other, the whom and the time in which the Spanish Kingdom was constructed. Sixteen years after King Alfonso XIII had fled into exile, Francisco Franco first approached the monarchical affair. On 6<sup>th</sup> July 1947, Franco called upon the Spanish People to ratify in National Referendum the Law of Succession to the dictatorship which proposed the re-birth of the Kingdom of Spain. However, after being officially established as Kingdom, the Spanish kingdom remained without king until 1969. Why did, then, Franco decide to legally turn Spain into a Kingdom as early as 1947?

Hitherto, historians have reached a wide consensus in explaining the complex relationship between the Spanish dictator and the monarchical institution. Broadly summarised, this explanation can be put as follows: Franco turned the monarchy into a pragmatic tool for self-protection; for enduring in power. As a result, the Monarchy has been subordinated to Franco's will, and to Franco's responses to self-triggering situations. This approach, therefore, anchors in, and reduces the monarchical question to the tensions arisen in the aftermath of War World II between Franco and the victorious forces of the War, and Franco's political manoeuvres in self-defence. But, did the exiled Royal Family stood aside and isolated of the process?

Taking off from this approach but, not following it, this paper brings the Spanish Royal Family into the forefront of the history, turning the monarchy into an active and vibrating actor. Therefore, in her paper, the author argues that the Royal Family exerted a pivotal political role in the construction of the Spanish Kingdom in 1947, and that that role not only started during War World II, but that with its political activity the Spanish Royal Family became a weapon of War making of their case an international affair. By placing the actions taken by two key members of the exiled Royal Family: Don Juan de Borbón and Queen Victoria Eugenia in the spotlight, the author's approach towards the construction of the Spanish Kingdom offers a two-fold contribution. Firstly, it contributes to shed new light on the role played by Spain during the Second War by looking at it from the perspective of the fringes of power -the exiled monarchy- rather than from Franco's perspective thus it does so too, on the construction of the Franco's dictatorship itself. Secondly, this paper brings into the table a case for the question of why monarchies were thought to be useful in the second halve of 20<sup>th</sup> century Europe?

**Verónica Royo Romanillos** is a Ph. D. researcher at the European University Institute of Florence. She has a Master of Research from the aforementioned European University Institute of Florence and she also obtained a Master Degree in Contemporary History from the Autonoma University of Madrid. She has participated in several conferences and lectures and she has been part of

visiting programs to the University of Wisconsin-Madison and the Cañada-Blanch Research Center-London School of Economics and Political Science.

**Ruiz Domingo, Lledó (University of Valencia): “María of Navarre and her role in the consolidation of Peter IV in the aragonese throne”.**

In the historiography of the Crown of Aragon, Queenship studies or the studies on the role and significance of the queen, are relatively new. Before the 90s and the studies of specialists in Queenship, we can only find short biographies of some Aragonese queens who were considered exceptional. Today, the queens are no longer considered exceptional and the idea or concept of powerful women - queens, countesses, abbesses, etc - is considered the rule rather than the exception. For this reason, queens have become subject of study in recent years. So, recently, new studies focused on Maria of Castile and Maria de Luna, have recovered the memory of these important queens of Aragon. However, there are many others queens like the two previous ones in Aragon's History. Moreover, there are queens who have enough documentary evidence and chronicles references for us to know their actions and develop a definition of their figures as queens.

In this paper, we will analyze the case of an unknown queen of Aragon in historiography, Queen María of Navarre, daughter of Joana II of Navarre and Philippe III of Evreux. María was queen-consort of the Crown of Aragon between 1336 and 1347 and was the first wife of Peter of Aragon, king of the Crown of Aragon between 1336 and 1387.

However, she suffered the conflict between her husband, King Peter, and his half-brothers, sons of Queen Eleanor, wife of the former king of Aragon, since the moment she became queen consort of the Crown of Aragon. In this circumstance of rivalry between half-brothers, the role of Mary as queen was crucial and vital for her husband. The queen would have to ensure the succession to the king with a firstborn son to guarantee that Peter's half-brothers would have no options to claim the aragonese throne. But, unfortunately for Peter's intentions, the queen only gave him female heirs. The king tried to legitimize his first daughter, Constance, as firstborn and heir; to distance their brothers of the throne. However, the designation of his daughter as heir only led to a major conflict with the nobility of the Crown of Aragon, starting a civil revolt known as the revolt of the Union. María passed away just days before of the beginning of the conflict in Poblet after giving birth to her son.

All these actions of the Queen Mary can be analyzed through the records of Chancery found in the Archive of the Crown of Aragon. For these reason, this contribution will try to shed light on this interesting royal character in a very complicated political scenario and the importance of the motherhood during her years as consort.

**Lledó Ruiz Domingo** is a Ph. D. candidate of the University of Valencia. She obtained her BA in 2013 from the university of Valencia and obtained her Master in Cultural Heritage in 2014 from the same university. She was also part of the organization of the European Social Science History Congress (ESSHC) that took place in Valencia in 2016 and she was also the secretary of the International Congress titled "Suppling and funding the Court. Economic relations between Iberian courts in later Middle Ages", organized by the University of Valencia and Casa Velázquez. She has also presented her research in several international congresses and conferences, and she has also published articles and book chapters, like her work titled "Los discursos de la Guerra. La propaganda regia frente a los conflictos bélicos en la Corona de Aragón", recently published in the scientific journal "Roda da Fortuna".

**Safronova, Julia (European University at Saint Petersburg): "My daily bread": correspondence of the Russian Tsar Alexander II and Catherine Dolgorukov".**

The affair of Tsar Alexander II and Princess Catherine Dolgorukov, which ended up in a morganatic marriage, up to now remains the subject of various myths, partially created by contemporaries, but mostly by latest literature and cinematography. Meanwhile, the story of their relationship is explicitly documented: Alexander and Catherine exchanged letters every day for 14 years. The main part of their archive (approximately 5 000 letters) are currently stored in the State Archive of the Russian Federation in Moscow. However, they never were a subject matter for the special study.

Letters of Alexander and Catherine are explicitly emotional, they contain many language games and sparkle with ultimate openness. When the correspondence was originated Alexander has set the tone of it: letters were supposed to be a "diary". This word determines borderline of the genre. On the one hand, letters were addressed to the specific person, partner in the endless dialog. But on the other hand, they turned into daily notes, describing sometimes the most trivial accidents, interrupted with the outpourings of the heart. At the same time, the couple constantly attributed the correspondence as a "conversation" and a "chatter". Many phrases in those letters are answers to the other correspondent's message. This confusion of genres, perplexed with endless repetitions and chaotic transitions made those letters difficult for any stranger to understand.

The paper will analyse the language of the love correspondence, invented by Alexander and Catherine, the formation of this language and gradual solidification, expressed in a variety of cliches. Moreover, it will describe the "secret language" which was used by the couple to discuss their intimate experience.

The analysis of the correspondence's language is aimed to explore the role of Catherine in the emperor's life. There have been many speculations in historiography about her significant influence, as well as the "servile obedience" of the tsar to his beloved. Their relationship, which became public in 1880, seemed to the outside observers to be excessively emotive, and Catherine was perceived as a rude and ill-mannered person, who allowed herself to behave indecently with the tsar. However, the letters allow one to see how for 14 years Alexander has nurtured an obedient lover, who overtook his language, his tastes, and way of thinking.

Their relationship has always been asymmetrical, and Catherine's letters all too often consisted of rewritten letters of her lover, in which only the grammatical form was changed: "you understand" - "I understand, of course," "you must feel" - "I feel." And those situations when the dialog between lovers was as good as if Alexander spoke to himself, did not make him raise questions, on the contrary, he highly valued it: "Reading your lovely lines, I feel like I am reading my own letter. Yes, you will see that your ducya indeed understands what is happening in you (June 18, 1868)". Catherine Yourievsky, as the princess was called after the wedding, was the offspring of her lover's education, and she met his expectations even when she would pick a fight with him and make scenes of jealousy. Her sincerity is confirmed by the fact that after the death of Alexander in 1881, she kept behaving in the same way as she did when he was alive.

**Doctor Julia Safronova** is Associate Professor and Deputy Chair of the department of History of the European University of Saint Petersburg. She obtained her Ph. D. from the aforementioned institution in 2010 with the dissertation titled "The Perception of Narodnaya Volya's terror in Russian society, 1879-1881". She is in the last stages of the publication of her book, which is going to be titled "Catherine Yourievsky. The affair in letters" and will appear in 2017. She has already published another book under the title "Russian Society in the Mirror of Revolutionary Terror" in 2014, as well as several articles, amongst other works of interest.

**San Narciso, David (Complutense University): "The female's groups: The Lady-in-waiting and the Ladies of the Bedchamber".**

The Court continued being a space of power that, in the 19<sup>th</sup> century, had to coexist with the new representative institutions created by the political liberal system. In that courtier universe, the central axis was formed by the access to the King in its spatial and temporal dimensions. That is, a greater proximity to the monarch resulted in a greater capacity to influence their decisions. As it was a woman who had the sovereignty between 1833 and 1868, there were women who had more and better access to spaces and activities forbidden to men. In that way,

although they were excluded of political participation, women could access directly to the power of the Queen and influenced her decisions, bending her will to their personal networks of power. This proposal aims to study this practise of informal power analysing the women family of the Queen, focusing on the Lady-in-waiting and the Ladies of the Bedchamber.

**David San Narciso Martín** is a Researcher in Training in the Department of Contemporary History of the Complutense University of Madrid. He is researching his Ph. D. dissertation under the direction of Raquel Sánchez and Isabel Burdiel and it is focused on the image of the monarchy in the 19<sup>th</sup> century through the public ceremonies and its symbolic adaptation to the post-revolutionary political system. His main research interests are the Spanish Court in the 19<sup>th</sup> century as a place of informal power -male and female-, the ceremonies of the monarchy and the political and cultural dimension of the monarchical institution in the 19<sup>th</sup> century. He has participated in various national and international conferences, and also published chapters in books and articles in journals of impact on these objects of study.

**Sánchez, Raquel (Complutense University): “The Palace’s Gentlemen and the rising classes”.**

In 19<sup>th</sup> century, and through the role of the gentleman, the Spanish court opened its doors to individuals who represented the new social forces, consolidating a trend born in the previous century. Thus, the Court became a space in which came together very diverse people and a scenario for the practice of informal politics and for the consolidation of personal relationships that could result in profitable businesses. The aim of this paper is to present a comprehensive characterization of this space through the gentlemen, their social profile and their relations with the monarch.

**Doctor Raquel Sánchez** is Lecturer of Contemporary History at the Complutense University of Madrid. She works on the political and cultural history of nineteenth-century Spain: Monarchy, Spanish liberalism and the building of the liberal state. She also studies the role of the man of letters in the public sphere in nineteenth-century Europe. Some of her publications are the following: “Alcalá Galiano and Spanish liberalism” (2005), “The author in Spain” (2007) and “The War of Independence in literature” (2008). Currently she is the main coordinator of the research project titled “Court, Monarchy and Liberal Nation: on the Monarch and the political modernization of Spain (1833-1885)”, (MINECO/FEDER).

**Santos Silva, Manuela (University of Lisbon): “The Queen’s Household Ladies in Medieval Portugal”.**

From the thirteenth century onwards, any study on the Royal Court will notice the presence of a significant number of ladies surrounding the Queen. The popular image of these ladies, divulged by Tv shows, “historical” movies or romances, is not positive. They are described as masters of intrigue and backstage actions, against or in favour of their queen and king. But beyond the fiction characters, there are enough sources to reveal who these women were, what were their tasks towards their lady, their connections and even how some of them behaved within the royal court.

With this paper we will try to build a prosopography of these ladies in the Portuguese Medieval Royal Court, especially for those reigns where their presence is better documented through charters, courtiers’ listings or narrative sources, and with the help of some legal sources too, understand their role within their ladies’ households and the royal court.

**Doctor Manuela Santos Silva** is Assistant Professor at the University of Lisbon and for the last fifteen years she has focused her research mainly on medieval gender history, especially on queenship applied to the Medieval Queens of Portugal. She coordinated with two other colleagues a serie of biographies of the Queens of Portugal in 18 volumes, published between 2011-2014, and wrote a book on queen Philippa of Lancaster (1360-1415), the only queen of Portugal of English origin. Recently she has been building a project with her postgraduate students on the Thirteenth/Fourteenth Century Portuguese Lineage Books examined under a gender perspective.

**Sarti, Cathleen (University of Mainz): “Non-Elite, Counsellors, Political Institutions and the Nobility in England and Sweden around 1500”.**

Non-elite counsellors, when raising to new heights in positions previously considered for the privilege of members of the high nobility or high clergy were often accused of being “evil counsellors” by the traditional political elite. This label has in some cases remained attached to them, and influenced until the present day historiographical writing.

This paper is going to question this assumption by taking a closer look at the methods employed and the role played in the government of two of such “evil counsellors”: Richard Empson, who served the English king Henry VII, and Sigbrit Villoms, counsellor to the Danish king Christian II. Richard Empson, who came from a lower gentry background in Northamptonshire, was a lawyer raising not only to influence in his home county, and in the House of Commons, but also on the so-called council learned in the law of Henry VII, influential in the 1490s until the death of Henry VII in 1509. His reputation as the king’s “hatchet man” was based on his (successful) attempts to increase the crown’s revenue which was one of the main tasks of Henry’s council learned in the law. As leading figure in this council

combined with his lowly background, Richard Empson was even more hated by the political elite who often had to pay fines to the crown as result of Empson's work. Immediately after Henry VII's death, Richard was accused of treason and executed a year later. In general, it is considered that Henry VIII used Richard's execution as a way to make himself more popular with the noble elite.

Sigbrit Villoms, the widow of a Dutch merchant in Bergen (Norway), was the mother of the mistress of Christian II, Dyveke. After Dyveke died in 1517, Sigbrit who was brought to Christian's court in Copenhagen along with her daughter gained more and more political influence as steward of the court of Christian's wife, Isabell of Austria, but even more as financial and legal advisor to the Danish king. She was heavily involved in two new law programs in 1522, the re-organisation of the Sound toll, and even the hygienic standards of court and town due to her medical experience (which, of course, also marked her as witch in the eyes of the contemporaries). She had the ear of the king, and could partly influence access to him. Sigbrit was considered evil and a witch by the Danish nobility, and when Christian II went into exile she went with him to the Netherlands where she died under unclear circumstances.

