

CARDINAL-INFANTE FERDINAND OF
AUSTRIA'S TRIUMPHAL ENTRY INTO GHENT.
*TRIUMPHALIS INTROITUS FERDINANDI*¹

*LA ENTRADA TRIUNFAL DEL CARDENAL
INFANTE EN GANTE: TRIUMPHALIS INTROITUS
FERDINANDI*

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ABSTRACT: This article examines the significance of the Cardinal-Infante Ferdinand of Austria's *Joyeuse Entrée* into Ghent. He made a number of triumphal entries all around the territory as governor of the Netherlands after his victory in Nördlingen. One of the most brilliant of these entries took place in the city of Ghent, on January 26th, 1635. This entry is fully described about in the book, *Serenissimi Principis Ferdinandi Hispaniarum Infantis S.R.E. Cardinalis Triumphalis introitus in Flandriae Metropolim Gandavum*. The author was the Jesuit Guilielmo Becano. It was printed in Antwerp in 1636 by the printing press of Ioannis Meursi. In it, Ferdinand is linked to classical characters from mythology, while his great-grandfather Emperor Charles v, his is presented as the young ruler's *Speculum Principis*.

1. This article is part of my doctoral research on Cardinal-Infante Ferdinand of Austria, in which Víctor Mínguez Cornelles collaborated. Thanks to him, we were able to access the reserved books at the National Library of Spain and read this book. It has yet to be digitalized. The book's full name is: *Serenissimi Principis Ferdinandi Hispaniarum Infantis. Triumphalis Introitus in Flandriae Metropolim Gandavum auctore Guilielmo Becano*. Published in Antwerp in 1636, by Ioannes Meursi press, the book, hereinafter referred to as *Triumphalis Introitus Ferdinandi*, is printed on vellum.

KEYWORDS: *Joyeuse Entrée*, Cardinal-Infante, Nördlingen, Ghent, triumphal arches.

RESUMEN: En este artículo nos acercaremos al significado de la *Joyeuse Entrée* gantesa del Cardenal Infante Don Fernando de Austria. Como gobernador de los Países Bajos y tras su victoria en Nördlingen, realizó diferentes entradas triunfales por todo el territorio. Una de las más brillantes fue la que le dedicó la ciudad de Gante el 26 de enero de 1635. Esta entrada está recogida en el libro *Serenissimi Principis Ferdinandi Hispaniarum Infantis S.R.E. Cardinalis Triumphalis introitus in Flandriae Metropolim Gandavum*. Su autor fue el jesuita Guilielmo Becano. Fue editado en Amberes en el año 1636 por la imprenta Ioannis Meursi. En ella, Don Fernando se vinculó con personajes de la mitología clásica, mientras que el Emperador Carlos V, su bisabuelo, se convirtió en *Speculum Principis*, del joven gobernante.

PALABRAS CLAVE: *Joyeuse Entrée*, Cardenal Infante, Nördlingen, Gante, arcos triunfales

INTRODUCTION

In order to study triumphal entries in the Low Countries, we must be aware that they were manifested differently from other events like them around ancient Europe. When we refer to these events, we are in fact talking about a kind of deal or a contract, known as the *Blijde Inkomst*. The practice originated in 1356 with Wenceslao and Joana of Brabante, and it has been referred to in French as *Joyeuse Entrée* and in Latin as *Laetus Introitus*.² The *Blijde Inkomst* or *Joyeuse Entrée* means a contract between the new sovereign and the village. It is a joyful enactment of this political event. This celebration is based on mu-

