

## CALL FOR PAPERS

### International symposium

« Excellents artifices, subtiles inventions. »

## The Valois Magnificences and their European influence in the 16<sup>th</sup> century

Château de Fontainebleau – Institut National de l’Histoire de l’Art

November 20 – 21, 2020



Along with the exhibition *L’Art de la fête à la cour des Valois* (*The Art of festivals at the Valois court*), held at the château de Fontainebleau, the University of Paris I Panthéon-Sorbonne and the Château de Fontainebleau are organizing a symposium focusing on the Valois Magnificences and their emulation in Europe in the 16<sup>th</sup> century. Coordinated by Oriane Beaufile (Château de Fontainebleau), Luisa Capodiceci (Université Paris 1 Panthéon-Sorbonne) and Vincent Droguet (Château de Fontainebleau), this conference seeks to explore the development of courtly entertainments as a fully-fledged form of art in 16<sup>th</sup> century Europe.

Valois festivals were celebrated throughout Europe for their splendour, their extravagance and their dazzling inventions. Drawing from long-lost festival forms of classical antiquity, from medieval traditions, and from Renaissance antiquarian scholarship, French court spectacles were famously renowned from Francis I to Henri III. Poets like Ronsard or Maurice Scève, architects, sculptors like Jean Goujon, painters such as Francesco Primaticcio or Antoine Caron as well as musicians and costume designers united to devise artistic programs and create ephemeral “Gesamtkunstwerk.” Designed to delight and baffle, the court *fêtes* also embodied powerful political statements of the prince who supervised them.

Ambassadors from the courts of Florence, Ferrara, Venice or London described in their correspondence, with vivid details, the costly and magnificent spectacles given at court as well as their

sophisticated imagery. The court *fêtes* therefore showed the central role of art in the service of the State. Moreover, the vast literature commemorating these events kept their memory alive in France and throughout Europe, and helped weaving a dense cultural and artistic network between European courts.

In neighbouring European courts, *fêtes* and entertainments also aimed at glorifying princely magnificence and power. The 1539 wedding celebrations for Cosimo di Medici and Eleanora of Toledo in Florence and the ceremonial entry of Henri II and Catherine de Medici in Lyons in 1548 or of the “Ballet” given in the Tuileries for the Polish Ambassadors in 1573 show numerous points of comparison and influence. Common themes, a shared language of emblems and allegory demonstrate that French Court drew inspiration from its Italian counterpart as much as it became in turn an imitated model. From Medicean Florence to the Lorraine of the dukes de Guise, from Habsburg to Tudors courts and as far as Poland, wedding celebrations and diplomatic venues amplified the cultural exchanges, especially in the second half of the century. Court festivals evolved together and in parallel, giving rise, at the dawn of the 17<sup>th</sup> century, to new types of spectacles, forerunners of our modern operas and ballets.

This conference welcomes papers examining the creative process behind French court festivals and that place these entertainments in a wider perspective of European court festivals of the Renaissance. Points of particular interest include the cross-disciplinary analysis of visual strategies developed by artists to glorify the prince’s power. What are the specificities of Valois court festivals? We especially welcome proposals exploring common grounds between these festivals and their European counterparts (literary sources, type of ornaments, circulation of artists) or comparisons between specific events. Additional reflections might evaluate political and diplomatic issues at stake in court festivals as well as the spreading of its memory.

We invite proposals for papers exploring one of the following topics:

- The “making-of” of courtly festivals: organization, artists, poets and musicians
- Competition, influence, emulation: French court festivals and their European counterparts
- After the *fête*: printed records, testimonies and the posterity of court festivals in Europe



## Scientific Committee

- Cristina Acidini-Luchinat, former director of the Polo Museale di Firenze
- Oriane Beaufils, curator, Château de Fontainebleau
- Luisa Capodiecì, maître de Conférences Université Paris 1 Panthéon-Sorbonne
- Thierry Crépin-Leblond, director of the Musée National de la Renaissance – Château d’Ecouen
- Hugues Daussy, professor in modern history, Université de Besançon
- Mathieu Deldicque, curator, musée Condé, Chantilly
- Vincent Droguet, director of heritage and collections, château de Fontainebleau
- Maxence Hermant, curator, Bibliothèque nationale de France, Manuscripts department
- Isabelle His, professor in musicology, Université de Poitiers
- Adeline Lionetto, maître de conférences, Sorbonne-Université

## Practical information

Proposals for papers must include:

- Name, surname, institutional affiliation together with a brief author biography and contact details;
- Title and abstract (maximum 1500 characters)

The deadline for all submissions is **January 30<sup>th</sup>, 2020**.

All propositions should be submitted to:

[oriane.beaufils@chateaufontainebleau.fr](mailto:oriane.beaufils@chateaufontainebleau.fr) and [luisa.capodieci@univ-paris1.fr](mailto:luisa.capodieci@univ-paris1.fr)

Papers in French or are normally 30 minutes each.

The selection will be announced by the scientific committee after **March 1<sup>st</sup>**.