Sigbrit Villoms and Richard Empson both used legal and institutional means in their work for their kings, but also against the nobility. In this way, these non-elite counsellors are different from other royal favourites or informal counsellors. While favourites in general are often a sign of a personal rule and favouritism, these non-elite counsellors used favouritism to establish an institutional realm.

**Doctor Cathleen Sarti** is a postdoctoral researcher of early modern British and Scandinavian history. Her Ph. D. thesis focused on the depositions of monarchs in the sixteenth and seventeenth centuries in Northern Europe. Amongst her research interests are political culture, national identity, state-formation, history of political thought as well as constitutional history. Her next research project will focus on the role of non-elites in state-formation, especially the question of the opportunities and challenges for political counsellors. Amongst her most recent publications we can include an edited volume together with Milinda Banerjee and Charlotte Backerra on the "Transnational Histories of the 'Royal Nation'" (Palgrave 2017), as well as book chapters on the depositions of Sigismund of Sweden in 1599, and of the Stuart monarchs in the seventeenth century.

**Scarlatta, Gabriella (University of Michigan-Dearborn): "Il la faict server par Italiennes, qui n'est pas bon signe": Poetry at Renée de France's Court in Ferrara".**

Despite being the daughter of King Louis XII and Anne de Bretagne, and Duchess of Ferrara by marriage, Renée de France lived in the shadows of her prominent family more than most royal figures of her time: in the shadow of her

sister Claude, who became queen of France; of her cousin Marguerite d'Angoulême, who became queen of Navarre; and of her husband, Ercole II d'Este, Duke of Ferrara. In the shadows of the opulent Este court, she also maintained her own "court within the court," where a select, mixed-gendered group of intellectuals and *literati* received generous patronage and protection, as well as asylum from religious persecution. This paper focuses on the transnational relationship between poetry and exile, and on the role that Renée played at the Italian court in fostering the lyric muse, in particular with Italian poets. Remarkably, despite the suspicions of heresy and its incessant threats, which provoked her husband's ire (resulting in him replacing her French entourage with Italians), Renée de France maintained a notable influence over literary culture and politics on both sides of the Alps.

**Doctor Gabriella Scarlatta** is Full Professor of French and Italian at the University of Michigan-Dearborn and also Associate Dean of the College of Arts, Sciences and Letters. She obtained her Ph. D. from Wayne State University, Detroit and she got her MA in French and Italian Literature from the same university. Most recently, she has published two books, one as a sole author titled "The Disperata, from Medieval Italy to Renaissance France", that will be published in 2017, and another one written in collaboration with Lidia Radi and titled "Representing Heresy in Early Modern France". She has also published numerous articles and book chapters, like, for example, the work titled "Beheading the Elegy: Gender and Genre on the Scaffold of Bologna", published in 2016 in the scientific journal "Italica".

**Schöbel, Anja (University of Erfurt): "German Princes and their Artists in the 19<sup>th</sup> century".**

Even in the 19<sup>th</sup> century and well after the foundation of the German Empire in 1871, Germany was a land with many princes. When Wilhelm I of Prussia was elected as German Emperor, it was an election made not by the people but by the 22 still existing so called *Bundesfürsten* of Germany. Among these Princes were for example the Kings of Bavaria, Saxony and Wurttemberg as well as the Grand Dukes of Hesse-Darmstadt and the Dukes of Saxe-Coburg and Gotha, a line from which many European royals descended. Although the *Bundesfürsten* lost their sovereignty, they remained important regional symbols for their countries. Despite their already marginal role in the political history of Germany, the *Bundesfürsten* did not want to lose more power. On that account and because of their experiences in the 19<sup>th</sup> century revolutions, they expanded their instruments of legitimation and developed new ones. As a result, the importance and patronage of regional culture became one of the major areas of the German minor monarchs.

In this paper, the author would like to discuss the relationship between the *Bundesfürsten* and their artists. Among many other devoted patrons of the arts, the author would like to concentrate her analysis on Prince Regent Luitpold of Bavaria and Ernst II of Saxe-Coburg and Gotha as well as Grand Duke Ernst Ludwig of Hesse-Darmstadt. The artists portraying them were for instance Franz von Stuck, Raden Saleh and Wilhelm von Kaulbach. One of the questions the author is most interested in is if and how the royal employers themselves influenced the way their portrait was designed and how this painted picture influenced their public image which was also an important instrument of their programme of legitimization. Trying to answer this question, one will rarely find any written sources. Therefore, the author would like to start with an analysis of the education of royal children in the 19<sup>th</sup> century in which different techniques such as sketching and painting as well as history of art played an important role. Because of the dynastic bonds European royals shared, my analysis casts a light not only on 19<sup>th</sup> century Germany, but on other royal houses as well. The art education for example which Ernst and Albert of Saxe-Coburg and Gotha shared was an important model for the education of Albert's children with Queen Victoria, of whom some married again German Princes like the Princesses Victoria and Alice. Subsequently, the author would like to analyse the portraits themselves. By comparison of a royal portrait with other paintings of the same artist (e.g. a portrait by Raden Saleh of Ernst II of Saxe-Coburg and Gotha) or two portraits by the same artists of two different monarchs (e.g. the portraits by Franz von Stuck of Ernst Ludwig of Hesse-Darmstadt and Luitpold of Bavaria) she will illustrate how strong the influence of the royal employer actually was. Conclusively, she would like to discuss the importance of pictorial staging for a 19<sup>th</sup> century monarch and point out how the artists in the shadow of the throne played an important role for the maintenance of power of the German Princes.

**Doctor Anja Schöbel** obtained her Ph. D. from the Max Weber Center for Cultural and Social Studies of the University of Erfurt, with a scholarship of the Jutta Heidemann foundation and her dissertation was titled "Monarchy and the public. Stagings of the German Bundesfürsten, 1848-1918". She has worked in an internship at the German Historical Institute of London and has participated in the book project "Die Ara Paul in Thüringen (1945-47)", amongst other activities.

**Shamgunova, Nailya (University of Cambridge): "Royalty and Sodomy: James VI & I and Henri III in comparative perspective".**

This paper explores the roles which accusations and suspicions of illicit sexual behaviour, especially sodomy, played in the construction and deconstruction of royal authority in early modern Europe. The paper focuses on the case study of James VI & I and compares him to Henri III of France. By its very nature, the paper discusses the relationships between the rulers and their

favourites and the boundaries of what was and wasn't seen as acceptable. The study maps out the extent to which authority, be it royal or civic, was held responsible for the subjects' and citizens' sexual morality. James VI & I officially condemned sodomy and was expected to persecute it. However, a number of rumours about his own sexual preferences circulated both during his lifetime and after his death. The paper argues that despite these widespread rumours about the king's sexual behaviour, they did not damage his authority nearly as much as they should have done. The ruler's sexual behaviour became a real political problem only when combined with political instability and perceived failure in other kingly duties, be it having an heir or dealing effectively with political crisis. The example of Henri III shows that very clearly. The context of deposition and/or regicide also provides further scope for legitimising sexual rumours, as the cases of Henri III and Christina of Sweden show. This paper is a part of the author's wider project on the connection between effeminacy, sodomy and authority in early modern Europe - her prime aim is to explore the connection between European perceptions of the "Orient" and "oriental despotism" and the portrayal of a number of "eastern" polities, especially the Ottoman Empire, as a "sodomitical nation". In the "oriental" context, the questions of effeminacy and emasculating influence on the rulers by their lovers (for example, Hurrem Sultan) were absolutely essential; the author's study traces the parallels and direct connections between these issues in Christian Europe and the Ottoman Empire.

**Nailya Shamgunova** is a Ph. D. candidate at Churchill College, University of Cambridge, and she is currently researching her dissertation, titled "Anglophone conceptualizations of sexual diversity in the Ottoman Empire, c. 1550-1700". She earned her MPhil, in Early Modern History from Queens' College, University of Cambridge, and she obtained her BA from the same university. She has won several awards and fellowships, amongst them the Gulbenkian Yuval Scholarship at Churchill College and the Hakluyt Society Essay Prize.

**Smith-Cronin, Jeri (University of Leeds): "Sail on, pursue your honours to your graves": Chivalry, religion and expansionist diplomacy in Early Modern England".**

When the motifs, language, practices and values of chivalric romance and chivalry appear during the early modern period, they tend to be interpreted within a narrative of nostalgia and decline. This interpretation insists on their inherent incompatibility with the Renaissance's new emphasis on humanism, increasingly centralised and commercialised governance, evolved military strategy and a Post-Reformation religious identity. In such an analysis, the chivalric knight becomes little more than a vestige of an old medieval feudal system, the lamentable stock figure of a waning aristocracy. In "The Indian Summer of English Chivalry" (1960), for instance, Arthur B. Ferguson describes chivalry, by the time of Elizabeth's reign,

as no more than a “memory”, one which “remained associated with a society long since transformed, insubstantial”. Indeed, for Ferguson, chivalry’s decline is an “important strand in that tissue of changes which brought about the English Renaissance – which was, in a sense the English Renaissance”.

Chivalric romance’s crucial position in providing a thematic and linguistic framework for royal pageants, tournaments, and various entertainments since the medieval period has been well documented. The general critical consensus, however, has been too quick to interpret these courtly forms in explicitly propagandist terms. As Nievergelt describes, in the Elizabethan period, “the Queen’s authority was routinely expressed through chivalric forms on the level of both domestic and foreign politics”. In this paper, the author demonstrates how chivalric forms in fact often contained a more antagonistic dynamic, providing opportunities for a diverse range of social groups to stake their own personal and often controversial political agendas. In particular, chivalric romance was appropriated by a variety of literary forms in order to construct a more militaristic oppositional stance towards the threat represented by Catholic Spain during the Anglo-Spanish War.

Appropriating chivalric rhetoric in a call “To arms, to arms, to glorious arms”, George Peele’s “A Farewell to Sir John Norris and Sir Francis Drake” (1589) glorifies Elizabethan England’s counter-Armada efforts, describing the expedition against Spain, “the pride of antichrist”, as “[a] famous enterprise for England’s strength”. Peele’s construction of Norris and Drake as chivalric merchant-knights, guardians of England’s safety and religious identity, highlights the cultural intersections between chivalry, religion and expansionist diplomacy and conquest. Among the chivalric heroes Peele celebrates in his poem are “Tom Stukely”, the English mercenary of his “The Battle of Alcazar” (1588) and “the mighty Tamburlaine” of Marlowe’s eponymous 1587 blockbuster. In this paper, the author will demonstrate how Marlowe’s “Tamburlaine”, Greene’s “Alphonsus of Aragon” (1587) and Peele’s “The Battle of Alcazar” appropriated the language, motifs and tropes of chivalric literature and its attendant ideologies in order to explore wider questions of English expansion and religious difference during the height of the conflict with Catholic Spain. In particular, they reflect the militant Protestant chivalry promoted by those close to court. In doing so, these plays reflect contemporary anxieties about a wider religious threat presented by the encroaching Muslim Ottoman Empire and demonstrate the continued vitality of chivalric literature and ideology in Elizabethan England as the most fruitful discourse for such explorations.

**Jeri Smith-Cronin** is a Ph. D. candidate at the University of Leeds. His dissertation, founded by the John Barnard Scholarship, examines the emergence and popularity of theatrical romance in early modern England. He has presented

several papers in different institutions and was co-organizer of the encounter called "Perchance to Dream: Sleep and related phenomena in English literature" funded by the Institute of Advanced Studies, the Bristol Institute for Research in the Arts and Humanities, the Alumni Foundation and the Bristol-Kyoto Strategic Fund.

**Sorg, Moritz (Albert-Ludwigs-University of Freiburg): "A foreign influence? Nationality and foreignness of consorts as problem and explanation in the long nineteenth century and the First World War".**

When the First World War broke out in 1914 the internationalist European monarchies saw themselves confronted with a radicalisation of the criteria of national affiliation. The new character of the war, as a conflict of nationalised masses, challenged the religious and dynastic languages of loyalty, which had provided a basis for the European monarchic rule over many centuries. The nationality of kings and their consorts became a centre of public attention and were used by politicians and activists to press their political aims on the royal decision-makers or attack their legitimacy. Because of the international marriage system of the European royalty, foreign consorts, born and raised abroad at foreign European courts, provided an easy target for suspicions and rumours. The accusations against the Russian tsarina Aleksandra Fëdorovna, who was accused of spying for the Germans because of her Hessian birth, or the rumours around Queen Sophia of Greece, the sister of Emperor Wilhelm, show how foreign origins of consorts were used to attack or put pressure on the monarchy by the belligerent parties and local politicians. The foreign origins of the queens were used to construct a conflict of interest and accuse them of a hostile influence on their husbands. Hereby for example, Greek politicians, as well as the press in France and Britain, discredited the neutrality policy of the Greek king Constantine and Russian pamphlets explained the continuing defeats of the Russian army. Furthermore, the German authorities explained the lack of loyalty and strength, which they had expected from the Romanian Hohenzollern-king Ferdinand, by stressing the strong influence of his "English" wife Mary of Edinburgh.

The influence of a foreign consort was a quite popular instrument to explain the unexpected or disappointing behaviour of a monarch and to undermine the legitimacy of his position. The developments of the First World War were no completely new phenomena produced by the unique situation of the war but formed the climax of a process throughout the whole nineteenth century. The international principles of the dynastic monarchies contradicted more and more to the rising European nationalism. The hostility against the French royalty during the revolution was increased by the Austrian descent of Marie Antoinette and Prince Albert was met with particular mistrust during the Crimean crisis because of his German origin. Foreign consorts remained a necessary part for the most

succession rights during the nineteenth century, nevertheless they increasingly caused problems. This paper will analyse this process and contextualise it with the need for adjustment, which was so important for the crisis and continuity of monarchy during the nineteenth century. By focusing on the First World War, the author will show how foreign origins of consorts were used as weapons and explanations in political conflicts and identify coping strategies. Thereby, this paper will contribute to the research around monarchy and nationality as well as to research dealing with the complex of monarchies during the First World War and the Russian Revolution, which gained new attention by the current centenary.

**Mortiz Sorg** is a Ph. D. candidate from the Albert-Ludwigs-University of Freiburg. Previously, he obtained his MPhil in Modern European History from the University of Cambridge and his BA in History and Business from the Department of History of the aforementioned Albert-Ludwigs-University of Freiburg. He has been Research Assistant for the Chair of Modern and Eastern European History of the Albert-Ludwigs-University and has worked too in the same post and university for the Chair for Western European History. He has obtained a Stipend of the Studienstiftung des Deutschen Volkes (German National Merit Foundation) which he currently enjoys and, up to date, has published diverse works, amongst other activities.

