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VOCES NOSTRATES, VOICES OF OUR OWN

is a lecture series presented by the
UCLA Center for Medieval & Renaissance Studies
that honors these distinguished members of the CMRS
community and brings their voices to the many audiences
that the Center serves.

Over the course of the 2009-10 academic year, we will hear
six UCLA faculty members, each speaking about a topic of
his or her current research.

TEOFILO RUIZ - November 17, 2009

SUSAN McCLARY - January 22, 2010

V. A. KOLVE - February 17, 2010

CALVIN NORMORE - March 11, 2010

DEBORA SHUGER - April 15, 2010

JOANNA WOODS-MARSDEN - May 6, 2010



Registration

Advance registration is not required.

No admission fee. Seating is limited and available on a
first-come, first-served basis.

Parking

Campus parking permits may be purchased for \$10 from any
UCLA Parking Services kiosk. Please tell the attendant that
you are attending the Voce Nostrates Lecture in Royce Hall
and you will be directed to park in the nearest available lot.

Information Contact

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VOCES NOSTRATES LECTURE SERIES FOR 2009-2010

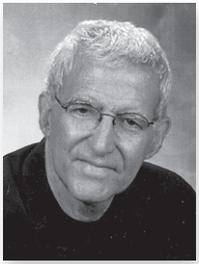
VOCES NOSTRATES

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2009 - 2010

UNIVERSITY OF CALIFORNIA, LOS ANGELES
CENTER FOR MEDIEVAL & RENAISSANCE STUDIES





TEOFILO
RUIZ
History

“Discourses of Blood and Kinship in Late Medieval and Early Modern Castile”

Professor Ruiz will examine the emergence of discourses on purity of blood in mid-fifteenth century Castile from wider and more pervasive discourses on Visigothic blood and nobility. In particular, he will emphasize the contrast between literary imaginings of blood and lineage and how these ideas worked in the real world.

Teofilo F. Ruiz (PhD Princeton, 1974) is Professor of History at UCLA. He has published more than fifty articles in national and international scholarly journals and ten books, most recently, *Spain: Centuries of Crises, 1300-1469* (2007; Spanish translation 2008). His *Crisis and Continuity. Land and Town in Late Medieval Castile* (1994) was awarded the Premio del Rey prize by the American Historical Association as the best book on Spanish History before 1580 for 1994-95. He is currently working on books about festivals in late medieval and early modern Spain, and the history of the western Mediterranean. In 1994-95 he was selected as one of four Outstanding Teachers of the Year in the United States by the Carnegie Foundation. He received the Simon Guggenheim Fellowship Award in 2007-09 and was selected one of UCLA’s Distinguished Teachers in 2008. He joined the CMRS faculty in 1998.

TUESDAY, NOVEMBER 17, 2009
5:00 PM, ROYCE HALL 314



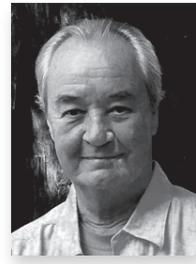
SUSAN
MCCLARY
Music

“Salome in the Court of Queen Christina”

The lurid story of John the Baptist, Herod, and Salome became an operatic hit in 1905 with Strauss’ musical setting of Wilde’s play at the end of which Salome is crushed to death. But an earlier musical version of this character, la Figlia in Alessandro Stradella’s oratorio *San Giovanni Battista* (1675), triumphs at the end. Not coincidentally, Stradella composed for Queen Christina of Sweden, who resided in Rome after her abdication. The sole female patron among popes and cardinals, she fostered representations of powerful women and broke prohibitions on female performers. Professor McClary will present excerpts from Stradella’s score and consider why *femmes fatales* ruled the operatic stage in the 17th no less than in the late-19th century.

Susan McClary (PhD Harvard, 1976) is Professor of Music and Associate Vice-Provost of the International Institute. She is best known for *Feminine Endings: Music, Gender, and Sexuality* (1991), and her *Modal Subjectivities: Renaissance Self-Fashioning in the Italian Madrigal* won the Kinkeldey Prize in 2005. Her most recent book, *Desire and Pleasure in Seventeenth-Century Music*, is forthcoming. Professor McClary received a MacArthur Fellowship in 1995 — the same year she became a member of CMRS.

FRIDAY, JANUARY 22, 2010
3:00 PM, ROYCE HALL 314



V.A. KOLVE
English

“On Touching and Not Touching Christ: Mary Magdalen at the Tomb on Easter Morning”

In this study of medieval iconography, Professor Kolve investigates Christ’s refusal of the Magdalen— *Noli me tangere* / “Do not touch me; for I am not yet ascended to my Father”—as interpreted by the Fathers of the Church and negotiated in unexpected ways by the medieval arts. This text posed many problems for Christian theology, which needed to explain its apparent harshness, and even more for Christian devotion, which otherwise saw the Magdalen’s love for Christ as supremely worthy of emulation. Professor Kolve’s illustrated talk will examine representations of this scene in sculpture, manuscript illumination, and drama to reveal how the arts ameliorated, buffered, and undid the rejection implicit in Christ’s command.

