

I. Courses

Shakespeare

ENG 220Y MW1-4
Prof. J. Reibetanz Location NF 113

Renaissance Art and Architecture

FAH230H MW2-4
Prof. B. Purvis Location SS 1069

Early Modern Europe (1450-1648)

HIS 243F TR1-3
Prof. F. Timbers Location SS 2135

Mediaeval Italian Literature in Translation:

Petrarch and Boccaccio

ITA312F MW6-8
Prof. R. Capozzi Location AH 107

II. Lectures

Not Quite Straight Off the Rack: The Women Poets of Siena at the End of the Republic (1540-60)

Prof. Konrad Eisenbichler (University of Toronto, Renaissance & Italian Studies)

Thursday 21 May, 4:00 pm, Northrop Frye 006

In the mid sixteenth century, as the ancient republic of Siena was coming to an end, a group of women suddenly appeared on the city's cultural landscape and began to compose poetry that attracted attention both locally and across the Italian peninsula. What is fascinating about these women is not so much that they composed poetry in the Petrarchan style that was the rage at the time, but that some of them engaged with Petrarch's poetic legacy in ways that were significantly different from those of more traditional and better known Italian women poets in that brilliant century.

Renaissance Mantua: The Style of Princely Patronage

Prof. Kenneth Bartlett (University of Toronto, Renaissance Studies & History)

Monday 8 June, 4:00 pm, Northrop Frye 006

Mantua is a jewel of the Renaissance. Located at the intersec-

tion of the territories of much stronger states, such as Milan and Venice, it maintained its independence through its geographical advantages, diplomacy and the reputation of its Gonzaga rulers as mercenary captains (*condottieri*). These princes sought legitimacy and fame through the patronage of art as well as the practice of arms; indeed, patronage was to most of them warfare by other means. This talk will discuss how Mantua was enriched by the brilliant commissions pursued by the marquises and dukes of Mantua. Andrea Mantegna, Leon Battista Alberti and Giulio Romano were among the Renaissance artists attracted to this Lombard city. The dynastic marriage of the marquis Francesco Gonzaga to Isabella d'Este, (*la prima donna del mondo*) and the complex relationship between Isabella and her son, Federico, resulted in not only some of the greatest art on the peninsula but a story of love, intrigue and patronage within a fascinatingly dysfunctional Renaissance family.

Deborah's Sisters: Women Participating in Calvin's Reform (1530s-1560s: Idelette de Bure, Marie Dentière, Renée de Ferrare, Jeanne d'Albret)

Prof. Jane Couchman (Glendon College, York University, French, Humanities and Women's Studies)

Wednesday 10 June, 4:00 pm, Burwash Hall, SCR

John Calvin agreed with his contemporaries that women should normally be submissive to men, be patient, dress modestly and keep silent. However, Calvin willingly worked with women whom God, in his infinite wisdom, had chosen to play unusual roles, as He had done with Deborah, judge and leader of the people of Israel. We will look at a few of the women who worked with Calvin and his colleagues, in a variety of ways, to establish the Reformed Church in its early years.

III. Concerts

Renaissance Treasures: Missa Papae Marcelli (by Palestrina)

The Tallis Choir

Tuesday 26 May, 12:00 pm, Four Seasons Centre for the Performing Arts in the Richard Bradshaw Amphitheatre

This mass for six voices is likely the best known of all Palestrina's masses. Oddly enough, it was written in honour of a Pope who only reigned for three weeks in the year 1555, Pope Marcellus II. Over the years a mythology grew around this work. By composing this mass, Palestrina was credited with "saving polyphony" from the fate of being banned from performance in church.

By the time of the Council of Trent, Church officials were deter-

mined to do away with what they saw as abuses in the mass of music that was overly long and repetitive to the point that the words were unintelligible. *Missa Papae Marcelli* is in fact, much less repetitive and more homophonic than other Renaissance masses written up to that time and the words are more easily understood. However, the story of saving polyphony is untrue even if it is a great composition. In this concert, the Tallis Choir performs the entire mass combined with Gregorian Chant and a selection of motets and anthems of the period.

Third Annual Bowen Concert

The Toronto Continuo Collective

"Amanti a giocare!" Music from Seventeenth-Century Rome

Tuesday 26 May, 8:00 pm, Victoria College Chapel, 73 Queen's Park Crescent

Featuring a staged performance of Luigi Rossi's cantata *Noi siamo tre donzelle*. Admission Free (Donations to the Bowen Fund welcome)

Caelum et Terra!