**Sozzi, Irene (Università degli Studi of Milan): “A forgotten funerary monument for a Milanese at Charles V’s court”.**

A few days before dying on the 2<sup>nd</sup> of June 1552, Giacomo Pirovano, senator and Milanese regent at the court of emperor Charles V, articulated his will in which he asked to be buried in the family chapel in Santa Maria della Passione, ruled by the powerful order of the Canons Regular of the Lateran. Here Giacomo’s uncle, Maffeo, secretary to Ludovico il Moro, first disposed his burial in 1505, when the church was already becoming the chosen site of the office holders under Sforza before, and Spanish monarchy, after. The senator asked his tomb to be “*maiori et pulchriori lapide quam nunc sit*”, as we can still see it in its original location, although not without alterations. Through documentary and artistic research, the author retraced the founding and the meaning of this monument, which represents *an unicum* in middle XVI<sup>th</sup> century Milanese funerary sculpture. The tomb, indeed, declares itself as belonging to the tradition of pyramidal funerary monuments developed in Raffaello and Michelangelo’s Roma and transplanted to northern Italy by Giulio Romano. Several projects of this kind were prepared for princes, popes and dukes, and although they were rarely realized, still they contributed to start a new - even though little followed - way to intend funerary monuments. Giacomo Pirovano’s monument joins the group of tombs sculpted for certain aristocrats in different parts of Italy, who, specifically in a stricter adhesion to classical models, wanted their glory to be represented and remembered. This

research, thus, will focus on the person of Giacomo Pirovano and his circle, with particular attention given to the relations with the imperial court, and, especially, on his funerary monument, neglected from all historical and art studies, but which demonstrates well his importance in both the Milanese and imperial political settings. Giacomo, indeed, was a member of a patrician family which started his rise under Sforza dynasty. Giacomo inherited and reinforced the role of the lineage during the first years of the Spanish domination. He studied law at University of Pavia and entered in Collegio dei Giurisperiti; since 1536 he had a diplomatic and friendly relationship with Antoine Perrenot de Granvelle, bishop of Arras and active member of the imperial court, who worked to promote the social and political advancement of his protégé. Pirovano's education and bonds with some of the most important Milanese noble families made him a key figure in the management of the State of Milano. After a successful diplomatic mission to emperor Charles V to request a lightening of taxation (which assured him a money prize and fiscal exemptions for himself and his descendants), in 1546 he obtained the position of senator and, more importantly, of first Lombard regent, a special councilor for balancing the emperor's politics with the Milanese hierarchy's interests. He started traveling between his native city and the itinerant court, which, in those years, was mainly set at Bruxelles and Augsburg. Intensive trips weakened his health and brought him to death: the gravestone that his family put on his tomb brings to us the memory of his career at the service of Charles V.

**Irene Sozzi** is a member of the Postgraduate school in Art History and Management of Cultural Heritage at the Università degli Studi of Milan, where she is currently preparing her dissertation, which will be defended in 2017 with the title "New readings about the Pirovano's family chapel in Santa Maria della Passione's church in Milano". She obtained her Masters degree in Art History and Critic from the same university and had worked at Bagatti Valsecchi museum and in an internship at Soprintendenza al Patrimonio Storico Artistico ed Etnoantropologico di Brera. She has given several lectures and papers and had collaborated in several publications in different capacities in the last few years.

**Spangler, Jonathan (Manchester Metropolitan University): "Don't forget me! The Courtenays emerge from the shadows and demand recognition as cousins of Louis XIV, princes of his blood".**

In 1662, a memorandum was sent to the young King Louis XIV, politely chastising him for attempting to regulate the succession to the French throne by including princes from the House of Lorraine after the House of Bourbon. The document was authored by Louis, Seigneur de Chevillon, who had recently assumed the title "Prince de Courtenay" and had altered his coat-of-arms to quarter Courtenay with the royal arms of France. He was politely ignored, though he had in fact been encouraged in his claims in the previous decade by none other

than Cardinal Mazarin, whose motives were to dilute the power of Bourbon blood a little and thus diffuse the threat then posed by the princes of Condé. Moreover, the Courtenay claim was not baseless: in the 12<sup>th</sup> century, the seventh son of King Louis VI of France married the rich Courtenay heiress and established a dynasty that would rule the Roman Empire of the East in Constantinople for nearly a century. They then rapidly fell into obscurity and spent the next 400 years as provincial gentlemen in the Orléannais. One of their number rose to prominent once again in military service of Henri IV, the first Bourbon king, and was invited to court. But he and his family did not have the financial means to support themselves as *princes du sang*. Nevertheless, Louis XIV employed several of the Courtenays in his military machine, and gently encouraged their pretensions. But when it came time to once again reconsider the royal succession, towards the end of the reign when the King's beloved bastard sons were being considered as full princes, the Courtenays were once again pushed aside and forgotten.

This paper examines Louis XIV's use of blood relations when it suited him, to augment the glory of his dynasty, but to ignore these relations when it did not. It will also discuss the goals and strategies of the more distant members of the Royal House of France, not just the Condés and Contis (Louis XIV's Bourbon cousins), but the semi-legitimate branch of the House of Orléans-Longueville (always promised recognition as *princes du sang*, but never attaining it), and the illegitimate branches of Valois-Angoulême and Bourbon-Vendôme. What were the motivators—besides pure honour—that drove the ambitions of families such as the Courtenays? What risks were involved?

**Doctor Jonathan Spangler** is Senior Lecturer in Early Modern History at Manchester Metropolitan University and he is also Senior Editor of the scientific journal "The Court Historian". He obtained his Ph. D. from the University of Oxford in 2003 and his BA *Magna cum Laude* from the College of William & Mary, Williamsburg, Virginia. He has been visiting scholar at the Centre for Historical Studies of the University of Lisbon, research fellow at Herzog August Bibliothek and Research Associate of the Österreichische Akademie der Wissenschaften. He has published a book titled "The Society of Princes: The Lorraine-Guise and the Conservation of Power and Wealth in Seventeenth Century France" and has co-edited the volume titled "Aspirations, Representations and Memory: the Guise in Europe, 1506-1688", with the collaboration of Penny Richards and Jessica Munns. He has also edited the special issue of the scientific journal "The Court Historian" titled "Heirs and Spares" and has published numerous articles and book chapters, like the work titled "Les Princes étrangers. Truly Princes? Truly Foreign? Typologies of Princely Status, Trans-Nationalism and Identity in Early Modern France", published in 2017.

**Steen, Jasper van der, (Humboldt-Universität of Berlin): “Corporate culture and religious problems in the wider Nassau family”.**

Historians agree that religion was an important element of dynastic identity in Reformation and Counter-Reformation Europe. The Habsburgs prided themselves on their ‘*Pietas Austriaca*’ and their transnational track record of defending Roman Catholicism against ‘heretics’ and ‘infidels’. Members of the house of Nassau, on the other end of the confessional spectrum, created a dynastic image as champions of Protestantism. Nassau counts and princes enthusiastically commemorated their cousins’ pioneering defence of the ‘true Reformed faith’. This memory practice became a central component of the Nassau family’s corporate culture, culminating in the representation of King William of Orange-Nassau as Protestant saviour in England.

Yet for all its well-known reputation as defenders of Protestant Christendom, less well known are a number of high-profile conversions from Calvinism to Catholicism of (junior) members of the Nassau dynasty—notably John of Nassau-Siegen (1583-1638) and John Louis of Nassau-Hadamar (1590-1653). These conversions clearly demonstrate that the reputation of the Nassaus as protectors of international Protestantism was at least as much a constructed image as it was a dynastic reality. From this point of departure, the proposed paper will explore how and to what degree of success Protestant Nassaus, who viewed the conversions of their wider family as tarnishing the religious credentials of the house, tried to minimize the damage.

**Doctor Jasper van der Steen** is currently a Postdoctoral researcher at Humboldt University of Berlin. He obtained his Ph. D. from Leiden Universitiy in 2014 and his MA in Modern History from the University of Durham. He has obtained several fellowships in the last few years, namely the Rubicon fellow linked to the Netherlands Organization for Scientific Research, a Visiting Fellow at Leibniz-Institut für Europäische Geschichte in Mainz and the Scaliger Fellow. He has published a book titled “Memory Wars in the Low Countries, 1566-1700”, published by Brill and co-edited another one with Erika Kuijpers, Judith Pollmann and Johannes Müller titled “Memory before Modernity: Practices of Memory in Early Modern Europe”, published in 2013. He has also published several articles and book chapters, like, for example, his work accepted for publication in the scientific journal “Sixteenth Century Journal” titled “Remembering the Revolt, of the Low Countries. Historical Canon Formation in the Dutch Republic and Habsburg Netherlands, 1566-1621”, that will be published in 2018.

**Stockdale, Sarah (University of Winchester): “The Royal Witches of England: Gendering Late Medieval Treason”.**

The significance of medieval women and their role in the monarchical structure has been proven over the years by scholars aiming to bring them out from the shadow of the throne and reveal their true levels of power and influence. In this paper, the author will discuss late medieval royal women and their frequent linkage to a particular trifecta of identifiers, which suggests an interesting phenomenon. This identification was done mainly by contemporary antagonists who sought to label these royal women as treasonous, namely through the tags of “adulterer”, “witch”, and “barren”. Adultery, while not a treasonous activity for a king, was definitively labeled as such for a queen, highlighting an intriguing gendered approach to sexuality and law tied to concerns of legitimacy and inheritance. Barrenness, while not in and of itself a treasonable offence, often appeared in conjunction with adultery in both contemporary romance and reality, signifying a link in contemporary thought—accusations of adultery were often the justification for ridding a monarch of a barren queen whose childless state threatened his dynastic security. Consider the simultaneous literary appearances of barrenness and (treasonous) adultery in not only legendary queens Guinevere and Iseult, but in other, less sympathetically drawn, women of romance. Finally, the title of “witch” turned the queen’s power into something derived from an illegitimate source, rather than being drawn legitimately from the king’s body, and provided a gendered space in which a woman could be accused of “compassing” the king’s death. The term “compassing” was a complex aspect of treason that underwent construction throughout most of the fifteenth century as the definition of treason itself was redrawn by law and practice, and its boundaries were further confused by the involvement of women, significantly shaping its socio-political implementation.

The author will here focus on women who were related to or married into the English royal family in the fifteenth century: Joan of Navarre, Eleanor Cobham, Margaret of Anjou, and Elizabeth Woodville. These women were all associated with at least two (and frequently more) of these identifiers at some point in their lives, almost always in an attempt to undercut their authority by political opponents. To make this point, the author will trace the sources that present these women in conjunction with these labels, particularly in contemporary romances and poetry, chronicles, government records, and the reputations that were cemented into public consciousness by Shakespeare’s history plays. In so doing, these women are situated firmly not only within the context of their time, but also within the social mores and attitudes towards the complexities and contradictions inherent in the identity of royal womanhood.

**Sarah Stockdale** is a Ph. D. candidate at the University of Winchester, with the dissertation titled “Blood on the crown: treason and the royal kingship structure in fifteenth century England”. She obtained her MLitt from the University of Saint Andrews in 2014 and her BA in History from the University of Illinois at

Urbana-Champaign. Her research interests are focused on the complicated intersection between family and high politics of fifteenth century England, including studies on gender, chivalry and literature. She is also a part-time lecturer at the University of Winchester and was assistant layout editor for the scientific journal "Royal Studies Journal", amongst other activities.

**Storey, Gabrielle (University of Winchester): "Angevin Queens in Medieval Chronicles".**

This paper will focus on how four Anglo-Norman queens are presented in medieval chronicles. The four queens the author will focus on are Empress Matilda (d.1167), Eleanor of Aquitaine (d.1204), Berengaria of Navarre (d.1230) and Isabelle of Angoulême (d.1246). This research investigates the intergenerational relationships between these women and how it impacted on their political power and diplomacy. Through examination of the chronicles, the author will explore not only how they are presented but also how they are shown in relation to one another.

The reputation of these women is largely derived from the representation of them in the chronicles. Empress Matilda has typically been characterised as haughty and arrogant, and this impression has often been given credence by historians. Recent historiography has sought to overturn this impression and it is my intention to discuss how this interpretation of Matilda is not unanimous amongst chroniclers and is in need of re-evaluation.

Eleanor of Aquitaine has had several scandals attributed to her name despite the lack of original documents describing her. The most infamous of these is the allegation that she committed incest with her uncle Raymond of Poitiers. On examination of the chronicles, there is much contradiction over these allegations and it is my intention to present a different interpretation of her character from assessing the chronicles as a whole.

Berengaria of Navarre has received minimal attention from chroniclers and as such the interpretation of her is more difficult to ascertain. More has been written about her as Lady of Le Mans than as Richard's wife as she has often been overshadowed by Eleanor. Through the evidence that is available from the chronicles the author will discuss how Berengaria's role as queen and relationship with Eleanor co-existed and how her diplomatic power increased after Eleanor's death.

Isabella of Angoulême has also received a blackened reputation, typically attributed to chroniclers by historians owing to her "seduction" of John and supposed abandonment of her children after John's death. It is the author's intention to reappraise her character from the evidence of all the chronicles which

pertain to her, and again examine how her relationship with Eleanor may have impacted on her political power.

Through this examination of the chronicles the author will also discuss how the background of these writers influenced their writings as several were clerical which would have a strong impact on their writings regarding women. In addition to this, some of the chroniclers would have been swayed by their relationships with the monarchs or by the time period in which they were writing. There is information regarding the background of several of these chroniclers which the author will discuss as she evaluates and analyses each queen.

Overall, it is her intention to present an examination of these four queens from the chronicles in a manner which has not been done so before as they have not previously been examined comparatively. It seeks to provide interpretations of these women who have under previous examination been conveyed as scandalous queens.

**Gabrielle Storey** is a Ph. D. candidate from the University of Winchester whose thesis is entitled “Co-Operation and Competition: Queenship in the Emerging Angevin Empire, 1135-1216”. She completed her BA (Hons) in History at the University of Winchester and her MA in History at University College London. Her Ph. D. research focusses on the interaction between Empress Matilda, Eleanor of Aquitaine, Berengaria of Navarre and Isabelle of Angoulême and how their relationships with one another impacted on their political power and diplomacy. Her research interests include queenship and partnership in the medieval and early modern period, and the history of gender and sexuality. She has worked as a lecturer at Winchester University and she also is Layout editor of the scientific journal “Royal Studies Journal”, amongst other activities.