2. Each city was linked to the Prince through different privileges. The most famous was the *Blijde Inkomst*, originated in 1356 by Wenceslao and Joana of Brabante. A number of kinds of freedoms are stipulated in it. EDMOND POULLET (ed.): *Historie de La Joyeuse-Entrée de Brabant. Et de Ses Origines*. Kessinger Publishing, Brussels, 1863, p. 52-63; RIA VAN BRAGT: "De Blidje Inkomst van de hertojen van Brabant Johanna en Wenceslas", in VAN BRAGT, RIA (ed.): XIII van Wetenschappelijke Bijdragen uitgegeven door de Belgische afdeling van de internationale commissie voor de geschiedenis van standen en landen. 2° ed. Nauwelaerts: Leuven, 1956, p. 1-142. [http://cort.as/-C107\(1-V-2017\)](http://cort.as/-C107(1-V-2017))] p. 7; MIGUEL ÁNGEL ECHEVARRÍA: *Flandes y la Monarquía Hispánica. 1500-1713*. Sílex, Madrid, 1998, p. 27; PETER DAVIDSON, ADRIAAN VAN DER WEEL: "Introduction: The entry of archduke Ernst into Antwerp in 1594 in context", in MULRYNE, J.R.; HELEN WATANABE-O'KELLY; MARGARET SHEWRING (eds.): *Europa Triumphans. Court and civic festivals in early modern Europe*. 2 vols. Ashgate Publishing Limited, London, 2004, vol. I, p. 493; TAMAR CHOLC-MAN: *Art on paper: Ephemeral art in the Low Countries. The Triumphal Entry of the Archdukes Albert and Isabella into Antwerp, 1599*. Brepols, Belgium, 2014, p. 18.

tual aid and good will between them, and the agreement is signed with the aim of respecting the citizens' freedom.³

The Eighty Years' War began in 1568, because of the breaching of the *Blijde Inkomst* by Philip II, although he had sworn to abide by it during his journey to the Low Countries in 1549. There was a brief respite from the war, the Twelve Years' truce, from 1609 to 1621, thanks to the negotiations between the new sovereigns, the Archduke Albert and the Archduchess Isabelle. In 1618, the war resumed with greater ferocity. It was then called the Thirty Years' War, and it ended with the Munster and Osnabrück treaties on October 24, 1648. It was the end of the Habsburg Empire throughout Europe.⁴

In 1622, when the Archduke Albert died, the Count-Duke of Olivares and Philip IV needed to name a new governor of the Low Countries, because of the Archduke's offspring. At that moment, the idea of sending Philip IV's youngest brother, Cardinal-Infante Ferdinand of Austria, was proposed. His nomination would be delayed several years, but his journey to the Low Countries would begin on April 12, 1632, as recorded by Diego de Aedo y Gallart.⁵

Fernando of Austria was born in El Escorial on Saturday, May 16, 1609. He was the last son of King Philip III and Margaret of Austria. He was named Archbishop of Toledo on March 11, 1619 and Cardinal on July 29. From that moment on, he was referred to as Cardinal-Infante Ferdinand of Austria. He was only eleven years old at the time. He was a very optimistic person, and he became an expert tactician, as he would prove at the battle of Nördlingen and throughout his military campaign as governor of the Low Countries. In this respect, he was much like his ancestors Ferdinand the Catholic King, Maximilian I and Charles V.⁶ He had a short but glory-filled life and died when he was 32 years old, on November 9, 1641.⁷

3. BERNARDO JOSÉ GARCÍA GARCÍA: "El cortejo procesión", in JOSÉ MARÍA DíEZ BORQUE (curator): *Teatro y Fiesta del siglo de Oro en tierras europeas de los Austrias*. (Held in Seville: Los Reales Alcázares from 11-4-2003 to 22-6-2003). SEACEX, Madrid, 2003, p. 18.

4. Further information in MIGUEL ÁNGEL ECHEVARRÍA *Flandes y la Monarquía Hispánica, 1629-1648* (Córdoba, 2006); FERNANDO NEGREDO DEL CERRO: *The Thirty Years War* (Madrid, 2016).