V. A. Kolve (PhD Oxford, 1962), Professor Emeritus of English at UCLA, is a preeminent Chaucerian and renowned for his work on the medieval visual arts. He taught at Stanford and University of Virginia before coming to UCLA in 1986 and joined CMRS in that year. Professor Kolve has published many books and articles, most recently *Telling Images: Chaucer and the Imagery of Narrative II* (2009). He is currently at work on two forthcoming books, *Christ as Gardener and Pilgrim in Medieval Art and Drama* and *The Fool Who Denies God: Psalm 52 in Medieval Art and Thought*.

WEDNESDAY, FEBRUARY 17, 2010
5:00 PM, ROYCE HALL 314



CALVIN
NORMORE
Philosophy

“Animal Souls, Human Bodies, and Automata”

It is a commonplace that animals are alive and that machines, no matter how sophisticated, are not. But why? Debate raged throughout the Middle Ages about what the principles of life might be, whether spirits or ways matter is organized, or something else entirely. Contemporary Biology and much of contemporary Psychology grew out of these debates, they simmer still, and some current issues in these fields are structured by them. Professor Normore will trace part of the history of debates about Life, and part of the history of automata, focusing on the ways thinking about automaton, body and soul interacted in the late Middle Ages and in what came next.

Calvin Normore (PhD University of Toronto, 1976), holds dual appointments as Professor of Philosophy at UCLA, and the Macdonald Chair of Moral Philosophy at McGill University, and is Honorary Research Professor at the University of Queensland. He is one of the world’s leading authorities on medieval philosophy, and has written extensively on that topic. He is also interested in the history of logic and political philosophy. Since 1997, Professor Normore has convened the annual E. A. Moody Medieval Philosophy Colloquium at UCLA. He became a member of CMRS the same year.

THURSDAY, MARCH 11, 2010
5:00 PM, ROYCE HALL 314



DEBORA
SHUGER
English

“The Girls of Little Gidding: The Forgotten Masterpiece of Radical Feminism”

The Little Gidding community was an extended family that in 1625, renovated a remote Huntingdonshire manor. For the next thirty years they adopted a semi-monastic life of daily worship, nightly vigils, tending the sick, sheltering the homeless, and founding the Little Academy where members discussed theology, ethics, and history. Most were young women who wrote the so-called Story Books, manuscripts preserving their conversations. Early accounts of Little Gidding do not mention these Books and later ones treat them as the work of the group’s male spiritual director. Despite recent efforts to recover early women’s writing, these manuscripts have been ignored. Professor Shuger will argue that the Little Gidding Story Books are the most significant and radical female-authored texts between the 14th century and the English Civil War.

Debora Shuger (PhD Stanford, 1983) is Professor of English at UCLA. Her research includes Tudor-Stuart devotional poetry and prose, theology, biblical exegesis, political thought, legal history, rhetoric, and life writing. She is the author of numerous articles and books, most recently *Censorship and Cultural Sensibility: The Regulation of Language in Tudor-Stuart England* (2006). She joined the CMRS faculty in 1989.

THURSDAY, APRIL 15, 2010
5:00 PM, ROYCE HALL 314



JOANNA
WOODS-
MARSDEN
Art History

L’Arme and Gli Amori: Gendered Identity in Titian’s Portraits for the Este Court of Ferrara”

Professor Woods-Marsden examines the visual construction of male and female identity in portraits of rulers by Titian, looking in particular at his depictions of Alfonso I d’Este, duke of Ferrara, and his low-born mistress, Laura Dianti. The duke’s portrait reflects the imperatives of virility and martial potency demanded of masculine identity in Renaissance Italy. In his mistress’s likeness, on the other hand, Titian attempted to construct not only the male ideal of female beauty and eroticism but also the Virtue required of a ducal concubine. Laura, moreover, is accompanied by an African slave, the first to appear in Western portraiture. In the discourse on race of the era, the black child’s aesthetic function resided in the contrast between his *nerissimo* face and his mistress’ *bianchissimo* beauty.

Joanna Woods-Marsden (PhD Harvard, 1979) is Professor of Italian Renaissance Art at UCLA and a member of CMRS since 1984. She specializes in Renaissance courts and artists, portraiture, and gender studies. She is the author of numerous works including *Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist* (1998), and edited *Titian: Materiality, Istorica, Portraits* (2007). She is currently completing *The Visual Rhetoric of Male Power and Female Beauty: Gendered Identity in Titian’s Court Portraits*.

THURSDAY, MAY 6, 2010
5:00 PM, ROYCE HALL 314