**Tal, Alex J., (Haifa University, Technion Institute of Technology):**  
**“Minor Royalty Lineage as a Political Tool – The Case of Rabbi Judah the Prince (c. 135 – 219 AD)”.**

Rabbi Judah the Prince was the greatest religious and political leader of the Jewish people in late antiquity. He was born around the year of 135 AD, the same year that the Bar Kochba rebellion against the Romans was quenched. It fell to him to pick up its pieces and rebuild Judaism in what became Syria-Palestina, a Roman province in the eastern part of the Empire.

Rabbi Judah was, according to the Talmud, a scion of a long line of Rabbis, all distinguished, and all combining political and religious influence. Tradition says that this bloodline goes back to King David (c. 1010 – 970 BCE), the first king of Israel from the Biblical tribe of Judah. Although already a myth by late antiquity,

this tradition lent authority and status to Rabbi Judah, his forebears and his descendants.

However, from several contemporary sources, we have Rabbi Judah describes himself as indeed belonging to the Davidic bloodline, but not directly so. For example, in one source, he tells a colleague and possible opponent that he belongs to the revered royal lineage from his *mother side* only. In another, he traces his lineage to one of David's *minor* sons. In this paper, the author will describe the methods of erecting such a complex myth, and explore the possible reasons why a leader would choose such a convoluted royal lineage, at a point in time of the aftermath of a terrible calamity that threatened the very existence of his people.

**Doctor Alex J. Tal** is Lecturer in Talmud and Rabbinic Literature in the department of Jewish History of the Haifa University. Since 2014 he is also head of Herzog Press, T'vunot, Herzog College, Alon Sh'vut. He is an expert on the study and analysis of the Talmud and in the history of Judaism in Late Antiquity, and he has presented several papers focused in this period, both in Hebrew and English.

**Taragan, Hana (The Tel Aviv University): "Sultans and the Royal Entourage: Images of the "Khassakiyya" in Early Mamluk Cairo as a Microcosm of Courtly Life".**

The governmental-political structure in Egypt during the period of Mamluk rule (1250-1517) was a singular phenomenon in medieval history. The subject under discussion is youths of mainly Circassian origin who were not born Muslims, were purchased for slavery and brought to the court in Cairo, subsequently converted to Islam, freed from bondage, and recruited into the army. Each year some two thousand additional youths were brought to Cairo. If they had sons of their own they could not be considered Mamluks and integrate into the political system.

Consequently the Mamluks constituted a small, non-Arab minority that ruled an Arab majority. Initially this process yielded two forms of loyalty: the first, unwavering loyalty to the sultan and total dependence upon him (not the state), and the second, a relationship of solidarity between the Mamluks – a fraternity (*khushdashiyya*), a fraternal relationship that was perhaps a substitute for the familial relationship they did not have. Some of the Mamluks moved up the ranks to senior positions and became Royal Mamluks, i.e., amirs. A small group of the latter (at the time of Sultan Qalawun, for example, they numbered about twenty-five), the smaller inner circle of the Royal Mamluks became the privileged group of the sultan's elite Mamluks, the princely entourage, the *khassakiyya* (the Mamluks of the palace) who were regularly in attendance at court, "in the shadow of the throne". First and foremost they functioned at palace ceremonies ordered by the

sultan in the Cairo Citadel, and also in the public arena throughout Cairo as the cupbearer (*saqi*), keeper of the polo sticks (*jukandar*), sword bearer (*silahdar*), keeper of the wardrobe (*jamdar*), and so forth. The sultan, who was also a Mamluk, “paid” the *khassakiyya* for their loyalty with warm and intimate treatment as if they were his sons. Some were awarded governorships of the various provinces, large estates, gifts of honor, horses and gilded saddles, and so forth.

In this lecture, the author shall address the visual expression of the *khassakiyya* as it is reflected in the art of the Bahri Mamluk Period (1250-1382), mainly on the precious objects fashioned in the court for the court, such as brass objects inlaid with silver that first appeared in the third decade of the thirteenth century. These representations are a sort of microcosm of court life in which patron-client or sultan-Mamluk relations are reflected in all their splendor and their role is to glorify the ruler, praise him, and affirm his legitimacy. In the royal presentations the sultan is always seen at the center, and at his side the entourage performing gestures of respect (kissing his hand, offering gifts, for example). In the image of the street procession, *khassakiyya amirs* are depicted accompanying the sultan mounted on his horse, and as they march they bear the saddle cover before him and sit at the banquet with him at the end of the procession.

The author shall address the images of these activities as they appear on objects housed in various museums throughout the world, while comparing them with literary parallels from the literature of the period, a topic yet to be researched.

**Doctor Hana Taragan** is Professor of Islamic Art and Architecture at the Department of Art History of Tel Aviv University. Her fields of research focus on Islamic art and architecture and their multicultural contexts in the Umayyad Period (her book published in Hebrew engages with the sculpture at Khirbat al-Mafjar), and Mamluk–Ayyubid art in the Bilad al-Sham, as well as in Cairo, with emphasis on architecture from the perspective of Muslim-Crusader encounters. She is also interested in the art of the objects, particularly metalwork, and their cultural and social environment; Cairene architecture of the nineteenth and early twentieth centuries, and space and identity in the age of colonialism. She has published numerous articles and book chapters in leading journals on all these subjects and she is also the co-editor with Nissim Gal of the title “The Beauty of Japheth in the Tents of Shem: Studies in Honor of Mordechai Omer”, published by the Tel Aviv University in 2010.

**Teibenbacher, Elena, (Karl-Franzens University): “In the Shadow of the Holy Crown. Habsburg children and diplomats in the service of the Austrian Monarchy after the dissolution of the Holy Roman Empire”.**

This paper is dedicated to members of a royal house who did not only stand in the shadow of their ruling monarch but also in the shadow of the Holy Roman Crown which their dynasty had abandoned before being forced to resign. In 1804, Napoleon I crowned himself hereditary Emperor of France. Franz II Habsburg, elected German King and head of the Holy Roman Empire of the German Nation, reacted in kind by declaring himself hereditary Emperor of Austria as Franz I. Consecutively, he resigned from his position as German King and Holy Roman Emperor two years later.

Now, the Habsburgs were facing a series of new challenges. They needed to create another legacy as heads of a country much smaller and politically less important than the one they had ruled before. For the first half of the 19<sup>th</sup> century the Habsburgs pursued a German-oriented policy attempting to recreate their former influence and position in one way or another. The period until the downfall of the Austrian Monarchy (1918) was marked by a new orientation towards the east and southeast. The Empire that Samuele Pufendorf had already called a *monstrum simile* in the 17<sup>th</sup> century became the mythical and venerated symbol of a grand past lost to Modernity. The big challenges (political liberalism, nationalism and economic modernization) weakened the monarchic power and while nationalism had a unifying effect on the Italian peninsula and in the German countries, in multiethnic Austria it was centrifugal.

In the light of these challenges, the Habsburg princes were not only pawns in the hands of their emperors but also willing participants in the quest to uphold and recreate the myth and traditions of the oldest ruling house in Europe that had worn the exalted Holy Crown for more than 500 years. Some of them even tried to create their own dynastic legacy, sometimes with very tragic outcome. They might have been embracing liberal ideas, but still invoked the image of the benevolent patrons with divine right. Others were more pragmatic and liberal in their thinking, trying to save the monarchy and the unity of the realm by adapting to modern ideas. Their lives and endeavors can be outlined as hovering between innovation and traditionalism, pragmatism and revisionism.

**Elena Christiane Teibenbacher** is a Ph. D. candidate at the Faculty of History at the Karl-Franzens University of Graz, with the dissertation titled "Moscow: Mother Russia and gate to the west". She obtained her master degree from the Faculty of History, also at Karl-Franzens University, with a minor in Slavic Studies (Russian). She has worked as an intern in the Austrian Ministry of Defense and Sport, in the Representation of the European Commission in Austria and in the Austrian Embassy in Moscow. Currently she is working in different scientific projects and realizing historical searches for particular clients, mostly in the field of genealogy.

**Testa, Marco (University of Turin): “Christine Marie of France and Filippo San Martino of Agliè: the representation of the Savoy House events into the Valentino Castle’s decoration”.**

In the Seventeenth Century, the Savoy House formed a series of alliances through combined marriages in order to strengthen its authority into the European theatre. Christine Marie of Bourbon (1606-63), daughter of Henry IV of France and Marie de’ Medici, married the Duke Victor Amadeus I of Savoy (1587-1637), and made her triumphal entry in Turin. The Savoy’s events were closely intertwined with those of the city: the House started a plan to build the capital as a result of their movement from Chambery (1563). The program continued over the XVII<sup>th</sup> and XVIII<sup>th</sup> centuries by the construction of the *corona di delitie*, the system of residences placed in the region, where the function of *loisir* lived side by side with those of control of the territory and the affirmation of politic power. After the death of her father-in-law Charles Emmanuel I (1562-1630) and her husband, Madama took over the regency for her children, keeping until her death a primary politic role.

The river Valentino’s Castle was deeply restored in today’s characteristic forms under the government of Christine Marie. The count Filippo San Martino of Agliè (1604-67) was the intendant of the building and the responsible of its decoration’s iconographic program. The main aim of this paper is to reconstruct this relationship, that goes beyond the normal administrator and his sovereign’s rapport. The Count had a personal relationship with the Regent, became her counsellor and confidant in the hard time of the “Brother-in-laws’ War” and the attempts of cardinal Richelieu (1585-1642) and Mazarin (1602-61) to annex the dukedom to France.

The Valentino Castle has a main floor composed by two specular flats built around a central hall, richly frescoed and stuccoed. The decoration’s analysis allows us to recreate the message that the court wanted give, in an itinerary reflecting the family’s events. In the hall are recalled the alliances shared by the Savoy and the kings of France, with a focus in the wedding of Christine Marie and Amadeus I. The iconographic conception of the South flat is based on the flowers’ symbology: the Cyprus’s rose of Savoy (Roses room) connects itself with the France’s fleur-de-lis beget motifs developed into the frescos, the stuccos and the stamped leather covering the walls. The Vallentino Room, as the Flora’s kingdom, celebrate the prosperous age ushered in by the wedding, whereas in the Planets’ Room and in the Green one the ancient mythology reminds us of the Duke’s death. In the North flat takes place a historical episodes linked to military and court life: the commitment of the war (War Room), the diplomacy to maintain the peace (Negotiation Room), the domination of the region by the architecture (Room of the Magnificence), the hunting as art of good government (Hunt Room) and the

celebration of the Regent (Celebrations and Poms Room). With this paper, the author would like to introduce a vision of the relationship between Christine Marie of Bourbon and Filippo San Martino of Agliè, focusing the attention on the Valentino Castle as a testament able to enrich the debate on the Savoy's history.

**Marco Testa** is a member of the Department of Historical Studies of the University of Turin, where he is currently specializing in History of Art and he obtained his bachelor degree from the same university in 2012. He has worked in the Fondazione Sandretto Re Rebaudengo in Turin and he has participated in the organization of the conference "Biblioteche d'arte. Laboratorio, patrimonio e bene commune. Dalla biblioteca della Fondazione Torino Musei al panorama delle biblioteche d'arte a Torino", amongst other activities.

**Teterycz-Puzio, Agnieszka (Pomeranian Academy of Slupsk, Poland):**  
**"The Piast princesses regent: mothers ruling in the names of their sons in the Middle Ages".**

During the medieval period, wielding power was the domain of men, though there are isolated examples of women who exercised ducal or royal authority.

The exercise of power by women received official recognition during the fragmentation of the Polish realm (12<sup>th</sup>-early 14<sup>th</sup> century) and was upheld until the end of the medieval period in duchies which remained outside the Kingdom of Poland after its unification in the early 14<sup>th</sup> century. This regency rule was held by dowager duchesses looking after the interests of their minor sons. In this paper the spotlight will fall on several dozen duchesses, widows of Piast rulers—women who exercised power in their sons' names in the Polish lands during the medieval period. The presentation will also include an overview of the biographies of these duchesses and the circumstances in which they assumed power. An examination is made of the extent of the authority wielded by these women as guardians of underage heirs to the throne, unable to take power after the death of their fathers. The women themselves could not claim the throne, but exercised power in their sons' names. The principal sources on which this paper is based are narrative accounts (references in chronicles, yearbooks, and information from the lives of saints) as well as documents issued by the duchesses.

**Doctor Agnieszka Teterycz-Puzio** is currently a researcher at the Akademia Pomorska w Slupsku (Pomeranian Academy of Slupsk). She obtained her Ph. D. from the University of Maria Curie-Sklodowska in Lublin, the same university from which she obtained her Masters degree. She has specialized in the study of several aspects of the Medieval period, like the history of mentalities, the position of women, the childhood in the Middle Ages, the Crusades and pilgrimages and the political history of the Polish lands in this period. She is the author of six monographs, amongst them the ones titled "Crusaders and pilgrims. Polish

travellers to the Holy Land in the Middle Ages”, that will be published in 2017, and “Princesses regent of the Piast dynasty, the end of the twelfth century – the Beginning of fourteenth century”, published in 2016, in addition to numerous other works.

**Tollefsen, Thomas (Cardiff University): “The Kingmakers and Regents in Northern Europe: comparative case studies from England, Norway and Sweden”.**

This paper intends to showcase the differences, but also the similarities, between regencies in northern Europe by using the three thirteenth-century case studies of William the Marshal in England, Duke Skule in Norway and Duke Birger in Sweden

The story of William the Marshal (1146/47-1219) should be known to most of us. He was the second son of John FitzGilbert, hereditary Marshal of the Horses, who rose to become the most famous knight in Medieval Europe. He served four (five if we count Henry the Young King) kings of England, the last for whom he was the protector and regent. The careers of Skule and Birger in Scandinavia show a similar trajectory and the context of civil war is further present in all three cases.

Despite these similarities, however, there are also some differences both in how the regencies were administered and how the regent exercised his power in different contexts. This, of course, raises some questions: Why is this regency portrayed differently in Scandinavia than in England? What can the titles of regents tell us about their intentions and the power exercised? Who holds power during a regency?