The Toronto Chamber Choir

Wednesday 3 June, 5:30 pm, Four Seasons Centre for the Performing Arts in the Richard Bradshaw Amphitheatre

The Toronto Chamber Choir will explore the eternal duality of heaven and earth in this programme of a cappella repertoire. Drawing from the choir's extensive repertoire of music by the Renaissance masters, the singers will juxtapose sacred motets with earthly modern part-songs by Benjamin Britten and Irving Fine. Now entering its fifth decade, the Toronto Chamber Choir holds a place of prominence in Toronto's early music scene. The choir distinguishes itself by its concentration on the Renaissance and Baroque repertoire and by its production of large-scale, often little-known choral works performed in period style.

The Da Vinci Collection

The Toronto Consort

Wednesday 17 June, 12:00 pm, Four Seasons Centre for the Performing Arts in the Richard Bradshaw Amphitheatre

We all know that Leonardo da Vinci was a famous painter, an ingenious inventor, and a profound thinker, but few people know that in his own lifetime he was just as famous as a musician. Da Vinci was a virtuoso player of stringed instruments, renowned for his incredible skill in improvisation. He designed several musical instruments, and made scientific studies of acoustics and the human voice. He also had occasion to play with and for some of the most important musicians and musical patrons of his time, including the Medici in Florence, and Francis I of

France. The Toronto Consort's program "The Da Vinci Collection" explores the musical riches of the early Renaissance, in a program built around the remarkable life and achievements of Leonardo da Vinci. The program includes some of the greatest music of the period, with frottole, fantasias, lute songs and dances, by Marco Cara, Bartolomeo Tromboncino, Juan Dalza and Pierre Sermisy.

III. Workshops

Sweet and Sexy Dances from the Renaissance: A Workshop

Tuesday, 16 June, 7:30pm - 9:30pm, Emmanuel, Room 119

Dance historian and reconstructor Emily Winerock will be offering a dance workshop in conjunction with the Renaissance Spring Festival. This year's dances will feature a mix of the sweet and the sexy, from the social mixer, *Ballo del Fiore*, to the notorious and scandalous *La Volta*. Emily and Michael Atlin will give a short performance and then teach several court and country dances. Emilie Brancato will provide musical accompaniment on the violin. Absolutely no prior dance experience is necessary for the workshop, although being able to distinguish left and right is helpful. All are welcome.

Paleography Training

Two seminars offer training in reading early modern handwriting: *Reading Early Modern Italian Hands* (1-5 June, 10 am – 12 pm) & *Reading Early Modern English Hands* (19-28 May, Tues and Thurs 10 am – 12 pm) The \$100 registration fee (per seminar) includes all course materials. Pre-registration is required. To register, please contact Dr. Stephanie Treloar (416) 585-4484 or visit: crrs.vic@utoronto.ca

IV. Conferences

The Canada Milton Seminar V

Saturday 25 April at Victoria College

Featuring plenary speakers Sharon Achinstein (St Edmund Hall, Oxford), Colin Burrow (All Souls College, Oxford) and Elizabeth Sauer (Brock University). Also featuring talks by Sylvia Brown (Alberta), Phillip Donnelly (Baylor), Daniel Shore (Harvard), and Anthony Welch (Tennessee).

Instituting Calvin: Society, Culture & Diaspora. Interdisciplinary Perspectives on Five Centuries of Global Calvinism(s)

Thursday 18 June – Saturday 20 June at the University of Toronto

Calvinism was one of the most extraordinarily revolutionary movements to develop in the Renaissance and Reformation, with an impact that Calvin himself could hardly have anticipated. Calvin's inner tensions – between a driving activism for change and a deep-seated quest for order – defined the Calvinist legacy and have resonated down through the centuries. In its many manifestations, Calvinism has profoundly affected the cultural and social contours of the world since the sixteenth century. This interdisciplinary conference marking the 500th anniversary of Calvin's birth will examine Calvin's own historical context and explore Calvinism's subsequent impact around the globe. Instituting Calvin is held in conjunction with "Rediscovering Calvin."

Featuring Plenary Speakers Alister McGrath "The Shaping of Reality: Calvin and the formation of Theological Vision," Serene Jones "My Three Calvins: Politics and Religion Revisited – U.S. Style," and Marilynne Robinson "Calvinism and Classic American Literature"

Calvin by the Book: A Rare Book Exhibition Commemorating the 500th Anniversary of the Birth of John Calvin

8 June – 4 September at the Thomas Fisher Rare Book Library

This exhibition tells the story of Calvin's life and influence through books – the ones that formed him, the many that he wrote, those that his followers penned to shape his legacy, and the ones his opponents published to counter the movement that bears his name. From medieval manuscripts to contemporary authors, this exhibition offers a different way to approach and examine John Calvin, reformer, theologian and author.

For further information please visit the website at <http://www.library.utoronto.ca/fisher/index-exhibitions.html>



Renaissance Spring Festival

May–June 2009, Victoria College

For more information, please contact the Coordinator
of the Renaissance Spring Festival:

Dr. Manuela Scarci at m.scarci@utoronto.ca