5. We must name two important sources. They are Diego Gallart's two prints. In both of them, Gallart documented Cardinal-Infante's famous trip to the Low Countries, from 1632 when they set off from Madrid to 1634 when they reached Brussels. Their titles are: *Viaje del Infante Cardenal Don Fernando de Austria*, printed in 1634 in Barcelona, by the Cormellas press, and *Viaje sucesos y guerras del Infante Cardenal Don Fernando de Austria*, printed in 1637 in Madrid by the Imprenta del Reino. Further information: ALICIA ESTEBAN ESTRÍNGANA: "Los Estados de Flandes en el futuro político de los infantes: La designación del Cardenal Infante Don Fernando para la lugartenencia real de Bruselas", in JOSÉ MARTÍNEZ MILLÁN; JOSÉ ELOY HORTAL MUÑOZ (eds.): *La Corte de Felipe IV (1621-1665) Reconfiguración de la Monarquía Católica*, 3 vols., Ed. Polifemo, Madrid, 2015, tome 1, vol. 3, p. 1615-1653.; BIRGIT HOUBEN: "La Casa del Cardenal Infante Don Fernando de Austria (1620-1641)", in JOSÉ MARTÍNEZ MILLÁN; JOSÉ ELOY HORTAL MUÑOZ: *La Corte de Felipe IV (1621-1665) Reconfiguración de la Monarquía Católica*, 3 vols., Ed. Polifemo, Madrid, p. 1679-1704.

6. Quintín ALDEA VAQUERO: *España y Europa en el siglo XVII. Correspondencia de Saavedra Fajardo. El Cardenal Infante en el imposible camino de Flandes. 1633-1634*, 2 Vols, CSIC, Madrid, 2008, vol. 1 pp. 2-17.

7. RENÉ VERMIER, 2006, p. 261; MIGUEL ÁNGEL ECHEVARRÍA: *Flandes y la Monarquía Hispánica. 1500-1713*, p. 329.

Our approach to this research into the *Joyeuse Entrée* in Ghent has taken as its focal point the festival book *Triumphalis Introitus Ferdinandi* (Antwerp, 1636). For the purposes of collecting background information on the topic, it was highly beneficial to read the Domien Rogge's publication *Les Arcs de Triomphe de la Joyeuse Entrée de 1636* (Ghent, 1925).⁸ This book features a huge amount of research into the arches paintings, which are housed in museums throughout the Low Countries. Carl Van de Velde and Hans Vlieghe's text *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinaal-Infant* (Ghent, 1969) provides us with epistolary documentation in the form of communication between Ghent magistrates and the architect who designed the arches, François Francart. Melchior de Somer was another person who helped in the building of these temporary structures. The letters tell us about the payment to the architect.⁹ All the documentation also reveals information about the preparations for the event that took place starting on December 6, 1634, the day when the magistrates first wrote to Francart so he could begin making his sketches.¹⁰

It is important to mention two festival books printed for this event. The first is *Pius in Patriam Conatus Triumphalis, Pro Auspicali Introitu Serenissimi Principis Ferdinandi Austraci S.R.E. Cardinalis, Infantis Hispann*, written in Latin and in Dutch, by the writers Iustus Harduinus and David Lindanus (Antwerp, 1635). This book tells us about the program of events.¹¹ There is a second book, a poetry collection written by Sidronij Hosschij in honor of Ferdinand of Austria, from which poems were sung during the event. It was printed by Plantin. The book is entitled *Serenissimo Ferdinando Hispaniarum Infanti S.R.E. Cardinal Pro Philippo IV. Belgicae et Burgundiae gubernatori Militae Regiae Archistratego Gandae Vota* (Antwerp, 1635). Additionally, in order to contextualize this study of the meaning of the entry into Ghent, we have chosen to compare it with other Triumphal Entries by the Austria Family in the Low Countries.

8. In the publication by Roggen Domien, *Diaries des choses arrivées à la Cour de Bruxelles depuis la fin de l'an 1633 après la mort de l'infante Isabel jusques à l'an 1636, escrit par Messire Philippe Chifflet, prieur de Bellefontaine*, in the Besançon municipal Library. This study presents some relevant facts about the entry, including the street decorations and the visits paid to locals by the new Prince while he was in Ghent after his triumphal entry. DOMIEN ROGGEN: *Les Arcs de triomphe de la Joyeuse Entrée de 1635 et leur décoration picturales*. W. Siffer, Ghent, 1925, p. 24-27.