It is these questions that the author will attempt to answer in his paper and he will also try to draw some broader conclusions about kingship and “kingmakers” in the high Middle Ages”.

**Thomas Tollefsen** is a Ph. D. candidate at the School of History, Archaeology and Religion of Cardiff University, with a dissertation focused on Scandinavian kingship. He obtained his MA from the University of Oslo with the dissertation titled “Norwegian Kingship transformed: the succession and coronation of Magnus Erlingsson” and got his BA also from the aforementioned university.

**Todesca, James (Armstrong State University): “Mother and Child Reunion: Urraca, Alfonso Raimúndez and the Kingdom of Spain, 1109-26”.**

Alfonso VI (1065-1109) forged an impressive realm in Christian Iberia by re-uniting the regions of Galicia, León, and Castile and annexing the Muslim

principality of Toledo. While modern historians call his kingdom León-Castile, Alfonso occasionally called himself emperor of Spain. His daughter Urraca (1109-1126) spent her reign fighting to maintain this “kingdom of the Spain”.

Alfonso VI designated Urraca heir in the final year of his life and, to strengthen her rule, betrothed her to the king of neighboring Aragon-Navarre, Alfonso I (1104-34), “el Batallador”. While not the only twelfth-century woman to succeed to her father’s throne, Urraca was atypical in that she soon broke with her husband and forcefully resisted his encroachments until her death. Her successful repudiation of “El Batallador”, however, has lent Urraca an appeal in modern scholarship that has tended to stress her indomitability and downplay her association with her son by her first marriage, Alfonso Raimúndez, called the little king by contemporaries.

When Alfonso Raimúndez was crowned and anointed at Santiago cathedral in 1111 he was merely six year old and very much in his mother’s shadow. But he quickly became the center of a Galician separatist rebellion as well as the target of the Aragonese, who intended to kill or capture him. This paper reexamines the contemporary narrative and charter evidence to trace the emerging importance of young Alfonso’s shared sovereignty with his mother. It also brings to light neglected numismatic evidence that demonstrates Urraca’s willingness to grant the boy a sub-kingdom centered around the prestigious city of Toledo, the so-called *urbs regia*, when he was still only 13 years old. By gradually entrusting Alfonso Raimúndez with sovereignty in critical territory, Urraca prevented him from becoming a pawn of the rebellious Galician nobles and presented him as the legitimate heir to counter Alfonso of Aragon’s claims. Her active association with her son paved the way for his succession to the throne with his grandfather’s kingdom intact. By focusing on one aspect of what Richard Fletcher has called the labyrinthine politics of the period, this paper allows Urraca’s reign to become a bit clearer and Urraca herself more human. In short, a story emerges about the relationship between mother and child.

**Doctor James Todesca** is Associate Professor at Armstrong State University in Savannah. He obtained his Ph. D. from Fordham University in 1996 and had become one of the most important scholars of the world in the study of the kingdom of Castile and Leon in the Medieval period, especially in the sphere of the study of the coins, both in their monetary and representative significance. He is the editor of a book published by Ashgate in 2015 titled “The Emergence of León-Castile, c. 1065-1500: Essays Presented to J. F. O’Callaghan” and he has also published numerous articles and book chapters of great importance for the study of the period.

**Trápaga, Koldo (IAP-UNL): “How did contribute the royal foresdts of Portugal to sustaining the Spanish Monarchy (c. 1600-1640)?”**

In the last years the so-called “Environmental History” has emphasized the importance of natural resources for the making of European states both domestic and external policies. Natural resources had indeed shaped the European monarchies foreign and internal policies throughout early modern age, as they required the raw materials to carry on struggling with their enemies to sustain their position within the international arena. Timber turned out, therefore, an indispensable raw material, as it was deployed to construct the ships that allowed all the Maritime Empires to connect their territories all over the world. However, their importance has not correctly assessed by the historiography that have kept them relegated, despite the fact both the Spanish monarchy military struggle and the making-policy held in courts of Lisbon and Madrid cannot be understood without taking into account these natural resources.

As it is known the Portuguese monarchy had the leading role in the European maritime expansion (known as Portuguese Discoveries). Such achievement could not take place unless the Portuguese kings had plenty forested areas in Portugal. Unlike the case of Spain and other European powers, the Portuguese Kings had had plentiful forests belonging to the Crown since at least the 14<sup>th</sup> century.

In 1580-1581, Philip II of Spain became king of Portugal and he carried on deploying his Portuguese forested areas to construct ships for his ships, as his ancestors had done in Portugal. Such policies were continued until 1640, when the Duke of Braganza declared himself King of Portugal that led to the interruption of Habsburg’s sovereigns in Portugal. During the union of Iberian Empires (1580-1640) the Dutch and other European competitors struggled against the Iberian Empires all over the world especially from 1600 onwards, being the Portuguese Crown’s territories rather affected.

Therefore, the aim of this paper is to shed light upon how the Portuguese forested areas belonging to the Crown (Royal forests) did contribute to the Portuguese maritime struggle against its European competitors by supplying timber for constructing the ships that were deployed in His Majesty fleets.

**Doctor Koldo Trápaga Monchet** is carrying out a three-year research at IAP of the University Nova of Lisbon as a Marie-Curie ITN fellow within the ForSEAdiscovery project, where he is conducting an interdisciplinary research regarding royal forests, timber supply for shipbuilding and military struggle in Portugal (1560-1640). Previously, he obtained his Ph. D. from the Autonomia University of Madrid in 2015 with a dissertation focused on the political government of the Spanish Monarchy under don Juan José de Austria and his

households (1642-1679). He has taken part in several national and international projects funded by national and international institutions. He has published several articles and book chapters, amongst them the work titled "Forestry and timber supply in the royal forests of the Iberian Peninsula through 16<sup>th</sup> century", in collaboration with Antonio Rocha Santos, and the work "Resucitando la Guerra de la mar: the timber supply as a political problem in the Court of Lisbon (1617-1622)", published in 2015.

**Underwood, Lucy (University of Warwick): "The politics of Childhood in the British Civil Wars: Elizabeth Stuart, 1635-1650".**

In 1642, when King Charles I left London for York, his two youngest children – Henry, Duke of Gloucester (b.1640) and Princess Elizabeth – were left in the capital. At the outbreak of civil war, therefore, the royal children fell into Parliamentary guardianship. They remained so during the civil wars and the regicide of 1649, until Elizabeth died in 1650 and Henry was allowed to leave the country in 1653.

Elizabeth might seem almost invisible in the shadow of an increasingly troubled throne, being a younger daughter who also had three brothers, and who did not reach an age to contract marriage. However, she (as well as her brother Henry) held a unique significance for the Parliamentarians during the Civil Wars. Elizabeth was educated in the tradition of scholar-princesses, and Parliamentary preachers extolled her learning and virtue, constructing through her an image of what they believed a prince ought to be. At the same time, Elizabeth's distance from the throne in terms of succession made her an apparently innocuous vehicle for such multi-edged commentary.

This paper explores how Parliamentarians used their guardianship of Elizabeth and her brother, both to represent their loyalty to the Crown (despite their conflict with its current incumbent) and to delineate the limits to that loyalty. This will include exploring the role of the children's official guardians (the Countess of Dorset, the Earl of Northumberland, the Earl of Leicester and finally Anthony Mildmay); as well as using references in Parliamentary records, publications dedicated to Elizabeth, and newspaper reports which incorporated the royal children into contested interpretations of political developments. Records of the Council of State as well as correspondence of the Leicesters indicate the (rather awkward) significance of "the late king's children" during the establishment of the Commonwealth.

The author will also consider how Elizabeth was perceived by Royalists, particularly after the regicide. Royalists also dedicated works to Elizabeth and printed newspaper reports of the royal children; after Elizabeth's death, elegiac texts wove her into the narrative of royal martyrdom constructed around Charles I.

Elizabeth became part of the complex ways Royalists struggled to come to terms with the outcome of the Civil War, and to sustain the possibility of future restoration.

The author will examine how Elizabeth's gender, age and place in the royal family determined her experience and her significance in the turbulent era into which she was born; and will set Elizabeth in the context of the politics of royal childhoods in the early modern period. Finally, the paper will address the question of whether it is possible to reach Elizabeth's own agency, and detect a child's own interaction with her circumstances.

**Doctor Lucy Underwood** is Leverhulme Early Career Research Fellow at the university of Warwick. She obtained her Ph. D. from the University of Cambridge and her BA from the University of Oxford. She has previously worked on different posts at the Anglia Ruskin University, the Folger Shakespeare Library of Washington DC, the British School at Rome, the Beinecke Library at Yale University and the Centre for Catholic Studies at Durham University. She is currently working at the Leverhulme ECF project titled "Imagining England: Confessionalization, Catholicism and National Identity in post reformation England" and she is also volume editor for Bloomsbury's "Cultural History of Youth". She has published several articles and book chapters like, for example, her work titled "The State, Childhood and Religious Dissent" and her article titled "Persuading the queen's majesty's subjects from their allegiance: treason, reconciliation and confessional identity in Elizabethan England", amongst others.

**Urbano, Pedro (University Nova of Lisbon and University of Lisbon):**  
**"Pepita or the Queen's favourite: The intrigue and scandal in the Portuguese court at the end of the Monarchy".**

Several historians have drawn attention to the importance that certain figures had near the king or other members of the Royal Family, becoming their favourites and how they influenced the royal decisions.

If it was a recurring phenomenon during the Old Regime, the same happened during the Constitutional Monarchy in Portugal. In the reign of D. Carlos (1889-1908) the question of courtly intrigue and the existence of inner circles was mentioned in the press. It was not a novelty. During the previous reign existed a press purposely intended for the satire of the intrigue of the Court.

At the beginning of the reign of D. Carlos, a republican newspaper mentioned, regarding the resignation of the government, how the courtly intrigue had influenced it. However, it was not only the periodic press that spread this idea. The subject had also been raised on several occasions in the two Houses of Parliament. These allusions were discussed later, in the works of several

personalities of the time, as Raúl Brandão (1919) or Alfredo Pimenta (1945) referring to the existence of two parties of courtiers in the Royal household, one aligned by the King and another by the Queen.

However, the relations between the Countess of Figueiró (D. Josefa de Sandoval, whose *petit nom* was *Pepita*), lady-in-waiting to the Queen D. Amélia and the Queen herself, went beyond the usual and she became, to the contemporary people, her favourite and a source of troubles. Even though this wasn't the only influential person near the Queen, her predominance reached proportions that were too evident for the society of the time to ignore, which climax was the publication of the novel *Marquês da Bacalhoa, a roman à clef*, in which a lesbian romance between the two was insinuated. In fact, it would be only a Republican invention to denigrate the image of the Queen. More than understanding the nature of this relationship, it is important to understand the impact of the existence of a favourite within the Royal Household and the consequences it brought to the monarchy itself.

In fact, in addition to being a cause of discussions between the royal couple, *Pepita* raised the envy of some sectors of court society because the favoritism attributed to her, but also the distrust of the political personalities. Actually, this ascendancy was also reflected in the performance of the Queen's own royal duties, by protecting the position of her favorite in the Court and not caring for the interests of the Monarchy. This had as a consequence the degradation of the image of the Royal Family and of the Monarchy itself. Contributing to this, was the demonstrated inability of the Queen D. Amélia for the regulation of conflicts and rivalries within the Court and whose impact would remain even after the regicide that killed D. Carlos.

**Doctor Pedro Urbano** is Professor of Portuguese History at the Escola Superior de Eudcadores de Infância Maria Ulrich. He obtained his degree in History from the University Nova of Lisbon in 2001 and, in 2006, he obtained his Masters Degree from the same university with the dissertation titled "A Casa Palmela e o desafio Liberal: estratégias de Afirmação", which was published in 2008. He obtained his Ph. D. in 2014 also from the University Nova of Lisbon, with a dissertation titled "Nos bastidores da Corte: O Rei e a Casa Real na crise de Monarquia, 1889-1908", which won the Prize Victor Sá of Contemporary History in 2014. He is a researcher at Instituto de História Contemporânea (UNL) and Centro de Estudos Clássicos (FLUL). He participated as a research fellow in several projects of the Universidade Nova de Lisboa, Universidade de Évora and ISCTE. One of them was the project titled "Portuguese Women Writers", funded by Fundação para a Ciência e Tecnologia. He participated in several meetings of "COST Action IS0901 Women Writers in History" and a Short Term Scientific Mission on "COST Action IS1310 Reassembling the Republic of Letters, 1500-1800". His areas

of research have been the Portuguese elites during the Constitutional Monarchy. More recently, he has been interested in the study of female textual production throughout the eighteenth and nineteenth centuries. Regularly, he presents the results of its investigations in conferences, in Portugal and abroad and has published several articles.

**Urjasz-Raczko, Matylda (University of Warsaw): “With the King, the Republic of by myself? Jerzy Radziwiłł's contacts with a Spanish diplomacy during the 80s-90s of the XVI<sup>th</sup> century”.**

The period of first free elections in Polish-Lithuanian Republic (1573 -1589) was crucial for building a Republic's own way of development in any sense (statehood, culture, ideology, economy). It was a time when the Polish and Lithuanian nobility had legally confirmed the *regnum mixtum* state system. The king and two chambers of the parliament became an equal, three pillars of the state. The elected monarch, as well as nobility, had to obey the same law. As a consequence the patronage system and informal cliental network became to be more and more present.

Jerzy Radziwiłł (1556-1600) was a Polish–Lithuanian nobleman (*szlachcic*) a member of the powerful Radziwiłł family. After a long stay in Italy, in 1579 he went with his brother Stanisław to Spain, and then went back to Rome. He became bishop and cardinal there. He was also granted the title of Imperial Prince (Reichsfürst).

In 1589 during the third free election and one of the most vibrant ones, many international objects were involved in Polish-Lithuanian matters. Archduke Maximilian Habsburg (Maximilian III of Austria, known as Maximilian The Grand, Grand Master of the Teutonic Knights) was elected as king. He was supported by Philip II of Spain. His Spanish uncle, in addition to used them to gain a throne for the Habsburgs, used Polish elections too as an opportunity to connect with such distant lands and tried to expand his *Facci3n Espa3ola* network.

