UCLA’s world-class faculty in medieval and Renaissance studies includes scholars of the greatest eminence. **Voces Nostrates, Voces 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**  
cmrs@humnet.ucla.edu | 310-825-1880  
For driving directions to UCLA and a campus map, visit www.ucla.edu/map.
Professor 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-Portrait and the Social Status of the Artist (1998). She specializes in Renaissance music, and she has written extensively on that topic. She 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. Calvin Normore (PhD University of Toronto, 1976) holds day 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.

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, 1981) is Professor of English at UCLA. Her research includes Tudor-Stuart devotion, 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 (2008). She joined the CMRS faculty in 1989.

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 servisimo 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 artists and courts, portraiture, and gender studies. She is the author of numerous works, including Renaissance Self-Portrait: The Visual Construction of Identity and the Social Status of the Artist (1998), and edited Titian: Materiality, Istoria, Portraits (2007). She is currently completing The Visual Rhetoric of Male Power and Female Beauty: Gendered Identity in Titian’s Court Portraits.