9. Melchior de Somer was one of the people who helped to build Brussels Town Hall. This building was designed by Wenceslao Coebergher. ANTONIO BERMEJO HERREROS: *Recuerdos españoles en Flandes: Bélgica, zona valona con región alemana y gran ducado de Luxemburgo*, 3 vols. Visión libros, Madrid, 2007, vol. 1. p. 254.

10. CARL VAN DE VELDE; HANS Vlieghe: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinaal-Infant*, Museum Abdij van de Bijloke, Ghent, 1969, p. 102-118.

11. Vlieghe Van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinaal-Infant*, p. 102.

TRIUMPHALIS INTROITUS IN FLANDRIA METROPOLIM GANDAVUM

The *Triumphalis Introitus* in Ghent occurred on January 28, 1635 at about two o'clock in the afternoon. The event was written about by the Jesuit Guilielmo Becano under the title *Serenissimi Principis Ferdinandi Hispaniarum Infantis S.R.E. Cardinalis Triumphalis Introitus in Flandriae Metropolim Gaudavum*, a volume that was printed by Ioannis Meursi (Antwerp, 1636). François Francart¹² made a number of temporary arches and structures for the purposes of the event, which was organized by the Jesuit College.¹³ They were responsible for conducting research into emblems, allegories and classical Humanism to build the image of the victor of the battle of Nördlingen, and to link him to Emperor Charles v, born in Ghent.

JOYEUSSE ENTRÉE

Ghent's *Joyeuse Entrée* was marked by the construction of triumphal arches, and by *naumachia*, statues, stages, music and fireworks. We have divided the event into three parts due to two important aspects. On one hand, we have the medieval tradition of Triumphal Entries found throughout the Low Countries, consisting of an allegoric dialogue between the new governor and the village. On the other hand, the old city's traditions merged with some humanistic aspects of Roman Empire, without representing a departure from the main concept of this sort of event, the power of the new Prince over his new city.

We have called the first part *Adventus Serenissimi Principis*. This part includes festival architecture: Ferdinand's Arch, Charles v's Arch and the *Spolia* monument, won in the battle of Nördlingen.¹⁴ The aim of this first part was to attract the affection and inspire the hopes of all the local guilds and associations. The butchers offered him an enormous mythological stage, while the fishmongers performed a large *naumachia* and the wool merchants offered him a triumphal arch. We can associate the first part of this *Joyeuse Entrée* with the one in Antwerp, due to the fact that there is a first part in which clearly consists of an exaltation of Ferdinand and the Austria family.

The second part is called city demands, which refers to a dialogue. This dialogue belonged to the oldest Flemish tradition, and it includes two ephemeral arches, the Ghent Goddess arch, and the Santiago arch. The city, in an allegori-

12. There are some little differences between the name François or Jacques Francart or Franquart. Domien Roggen wrote that François Francart designed the Old Jesuit Church, Augustin's church and the Beguines' Church in Melchin. ROGGEN: *Les Arcs de triomphe*, p. 12. Van de Velde in his book wrote about the same architect with the name Jacob or Jacques. HANS VAN DE VELDE: 2000, p. 408. We think they are both the same person.

13. GUILIELMO BECANO [BECANUS]: *Serenissimi Principis Ferdinandi Hispaniarvm Infantis. Trvmphalis Introitus In Flandriae Metropolim Gandavvm Avctore Gvlielmo Becano S.I.* Ioannes Meursius, Antwerp, 1636, p. 9.

14. ROGGEN: *Les Arcs de triomphe*, p. 8-9.

cal way, asked the Gods for help, and they sent them the new Prince, held by the Apostle Santiago as *Miles Christi*, according to the Spanish iconographic tradition. The Antwerp *Joyeuse Entrée* was distinct because of the fantastic ephemeral architecture designed by Rubens. In all of the structures, the city's poor situation was shown to the new ruler, whereas other architecture depicts people praying for a new golden age.

Finally, there were fantastic fireworks that were called the igneous apotheosis, and a magnificent performance of the Vulcan's Forge, where the mythological God forged the young Prince's sword, recalling the Iliad or Aeneid, so he could fight against heretics. The city of Ghent had also offered the famous sword, forged for the Archduchess Isabelle, upon her entry into Ghent, some years before.¹⁵ This fantastic ceremony ended with a Court theatre show about the struggle between virtues and vices, performed in the Palace.