Cardinal Radziwiłł was a perfect candidate. What is more, king Philip's diplomats knew him from his Spanish and Roman stays. They confirmed his good qualifications for being a Spanish client. How Spaniards wanted to convert him into an obedient Spanish agent? How he wanted to use them for his own purpose and eventually how he managed to maintain a secret game between his Spanish contacts, his social status in the Republic and being a right hand of a new elected Vasa king (adversary of archduke Maximilian)?

His Spanish plot is a completely unknown chapter of his life. The Spanish episode is a minor one in his life. Nevertheless besides new biographical details, it is interesting for other reasons, like the strategy of Spanish diplomacy in recruiting

new, influential members of a distanced society in order to get closer to the centre of power as well as Radziwiłł's private, international game with a Spanish monarch. Why Radziwiłł could not join an influential *Facción Española*? Was the differences in political culture (court and republic) and state values accompanying them responsible for the poor contacts?

**Doctor Matylda Urjasz-Raczko** obtained her Ph. D. from the University of Warsaw in 2016 with a dissertation titled "The Polish-Lithuanian Republic imagined by diplomats of Philip II of Habsburg. A study of encounter of different political cultures". Since 2009 she is also a member of the "Foro para el estudio de la Historia Militar de España" and she has extensive experience in the study of the relationships between Poland and Spain in the Early Modern Period. A proof of this point are her numerous papers and publications, like her collaboration in the edition of the catalogue "Documenta polonica ex Archivo Generali Hispaniae in Simancas: nova series" or her article published on the prestigious scientific journal "Studia Historia. Historia Moderna" and titled "Estrategia diplomática de Felipe II frente a la tercera elección libre en la República polaco-lituana, 1586-1589".

**Vázquez, Margarita (University of Santiago de Compostela): "Urraca of León and Teresa of Portugal, their artistic patronage and political propaganda in a Iberian borderline territory: the ancient diocese of Tui".**

The aim of this paper is to show how two royal personalities who belonged to Alphonse VI's family, tried to reaffirm their sovereignty in their respective territories. These are his heiresses Urraca of Leon (1081-1126) and Teresa of Portugal (1080-1130), who developed an important artistic patronage and political propaganda in a borderline space: the ancient diocese of Tui.

The diocese of Tui is located and extended between southern Galicia (including the southwestern province of Pontevedra and some parishes in southwestern Ourense) and northern Portugal (encompassing Entre Minho-e-Lima region). This territory was politically divided since 1096 but under the same religious authority until 1444, and was a privileged scenario for the clashes and conflicts which surrounded the birth of the Kingdom of Portugal.

Urraca of Leon was Alphonse VI's legitimate daughter and inherited the County of Galicia when she married Raymond of Burgundy. As a royal heiress she tried to claim her role in Galicia, first as a countess and after as a queen. Between 1095 and 1122 she became donor and patron in the ancient diocese of Tui by giving different territories and privileges to the Cathedral and its bishops in order to gain bishops' confidence and support. The documentary sources indicate that her donations were important contributions in the development of constructive works in the Romanesque Cathedral. Although her role as founder of new

monasteries and churches in the diocesan space is less important, she boosted those which existed in the area with funds and territorial donations.

Teresa of Portugal or Teresa Alfonsez, who was Alphonse's illegitimate daughter, received also a very important dowry: the County of Portugal due to her marriage with Henry of Burgundy. Infanta Teresa fulfilled the expectations of Portuguese nobility whose members claimed for the independence from the Leonese Kingdom. She became donor and patron of the arts, first with her husband and after on her own, in the ancient diocese of Tui by increasing the wealth of the See and also by founding some churches and monasteries, especially from 1125 onwards. As mother of the first Portuguese king, Alfonso Henriques, she entered in an internal conflict with his own son due to her aims of preserving her power in Portugal.

In conclusion, we can affirm that the patronage developed by these two royal women in this borderline areas were a political stunt in order to legitimate both sisters' role and to achieve support from the religious authority to reaffirm their political aspirations and a fight for the power and for the recognition of national identities.

**Doctor Margarita Vázquez Corbal** obtained her Ph. D. from the Santiago de Compostela University in November 2015. She obtained her Art History Degree in 2001 and received her MA in Art History and Music in 2004, both from the aforementioned Santiago de Compostela University. Her Ph. D. dissertation focused on the Romanesque in the Spanish-Portuguese borderline territory of the ancient diocese of Tui. She has worked for four years as Assistant Curator in the Fundación Liste-Museo Etnográfico de Vigo (2004-2008) and as coordinator in the exhibition "Pórtico de la Gloria Virtual" at the Cathedral of Santiago de Compostela (2011-2012). In October 2008 she joined the Universidad de Vigo as Art History Visiting Professor and Art History Teaching Assistant and remained in this position for one year. From 2003 onwards she has published several book chapters about Galician and Portuguese Romanesque, as well as some selected conference proceedings about the same topic which have been published by different universities of countries like Spain, Portugal or UK. She usually participates with presentations and lectures in international conferences and congresses, and during the last eight years she has presented papers and lectures in fifteen different scientific meetings. Also, she has been collaborating for two years in the funded research project "CLAUSTRA: Atlas of female spirituality in the Peninsular Kingdoms" coordinated by the University of Barcelona as associated researcher in the research team Claustra-Galicia in order to complete the catalogue of Galician female monasteries (<http://www.ub.edu/claustra/eng/Monestirs>). She has been in research stays at the IEM (Instituto de Estudos Medievais) da Universidade Nova de Lisboa (Lisboa, Portugal) and in Faculdade de Letras da Universidade de Porto (Porto, Portugal).

**Velasco Berenguer, Gonzalo (University of Bristol): “Philip and Mary’s Select Council”.**

Traditionally, the joint reign of Philip and Mary (1554-1558) was perceived in English historiography as an anomaly in an otherwise perfectly smooth evolution towards Protestantism. Mary’s decision to marry the heir to the kingdoms of Spain and to reconcile with Rome was seen as a step backwards which brought in Spanish tyranny and popish obscurantism. This simplified history of the reign has since been challenged, especially since the 1970s, and the period is now explored through a more balanced lens. One of the aspects of this Anglo-Spanish co-monarchy which has received less attention is the King’s creation of the Select Council, a body of policy-makers designed to be separate from the Privy Council and which included some of the English advisers most trusted by Philip. Its president was Cardinal Reginald Pole and the rest of its members were Stephen Gardiner, Lord Chancellor and Bishop of Winchester (who was succeeded by Nicholas Heath, Archbishop of York), Thomas Thirlby, Bishop of Ely, the Earls of Arundel and Pembroke, the Marquess of Winchester, Lord Paget, Comptroller Rochester, and Master Secretary Petre. Although some historians, notably D. M. Loades and Dale Hoak, argued that the Select Council was only sustained to create the illusion that Philip had actual power in England, others such as Glyn Redworth and John Guy have suggested that it was indeed a separate body from the Privy Council. Scattered throughout different archives in Europe, thirty-nine of the letters that Philip and the Select Council exchanged are still extant. From references within these letters, we know that there were more. Apart from appointments and foreign policy, they include topics as diverse as the restitution of lands to two Irishmen, a case in which Philip personally intervened in their favour, the order of Philip’s royal titles, the agreement for the defense of Dover Castle or the dismissal of the servants of Anne of Cleves who were, according to the Duke of Cleves, driving his sister “mad”. In this paper, the author will analyse the contents of these letters to ascertain the importance of the business transacted by the Select Council. This will be followed by a comparison with the activities that were being discussed by the Privy Council to come to a conclusion about the actual usefulness of the Select Council and its independence from the Privy Council.

**Gonzalo Velasco Berenguer** is currently finishing his doctorate at the Department of Historical Studies of the University of Bristol. His thesis, submitted in February 2017, is entitled “Philip I, King of England and Ireland: Spanish Influence under Habsburg-Tudor Rule, 1554-1558”, and it surveys the joint reign of Philip and Mary (1554-1558). In it, he explores the ideology that prompted the marriage and how England fitted in the Spanish notions of *monarchia universalis*, the true extent of anti-Spanish sentiment, the workings of the Anglo-Spanish Court which resulted from the marriage, the theological framework upon which English

and Spanish scholars worked and the religious persecution – or prosecution – in both England and Spain.

**Versteegen, Gijs (Rey Juan Carlos University): “Magnificence at the Spanish Royal Sites in the 17<sup>th</sup> century”.**

Magnificence is a concept which frequently appears in studies on Royal Sites, often in the meaning of pomp. This concept is likely to acquire an anachronistic meaning, as it is frequently associated to irrational expenses of nobles and kings who lived above their means. The origin of this anachronistic interpretation goes back to nineteenth liberal historiography, which identified court culture with the expression of the decadence of the Spanish Monarchy. Magnificent spending on theatre, courtly festivities, sumptuous receptions of foreign princes, and impressive royal residences were opposed to the disastrous economic situation of the monarchy.

Obviously this interpretation of magnificence has been nuanced and nowadays great works have been written on the political signification of courtly festivities and courtly art. Still, the meaning attributed to magnificence is often somewhat static, being tacitly interpreted as a form of propaganda, whereas the concept acquired a wide variety of significations in political literature in the early modern period.

Magnificence was a complex concept, forming part of the set of Aristotelian virtues which were the basis of the ideal of behaviour of the courtly nobility and justified social hierarchy in early modern Europe. Courtly ethics was based on the concept of virtue, or the moral excellence of the nobility, and was related to the concept of decorum, which took the correspondence between the moral quality of people and their actions and external behaviour for granted. Within this context, magnificence acquired its significance as splendid expenditure of princes and nobility on palaces, churches, public works and festivities.

The princely virtue by excellence was magnificence, which regulated the visual display of power through art, architecture, ceremonial and a vast entourage of courtiers. As all Aristotelian virtues, magnificence was distinguished from its opposite vices: a lack of it caused the vice of smallness and an excess disproportionate spending. Princes had to contribute with magnificent spending to the common good, building libraries, roads or walls around cities. Besides, the decorum of princes should not be confused with vainglory, one of the tyrannical sins, meaning the imposition of heavy tributes so as to satisfy the whims and vanity of the sovereign, thereby exhausting the resources of the kingdom because of irrational expenditure. As opinions differed over what was the golden mean, the discourse on magnificence reflects a political discourse on what was considered to be good or tyrannical governance. In this contribution we analyze different

ideological and political positions on how magnificence should be expressed in the seventeenth century Spanish monarchy, dedicating attention to questions such as: under which circumstances was magnificence considered to be excessive? How could it contribute to the common good?

**Doctor Gijs Versteegen** has been Professor at the Rey Juan Carlos University of Madrid since 2010. He graduated in History from the University of Utrecht in 1997 and, in 2013, he defended his Ph. D. thesis at the Autonomía University of Madrid. It was focused on the substitution of the court paradigm for that of the nation state in liberal historiography, dissertation that was directed by José Martínez Millán and Manuel Rivero Rodríguez. His main research lines are court culture, political philosophy and historiography. He has participated in several conferences on the court in early modern times in Madrid, Canterbury, Berlin and St. Andrews and currently participates in a research project focused on the Spanish Royal Sites financed by the Spanish Ministry of Economy and Competitiveness. He has published several books, one as a sole author titled “Corte y Estado en la historiografía liberal. Un cambio de paradigma”, another one in collaboration with José Eloy Hortal and titled “Las ideas políticas y sociales de la Edad Moderna” and a last one with Manuel Rodríguez Rivero and José Martínez Millán titled “La Corte en Europa. Política y Religión. Siglos XVI-XVIII”, as well as several articles and book chapters.

**Vigara Zafra, José Antonio (Universidad Nacional de Educación a Distancia): “The Consejo de la Grandeza de España and the Organization of “Retrospective Art Exhibitions” in the Second Half of the Nineteenth Century”.**

This paper analyses the art policies deployed by old Spanish nobility in the second half of the nineteenth century, when they became involved in organising what were known as *Exposiciones de Arte Retrospectivo* (Retrospective Art Exhibitions). The old nobility, whose families held titles that dated back to the sixteenth and seventeenth centuries and belonged to the category of *Grandes* (Grandeess) of Spain, joined together in the *Consejo de la Grandeza de España* – a private association created in opposition to the new nobility -. It was a consultative institution attached to the Crown and created in 1815 under the honorary presidency of the King. It had the effective leadership of a dean, a secretary and a number of chairs that were renewed annually and whose activity was very irregular throughout the nineteenth century. This paper argues that the distinction sought by this regrouping of the old nobility does not imply lack of engagement in the new artistic model based on the notion of fine arts, in which they were responsible for a number of rather telling nuances. As well as sharing with the bourgeoisie the general idea that the arts were in need of protection, the nobility cultivated the image that patronage of the arts was linked to tradition, and this had

consequences for the evaluation of history, the musealisation of their private collections and the public reception of old art.

In this context, artistic exhibitions were a key phenomenon to understanding the social dissemination of aristocratic identity in society. These events were aimed at instructing the educated population and forming a national identity through history. The “Retrospective Art Exhibitions” are particularly relevant here since their organisation depended directly on the *Consejo de la Grandeza de España*. These exhibitions provided an excellent framework for the public dissemination of pieces belonging to noble collections. “Retrospective Art Exhibitions” were established in Europe in the last third of the nineteenth century, especially in London and Paris, thanks to the impetus injected by the universal expositions and the need felt by the nobility to endow their collections with public meaning in order to promote aristocratic values. In Spain, thanks to the hitherto unpublished documentation provided in this article, we have been able to pinpoint precisely the very first retrospective art exhibition, which took place in May 1881 in Madrid in the rooms of a building called “Platería de Martínez” and was organised by the *Diputación Permanente de la Grandeza de España*, whose members contributed lending many of the works displayed. From a museographic perspective, as described at the time by José Ramón Mélida in the pages of “La Ilustración Española y Americana”, the exhibition was divided into three sections with clearly defined themes. The first was focused on objects of particular relevance for the *History* of Spain and featured primarily relics the Grandees held in their collections which demonstrated the importance of these lineages in the definitive expulsion of the Muslims from the Spanish peninsula. A good example was the armour presented by the Dukes of Medina Sidonia and Osuna, or the swords loaned by the Marquises of Cerralbo and Vega de Armijo and by the Dukes of Alba and Fernán Núñez. The second section consisted of works of art *per se*, with special emphasis on furniture and metalwork from the fifteenth and sixteenth centuries, although there were also paintings by Van Dyck, Murillo and Goya, as well as Sevres porcelain, and to which the Marquis of Camarasa and the Count of Valencia de Don Juan made major contributions. The final section was reserved for items of different kinds provided by the Royal Family which thereby legitimised the status of the Grandees of Spain.

This first “Retrospective Art Exhibition” was followed by many others organised by the *Diputación Permanente de la Grandeza de España*. Particularly important was the 1888 Barcelona Universal Exposition, where they took part in the archaeological section housed in the Palace of Fine Arts (now the MNAC – Catalonia National Art Museum). To do so, they created a commission presided by the Duke of Fernán Núñez with the Duke of Almodóvar del Río, the Marquises of Casa Irujo, Casa Serna and Salamanca, and the Count of Villagonzalo, whose main mission was to promote, classify and manage the items sent by the nobility to the

exhibition. By studying these sources and the press in particular, which plays a crucial role, we can analyse these exhibitions as devices of historical reconstruction and explore their social impact.

**Doctor José Antonio Vigara Zafra** is Assistant Professor of History of Art at the UNED, where he has been teacher and researcher since July, 2007. He was awarded his Ph. D. with a dissertation focused on Art and Nobiliary Culture in the House of Fernán Núñez (1700–1850). He was visiting researcher at the Centre de Recherches Historiques de l'École des Hautes Études en Sciences Sociales de Paris, under the supervision of Professor Bernard Vincent in 2009 and 2010. He specialises in the relations between the art world and the aristocratic society in the Early Modern Age, the collection and functions of works of art, and the figure of the artist in the transition from the Early Modern world to the Contemporary period.

**Ward, Emily Joan (Emmanuel College, University of Cambridge): “From Child Heir to rex puer: childhood, mothers and preparation for the Throne”.**

Kings began to introduce their eldest sons to royal rule from a young age, often during infancy and childhood. Studies of “anticipatory association” tend to emphasise the more formal ceremonial actions rulers used to designate their son as heir to the throne, focusing on magnates swearing oaths of fidelity or performing homage to the child, or the boy’s coronation and associate kingship. Women are often neglected in modern discussions of practices of association and succession since the narrative accounts which provide the main source of evidence for such ceremonies rarely, if ever, mention queen mothers. In this paper, the author argues that including evidence from royal documents to analyse a child’s preparation for kingship in a wider context provides an important revision to current scholarship, placing mothers at the forefront of their son’s introduction to routine actions of kingship, especially in the eleventh and twelfth centuries. One of the most immediate and habitual strategies kings used to associate young sons with the throne was to include them in transactional charters which were the mainstay of royal governance. It was here that queen mothers played a prominent and significant role alongside their children. In cases of child kingship, the mother’s association with her son in rule could continue into her son’s reign and throughout his minority.

This paper will examine the substantial changes to paternal inclusion of eldest sons in royal documents between 1050 and 1250 in the context of increasing standardisation in the output of royal chanceries and the growth of administrative kingship. Across the kingdoms of north-west Europe there was a shift in royal acts from named references to child heirs, set firmly in a familial context, to anonymised and generic references to sons, successors, or heirs. This coincided with, and was related to, a less perceptible presence for queen mothers

in their husbands' acts by the thirteenth century. How did these changes impact on a child's preparation for kingship? And did the less prominent position of queen mothers in royal documents affect their access to a position alongside their son if he became king whilst still a child?

The preparation a king's eldest son and heir received whilst he was "in the shadow of the throne" could influence the arrangements made for the boy's succession and kingship if his father died whilst he was still a child. Tracking the position of several queen mothers across Germany, France, Scotland, and England as their sons advanced from child heirs to child kings provides a clear illustration of this link between paternal preparation for kingship and the arrangements made for the care of a child king and his kingdom on the father's death, as the author will show in this paper.

**Doctor Emily Joan Ward** obtained her Ph. D. in History, fully funded by an AHRC grant, from the Emmanuel College of the University of Cambridge, with the dissertation titled "Child Kingship in England, Scotland, France and Germany, c. 1050-c.1250" and she was recently awarded the IHR Scouloudi Doctoral Fellowship. She has received several awards and grants, amongst them the Collaborative Interdisciplinary Exchange Workshop student-led conference funding and the German History Society and German Academic Exchange Service Grant. She has also published several works, amongst them her article titled "Anne of Kiev (c. 1024-c. 1075) and a reassessment of maternal power in the minority kingship of Philip I of France", that appeared in 2016. She also has worked as a teacher at Cambridge and Anglia Ruskin Universities, and also as conference organizer and editor and contributor of "Doing History in Public" academic blog, amongst other activities.

**Wilson-Chevalier, Kathleen (The American University of Paris):** "Renée de France/Renata di Francia in the Realm of Artistic Patronage: Criss-Crossing the Alps without losing one's princessly sense of self".

Renée de France's childhood prayer book (ca. 1517) already defines the strong pious *persona* that her royal kin – her parents King Louis XII and Queen Anne de Bretagne and her sister Queen Claude de France – honed with care. What, then, can subsequent artistic patronage tell us about how she fared once she descended into the shadows of the French and the Ferrarese courts of the mid-sixteenth century? This paper investigates evidence taken from (at least) tapestries, architecture, and gardens in order to demonstrate that, throughout her trajectory from Blois to Ferrara to Consandolo to Montargis, this *fille de France* never lost her powerful sense of self.

**Doctor Kathleen Wilson-Chevalier** is Emerita at The American University of Paris. She obtained her Ph. D. from the University of Paris-Sorbonne in 1981 and

has specialized in the study of the French Renaissance and the royal women of said period. She has published three books as editor, the catalogue "L'Estampe en France au XVI<sup>e</sup> siècle: Iconographie et contradictions", the book edited with Eliane Viennot "Royaume de féminie: Pouvoirs, contraintes, espaces de liberté des femmes de la Renaissance à la Fronde" and the work edited with Eugénie Pascal titled "Patronnes et mécènes en France à la Renaissance". She has published numerous articles and book chapters and in 2003 received the Nancy Lyman Roelker Prize for the best English-language article in 2002 on Early Modern French History.

**Wood, Lynsey (Lancaster University): "How indiscreetly she hath demeaned herself": Marrying without royal permission in the early Tudor line".**

The early Tudor dynasty was established through a series of strategic marriages designed to enhance the power of the crown and ensure the security of this new political settlement after the unrest of the fifteenth century Wars of the Roses. Henry VII claimed the throne by right of conquest, election by the nobility, and his descent from Edward III through the House of Lancaster, but it was his marriage to Elizabeth of York that played a crucial role in strengthening his kingship against further claims in the Yorkist line. The marital alliances of Henry VII's children were also designed to create diplomatic links with Scotland, France, Spain, and the Low Countries in order to cement the power of this fledgling dynasty on the international stage, whilst negotiating potential risks at home. These first marriages were arranged early and negotiated carefully, but the repeat marriages of women in the royal line highlighted the difficulties that a royal woman posed if she contracted marriage without the king's permission. There were a total of five unauthorised marriages in the early Tudor line, contracted by Princess Cecily of York, Princess Margaret Tudor, Princess Mary Tudor, and Lady Margaret Douglas, over a period of more than thirty years. These unauthorised marriages were met with a series of escalating measures ranging from exile from court and financial penalties to imprisonment and the expansion of the Tudor treason laws in 1536. The actions of royal women in forgoing arranged unions in the first decades of the sixteenth century presented a new challenge to the typical protocols governing royal marriages and to the authority of the king more broadly. This paper will argue that the new sanctions introduced against royal marriages during the reign of Henry VIII reflected both the shifting priorities of the Tudor state and the unique threat that women posed to the line of succession in a period of continued dynastic uncertainty.

**Lynsey Wood** is a Ph. D. candidate of the Department of History of Lancaster University. She has specialized in royal women and the study of their importance, especially (but not exclusively) in the Late Medieval centuries and the

Tudor period. She has published several texts and articles, both in academic magazines and in national newspapers such as “The Guardian” and “The Independent”. She is going to publish a book chapter titled “The very next blood of the King”: the law of female succession in English History” and she has given numerous lectures and presentations, like the one titled “A most scandalous Union: Spiritual and Secular legitimacy in the Marriage of John of Gaunt and Katherine Swynford”, presented at Lancaster University in 2012, amongst many others.

**Woodacre, Elena (University of Winchester): “Carlos de Beaumont: In the shadow of or shadowing Joan of Navarre?”**

In Navarre during the Middle Ages, royal bastards, or illegitimate children of the dynasty, played a key role in the governance and political history of the realm. Indeed, María Narbona Cárceles has argued that although bastards may not have come to the throne in Navarre, they were both important for dynastic continuity and had a “pre-eminent role” in the realm. The House of Beaumont, descended from royal bastards, became one of the most important and powerful families in the kingdom. Its genesis began with Carlos de Beaumont, natural son of Luis de Navarre. Luis was an Infante of the realm as the son of the regnant queen Juana II and brother of Carlos II “el Malo”. Carlos de Beaumont formed a close relationship with his royal relatives, serving as alferiz under both Carlos II and his heir Carlos III “el Noble”.

One of the key elements of Beaumont’s role as alferiz was to undertake diplomatic missions for his sovereign. His ties of blood made him a trusted representative of his royal cousins at home and especially abroad. Over several decades, Beaumont was sent to treat with the kings of Aragon, France, Castile and England. Beaumont also spent a prolonged period in England, as chamberlain of the household of his cousin, Joan (or Juana) of Navarre, who was the queen of Henry IV. During this period, Beaumont clearly continued to play a key role, not only in serving (or shadowing) his cousin Joan but in serving Joan’s brother Carlos III, as a trusted intermediary between the English and Navarrese kings. Beaumont clearly found favour in England and was rewarded with lands and pensions. Even after he left the English court, he continued to correspond with the King (and possibly Queen) of England and returned on several occasions.

This paper will investigate the long and successful career of Carlos de Beaumont, focusing particularly, though not exclusively, on his connection to the English court. It will argue that his position as a member of the royal house of Navarre, though illegitimate, gave him key access to his cousin the Queen and through her to the heart of the English court. This paper will trace his movements and analyse his diplomatic activity and his role both as one cousin’s chamberlain and another cousin’s diplomat-or even spy. Beaumont clearly lived “in the shadow

of the throne” but thrived there, reaping considerable rewards and mixing closely with not only his own royal family members but sovereigns across Europe. Beaumont’s career demonstrates that living in “the shadow of the throne” can be a blessing, not a curse.

**Doctor Elena Woodacre** is a specialist in medieval and Early Modern queenship and a Senior Lecturer in Early Modern European History at the University of Winchester. Her publications include her monograph “The Queens Regnant of Navarre; Succession, Politics and Partnership”(Palgrave Macmillan, 2013) and she has edited/co-edited several collections including, “Queenship in the Mediterranean” (Palgrave Macmillan, 2013), “The Image and Perception of Monarchy in Medieval and Early Modern Europe” (Cambridge Scholars, 2014), “Royal Mothers and their Ruling Children” (Palgrave Macmillan, 2015) and “Virtuous or Villainess? The Image of the Royal Mother from the Early Medieval to the Early Modern Eras” (Palgrave Macmillan, 2016). Currently she is editing/co-editing three volumes due for publication in 2018; “A Companion to Global Queenship”(ARC Medieval Press), “History of Monarchy”(Routledge) and “Premodern Rulers and Postmodern Viewers”(Palgrave Macmillan) as well as developing a monograph on Joan of Navarre and a short work on the historiography of queenship studies. Elena is the organizer of the “Kings & Queens” conference series and the founder of the international Royal Studies Network ([www.royalstudiesnetwork.org](http://www.royalstudiesnetwork.org)), a resource which aims to bring together scholars who work on monarchical topics. She is also the Editor-in-Chief of the “Royal Studies Journal” ([www.rsj.winchester.ac.uk](http://www.rsj.winchester.ac.uk)), an academic, peer-reviewed, multi-lingual and fully open-access publication which was launched in 2014.

**Woodcock, Philippa (University of Warwick/Oxford Brookes/Conservatoire National des Arts et Métiers): “Taxi for the princess? Prince Charles de Lorraine and the travelling royal ladies of France”.**

Henri IV loved to travel, declaring “Je monte à cheval pour me désennuyer”. He conducted business as he rode, whether as part of a royal tour, a military manoeuvre, or en route to an amorous rendezvous. He came to know France’s geography through his travels, and he was subsequently perhaps the most visible king to the French. Yet this vagabond disposition was clearly not transmitted to his male descendants. As the court became less peripatetic under the later Bourbons, and power more centralised, these kings also became more and more sedentary, less and less aware of their realm, and neglected the value of travel.

In marked contrast, French queens, princesses, duchesses and ladies were far better travelled than their male kinsman, the King. It was these women who took on the burden of being royals abroad, representing their country of birth and its policies. Whilst their travel journals have been mined to illustrate their

reactions to new countries, and acculturation to new rites, this paper will examine their journeys from the perspective of logistics, and the behind-the-scenes influence royal officers held over princely activity. The author will use the accounts of the Master of the Horse or *Grand Ecuyer* of France, and specifically the records of the valets de pied (footmen) who accompanied these women to show how royal travel was a significant part of a career in royal service, both for those in high honorary office, and for those who did all the “footwork”. Given available archival records, this paper focuses on the period 1680-1750, and on journeys between France and Spain, and vice-versa.

This paper will briefly demonstrate the opportunities for exploration open to royal women, and how technology and routes were adapted to their needs. Also the influence of the *Grand Ecuyer* de France over royal travel, and the importance of this post for organising the appearance of the French royal family and their kin when abroad. In British history, Robert Dudley’s appointment as Master of the Horse was a notorious reflection of his power and of his intimacy with Elizabeth I. In France, the position of *Grand Ecuyer* was equally powerful. He was ultimately responsible for the royal haras, training the royal cavalry, as well as the corps of coachmen, valets, and pages who accompanied royal travellers. It was also a highly honorary position, and from 1643 until the Revolution was a perquisite of a member of the princely House of Lorraine. In this case, the author aims to consider the role of “le prince Charles” de Lorraine (1684-1751) as the comptroller of royal travel. Finally, the records of the grands *valets de pied* will demonstrate how the *Grand Ecuyer* organised the travel teams, and how this was challenged by the valets themselves. Travelling abroad with a royal lady was not necessarily seen as a golden opportunity!