ADVENTUS SERENISSIMI PRINCIPIS

This first part includes two parts. On one hand, three ephemeral architectural structures: Ferdinand's arch, Charles v's arch and the *Spolia* monument. In this part, there was an exaltation of the two significant people, Ferdinand and his great-grandfather Charles v, born in Ghent. On the other hand, representatives of guilds showed love and hope for their new young Prince Ferdinand.

FERDINAND'S ARCH

The procession reached the place where the Ferdinand's arch was constructed (fig. 1). The arch had two sides, and it represented the arrival of Cardinal-Infante with the Ghent Goddess allegory. The arch had one bay, made by a semicircular arch. In the front part there was a wooden plaque with an inscription under the main picture: "You have come to protect the land they have awarded you with".¹⁶

This work of art was painted by Antoon Van Den Heuvel, and the engraving was made by him, too.¹⁷ It showed a Nymph walking down the stairs and giving Ferdinand the keys to the city. Ferdinand was shown wearing smart, elegant clothes.¹⁸ The Nymph was bowing to a lion sculpture, representing

15. RUTH BETEGÓN DÍEZ: *Isabel Clara Eugenia. Infanta de España y soberana de Flandes*, Random House Mondadori, Barcelona, 2004. ISABEL BELMONTE LÓPEZ (ed.). p. 99.

16. BECANO: *Serenissimi Principis...*, p. 10.

17. Vlieghe Van De Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 122-123.

18. Ferdinand was dressed in the same way as Van Dyck painted him. This picture is in The Prado Museum. *Cardinal-Infante Ferdinand of Austria*, 1634, n.º P01480. It is currently on display in gallery 16B.



Fig. 1. Ferdinand's Arch, 1636. Biblioteca Nacional de España, Madrid.

Flanders. On both sides of the stairs there were two sculptures with the city flags and shields, over two lion sculptures.¹⁹

This image of Infante image received by the Ghent allegory was not new. It reminds us of Philip the Good's Ghent *Joyeuse Entrée* in 1458. This 15th century entry was based on *Tableux Vivant*, but in the 17th century, the city built arches and made pictures. In Antwerp's Entry, Ferdinand was received by a young lady representing the city. And in the Archduke's Entry in Antwerp, there was a young lady offering to Archduchess Isabelle a flower. So, the welcome in given upon the entry by the Ghent Goddess could have been a tradition in Ghent.²⁰

19. BECANO: *Serenissimi Principis...*, p. 10.

20. For more information on Philip's the Good's *Joyeuse Entrée* in Ghent, 1458: STIJN BUSSELS: "Making the Most of Theatre and Painting: The Power of Tableaux Vivants in Joyous Entries from the Southern Netherlands (1458-1635)" in *Art History*, 2010, n.º 33, p. 239. Further information on the Archduke and Archduchess's Entry in Antwerp 1600. The young lady appears at the Archduke and Archduchess's Antwerp *Joyeuse Entrée* in 1600. *Historica Narratio Profectionis serenissimorum archiducum [...] Alberti et Isabellae* (Amberes, 1602).

To know more about the Dioscuri characters: PIERRE GRIMAL: *Diccionario de mitología griega y romana*. Paidós, Barcelona, 2010, p. 141-142. The idea of Dioscuri is apparent in Antwerp's *Joyeuse Entrée*, in Ferdinand's Arch: CASPERIUS GEVARTIUS [GEVAERTS]: *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum Infantis S.R.E. Card. Belgarum et Burgundionum gubernatoris a S. P. Q. Antwerp. decreta et adornata, cum mox à nobilissimâ ad Norlingam partâ Victoria Antuerpiam auspiciatissimo aduentu suo bearet xv Kal. Maii, ann. MDCXXXV arcus, pegmata, iconesq. à Pet. Paulo Rubenio equite inuentas et delineatas inscriptionibus et elogiis ornat; libroq. commentario illustrabat Casperius Geuartius; accessit Laurea Calloana eodem auctore descripta*. Ioannes Meursius Antwerp, 1942. p. 99-107. <http://cort.as/-C11g> (1-V-2017)