**Doctor Philippa Woodcock** is currently Lecturer in English Language at the Conservatoire National des Arts et Métiers. She obtained her Ph. D. in History from the University of London and has been Lecturer in English in the Université de Paris-Est, Teaching Fellow in Early Modern History at Oxford Brookes and Teaching Fellow in Renaissance History of Venice and Florence at Warwick University, amongst other posts and fellows. She has published numerous chapter books and articles and has cooperated in different publications on several capacities. Amongst her most recent contributions we can find the book chapter titled “Early Modern Monarchy and Foreign Travel”, that will be published in 2018, the book she co-authored with E. Angus titled “The Fashion Encyclopaedia: a visual resource for terms, techniques and styles”, published in 2015 and the article titled “In wig and dressing gown”. The household and dignity of the Venetian embassy in seventeenth century Paris”, published in 2017.

**Wozniak, Katarzyna (Independent Scholar): “Bianca Sforza – Principessa di Leonardo?”**

In this paper, the author would like to focus on the newly discovered female portrait known as *La Bella Principessa* (Beautiful Princess) attributed to Leonardo da Vinci. *La Bella Principessa* was identified as Bianca Sforza, illegitimate daughter of Ludovico Sforza, ruler of Milan, and this artwork was created on the occasion of her wedding and placed in a decorative, commemorative volume.

After Professor Martin Kemp from Oxford University, renowned authority on Leonardo da Vinci, confirmed *La Sforziada* (1490), the old print from the National Library in Warsaw as the source of this portrait, she has spent the last five years researching its royal provenance. It is one of the four existing copies (Paris, London, Milan) of this book and the least known. It was brought to the Kingdom of Poland in 1518 by Bona Sforza who was to marry King Sigismund I on the Royal Wawel Hill in Cracow. It was later inherited by her only son, Sigismund Augustus, the last King of the Polish-Lithuanian Commonwealth. After his death the *Sforziad* entered the book collection of his chancellor and Polish Renaissance man, Jan Saryus Zamoyski and was placed in the library of the Academia of Zamosc which he built in 1594 and which remained there until it was rediscovered around 1800 by the aristocratic family of Czartoryskis and Zamoyskis.

This family is famous for the discovery of another female portrait, namely, Leonardo's "Lady with an Ermine", which took place also around 1800. Countess Izabela Czartoryska, after she paid a visit to Marie Antoinette in 1783, where she could have seen *La Belle Ferroniere*, named Cecilia Gallerani, thus giving her status of a royal portrait. The author's research showed that if "La Bella Principessa" was indeed part of *Sforziad* then she could have been part of the same art collection as "Lady with an Ermine". It is due to the fact that *Sforziad* was renovated and rebound by Zamoyski and Czartoryski families around or shortly after 1800. As an example of the turbulent history of this volume, the author would like to track the 500-year history of royal wedding portraits and changes of their meaning in the hands of royal, aristocratic, and individual owners.

**Katarzyna Wozniak** is an Independent Scholar who is currently working with Professor Martin KEMP, *Emeritus Professor* of the History of Art of the Oxford University, renowned authority on Leonardo da Vinci and Renaissance Art, researching the provenance of the newly discovered female portrait known as *La Bella Principessa* attributed to Leonardo da Vinci. She studied History of Art and History of Theatre and Literature at the Jagiellonian University in Cracow and History of Art and Image Science at the Humboldt University of Berlin. She was guest researcher in the Department of Design and Technology of Parsons The New School for Design in New York in 2010 and she has presented papers at several international congresses and meetings, including the ones organized by the Renaissance Society of America (NYC 2014, Berlin 2015) and the International Congress for Eighteenth-Century Studies in Rotterdam (2015). She has also worked

as curator specialized in contemporary art and Art & Science for numerous institutions, amongst others, Andrzej Wajda's Museum of Japanese Art and Technology in Cracow, Martin-Gropius-Bau and Künstlerhaus Bethanien in Berlin, Center for Contemporary Art Łaźnia in Gdansk, WRO Art Center in Wroclaw.

**Wright, Katia (University of Winchester): "The Queens' Lands: Understanding the Sources of Fourteenth Century English Queens".**

This paper will discuss the composition and use of governmental sources when studying queens of England throughout the fourteenth century. The study will include the tenures of Eleanor of Castile, Margaret of France, Isabella of France, Philippa of Hainault, Anne of Bohemia, and Isabel de Valois, and how the evidence found in these sources can provide a greater understanding of the lands of the queens of the fourteenth century. Throughout this period, multiple monarchs and key historical events have been studied, from the Black Death, the Hundred Years' War, and the Peasant's Revolt, to the usurpations of both Edward II and Richard II. Their consorts, however, have not proved as popular in terms of academic investigation. While Eleanor of Castile and Isabella of France have been intensively studied by historians, the other four queen-consorts have not. Indeed, Margaret of France is often overlooked beyond her involvement in a potential reconciliation between Edward I and his heir, Philippa of Hainault is rarely mentioned beyond her debts and frequent child-bearing and Anne of Bohemia and Isabel de Valois are studied merely in terms of the politics surrounding their marriages. Nonetheless, what is clear from searching through the considerable amount of surviving governmental records is that there is a substantial amount of data that illuminate key elements of the practice of queenship in this period. These include evidence of affinities, public influence, requests of the king, grants to and from the king, as well as the administration of their properties. However, in order to make effective use of this information, it is vital to fully understand the context of the English governmental system and its unique features as well as the type of document being dealt with. For example, the calendared roll series of the English medieval government is complex, with records often in triplicate within a number of different types of documents.

This paper will analyse the use of governmental records in the study of the queen consorts and dowagers of the fourteenth century. It will highlight the composition and features of the key documental series, detailing current research surrounding the queens' lands, based on the evidence of these queens found in two important series. These series are the Calendar of Inquisitions Post Mortem, inquisitions held at the death of a potential tenant of the king, and the Calendar of Close Rolls, closed executive letters containing writs, deeds, and instructions to their recipient. The evidence that can be found within these sources brings a new

understanding to an understudied aspect of queenship in terms of the queen's role as both a landowner and an administrator.

**Katia Wright** completed both her BA in History and the Medieval World (2013) and MA in Historical Studies (2014) at the University of Winchester. She is currently a part-time PhD Student at the University of Winchester, where she is completing her doctoral research, which focuses on six English queens across the fourteenth-century and their dower lands. More specifically, her research will investigate how the composition of the queens' lands altered over the century, the evidence of queenly involvement in the administration of these lands, the potential issues raised by dowager queens, and the role of the queen within her own lordship. Her wider research interests include queen-dowagers and their impact and role on the political elements of kingship; public queenly diplomacy; and the political role queens held in Anglo-French relations from the twelfth to the fifteenth centuries. She is also layout assistant of the academic journal "Royal Studies Journal" and is also associate of the Higher Education Association (HEA) as well as part of the teaching staff of the University of Winchester, amongst other activities.

**Yrizar, Amalia (Universidad Autónoma de Madrid): "The knights of the monarch: The Order of the Garter and the nobility in Tudor England".**

Contemporaries such as A. Favyn (1620), A. Mendo (1650) E. Ashmole (1670), G. Leti (1620), or Castiglione (1528), portrayed the Orders of Chivalry as societies of honor and prestige limited to an elite within the realm. The membership to such institutions was reserved to a small group of selected gentlemen, who were elected based on the principles of nobility and chivalry, and who became the close ring around the monarch. As Castiglione said, "these knights [...] are always highly esteemed", by the monarchs as a source of loyalty and political favors; by the nobility as a way to gain political and social prestige and wealth; and by the rest of the realm as a mirror of virtue. Recent studies by prominent authors such as Steven Gunn and Richard Cust analyze the relationship between the English monarchy and the peerage, both in the late 15<sup>th</sup> and early 17<sup>th</sup> centuries. The present paper is an initial approach aiming to add one more piece to this puzzle by focusing on the members appointed to the oldest and most prestigious British order of chivalry, the Order of the Garter, in Tudor England. It is an introductory analysis of the identity of the individuals and families that grew in the shadow of the Tudors. The paper will revolve around the monarchs' relatives (siblings, spouses, cousins, bastards, fathers or brothers in law, etc.) who were elected into the Order in the 16<sup>th</sup> century. By the study of the biographies of the Knights of the Garter, their relatives, their involvement in politics (Parliament, Privy Chamber, embassies, etc.) and their role in the court, we seek to understand the Order as a political and social tool, both for the monarchy that aims to prize the

loyalty of their closest friends and relatives, and for the nobility that saw this institution as one way to climb to the top of the social ladder. The Order will be studied as the one institution in which all those who were in the shadow of the throne found ground to become socially visible.

**Amalia Yrizar** is a Ph. D. candidate from the Autonomía University of Madrid under the supervision of professor Elena Postigo Castellanos. She is also Associate Professor at Syracuse University. She graduated in Libraries and Information Sciences from the Universidad Complutense de Madrid and in History from the aforementioned Universidad Autónoma de Madrid. She has been a member of the research groups “Nuevas perspectivas de historia social en la ciudad de Madrid y sus áreas de influencia en la época moderna” and “Órdenes Militares en la Edad Moderna” and has several publications focused on different topics related to the Royal History on the Early Modern Period.

**Zeller, Beatriz von (University of Lisbon): “D. Afonso: Illegitimate son of the King of Portugal and the 1<sup>st</sup> Duke of Bragança”.**

Born towards the end of the 14<sup>th</sup> century, D. Afonso was the illegitimate son of the man who would soon become D. João I of Portugal. Afonso would later on become the 8<sup>th</sup> Count of Barcelos and the 1<sup>st</sup> Duke of Bragança. By the time Afonso was born, his father was a member of the religious and military order of Avis. After the revolution that ended with the first monarchy, keeping the castilian king out of Portugal, D. João I became king, and a new era of the portuguese monarchy began. The marriage with Philipa of Lancaster brought an alliance with England and six children who were to become the greatest figures of their time and appointed by many as those who were responsible for the beginning of the renaissance in Portugal. Their lives and upbringing have been studied throughout the years. But this paper explores the figure of a man who was always very close to this ensemble of great siblings, that is, their eldest brother Afonso. Too many times portrayed as a dark figure, or as someone of diminished importance in the court of D. João I, Afonso was a major part of the court life in the early 15<sup>th</sup> century. He was never put aside by his father, much on the contrary. Afonso was one of the men who conquered Ceuta, where he fought alongside his father and brothers, had a role in the regency after his brother, the king died, and he also had a say in the war in Africa. All in all, a figure who was relevant in his time and without whom Portuguese history would have been much different. His role and his importance were however forgotten, not because of time, but because of history itself. When the king, D. Duarte, brother of Afonso, died, the heir to the throne was only six years old. The queen, one the Infantes of Aragon, D. Leonor was to stay as regent. D. Pedro, another one of the children of D. João I, claimed the regency for himself. Afonso was firmly against it and he did what he could to prevent it. The fact that he went against his brother left him on the wrong side of history. In the 17<sup>th</sup> century,

his lineage, the Bragança family, took the portuguese throne from the Castillians. His name, however, wasn't restored, and his deeds and actions weren't properly looked at. Much of what he did is attributed to his brothers and the role he took as an illegitimate son of the King, fully integrated in the court of his father (and in the courts of two other kings after him), is wildly overlooked. With this paper, the author plans to introduce some facts about the Duke of Bragança and show how he was looked at during his lifetime, so we can come closer to the man and the truth.

**Beatriz van Zeller** obtained her Masters Degree in Medieval History from the University of Lisbon and obtained her Bachelor Degree from the aforementioned university in 2015. She was responsible for the area of Portuguese culture and History in the School of Portuguese Language and Culture and had participated in several congresses in the last few years, as the same time she participated in other projects.

**Ziegler, Hannes (German Historical Institute): “Emotional Troubles. Maximilian II, Protestant Faith and Informal Counsel”.**

Maximilian of Habsburg, son of Emperor Ferdinand I and cousin of Philipp II of Spain, had from his youth shown an increasing sympathy to the Lutheran faith combined with what can only be termed as a close friendship with some of the major Lutheran princes in the Empire. Electing him as King of Bohemia and King of the Romans in 1562, and thus making him *de facto* successor to his father as Emperor of the Holy Roman Empire, did therefore cause some uneasiness and even opposition on the part of the Catholic princes both within and outside the Empire, at the Holy See in Rome and, not least, in his own family, notably to his father Ferdinand. It is no surprise therefore that a huge amount of pressure was exacted on the young prince when the succession issue was discussed and actively pursued. Maximilian was repeatedly pressured to swear his allegiance to the Catholic faith and was forcibly separated from his Lutheran leaning entourage. In this situation, Maximilian turned to his Lutheran friends among the German princes for counsel and assistance, most notably to his boyhood friend August, by then the Elector of Saxony and most powerful representative of German Lutheranism.

In this paper the author would like to explore the secret and informal dealings between August of Saxony and Maximilian of Habsburg regarding the issue of faith and succession. While the archival material both in Vienna and Dresden has not been overlooked to establish the factual side of this episode and its eventually unsuccessful outcome – Maximilian eventually remained nominally Catholic in order to ensure his succession –, the material has rarely been studied to understand the deeper intricacies of this exchange. In particular, the author wants to focus on two interrelated aspects: First, he would like to stress the reliance of

the King on informal networks that were outside his formal political arena – the Vienna court and Habsburg family networks – and that unusually cut across the confessional divide within the Empire. And secondly, he also wants to analyse the possibilities and modalities of emotional expression within the genre of political correspondences. Ultimately, he would like to argue that both the reliance on unusual networks and explicit emotional expression where, in their authenticity and relative openness, only possible when Maximilian was both at the verge of actual power and yet still just outside it. These phenomena are thus, the author would argue, typical for dealings in the shadow of the throne.

**Doctor Hannes Ziegler** has studied History and Cultural Anthropology at the University of Munich (LMU) and at the University of Edinburgh. Since 2011, he has been Research Assistant at LMU Munich, at the department of Early Modern history. He completed his Ph. D. in 2015 on the issue of trust in political relations in the Holy Roman Empire in the 16<sup>th</sup> and 17<sup>th</sup> centuries. A monograph based on his thesis is going to be published in spring 2017 with the title “Trauen und Glauben. Vertrauen in der politischen Kultur des Alten Reiches im Konfessionellen Zeitalter”. In September 2016, he moved on to the German Historical Institute London, where he currently works as Research Fellow in Early Modern British History. His current postdoctoral research project focuses on the history of coastal administrations in 18<sup>th</sup> century Britain.