On both sides of the arch, there were pictures flanked by two smooth fuste columns with Corinthian spires, all of them upon a large base. The pictures showed two important moments of Ferdinand's journey. On the left-hand side, people could see Ferdinand with his cousin King Ferdinand of Hungary. The two rode triumphantly after the Nördlingen battle. Also underneath, all the soldiers defeated by the Spanish Tercios were represented. Both Ferdinands are riding horses like the Dioscuri, and resembling *Milis Christi*, thus in allusion to the *Miles Christianus*.²¹ The picture was painted by Cornelius Schut.²² On the right-hand side, there was another work of art painted by the same artist, showing *Ferdinand greeting the Mainz Bishop*.²³

There were two pictures on the upper part of both sides of the main picture. Then there were two other pictures showing different moments of Ferdinand's journey from Barcelona to Genoa, by sea. The first was *The Prince Cardinal Sails to Italy Supported by the Gods*, painted by Cornelius Schut.²⁴ In this picture there was a stern of a ship Ferdinand's cabin. Anphitrite and Neptune are shown pushing the ship.²⁵ Above them, two cupids are descending as the flag of Saint Andrew's cross waves.²⁶ Below the picture, there was an inscription from the Aeneid: "The winds and the Gods support you".²⁷

On the right-hand side, there was a picture representing Ferdinand, the last of the *Miles Christi* that had crossed the whole of Europe in in wartime, going from Madrid to Brussels. This picture was painted by Schut.²⁸ The hero looks attractive and steadfast, riding his horse with elegance along with his army. He is carrying the baton of governor, and below him there is an inscription from Ovid's *Metamorphosis*: "Virtue knows only one path".²⁹

21. Further information on the Dioscuri, see GRIMAL: *Diccionario de mitología griega y romana*, p. 141-142. The idea of the two Dioscuri is apparent in the Antwerp entry, over Ferdinand's Arch. CASPERIUS GEVARTIUS: 1642, pp. 99-107.

22. ROGGEN: *Les Arcs de triomphe*, p. 17-18; Vlieghe van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, pp. 126-127.

23. This picture was influenced by the *Reconciliation of Esau and Jacob* painted by P.P. Rubens in 1624, in *Staatsgalerie Schleissheim*, Munich. Alciato's emblems tradition shows the concord as two soldiers shaking their rights hands symbolizing peace and concord. ANDREA ALCIATO: *Emblemas*, 2ª ed. Madrid: Akal, 1993. [SANTIAGO SEBASTIÁN (ed.)] p. 48. The Fajardo's symbol number LI addresses the same meaning, concord DIEGO SAAVEDRA FAJARDO: "Idea de un príncipe político cristiano representada en cien empresas". *Lemir*, n.º 20, 2016, p. 520-968. [adaptation of text: ENRIQUE SUÁREZ FIGAREDO]. p. 754-758 [http://cort.as/-C11y \(1-V-2017\)](http://cort.as/-C11y (1-V-2017))]; GUILIELMO BECANO, 1636, p. 40.

24. Vlieghe van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, pp. 124-125.

25. We suppose she is Anphitrite or a nereid, as we can see her in Rubens's picture, *Neptune calming the Tempest in Joyeuse Entrée* in Amberes. For more about the Posidon and Anphitrie allegory: PIERRE GRIMAL, 2010, pp. 447-448.

26. BECANO: *Serenissimi Principis...*, pp. 9 y 16.

27. *Venit et dis Venit ille secundis*. This text is based on the Aeneid, where we can see Neptune supporting the Greeks. VIRGIL: *En. l. 145-150*. BECANO: *Serenissimi Principis...*, p. 16.

28. Further information in Christian de Mérimod "Entrées Royales et princières à la fin de l'époque médiévale jeux de taxinomie, d'embématique et de symbolique", in *Les entrées. Gloire et déclin d'un cérémonial: Colloque des 10 et 11 mai 1996*, Château de Pau (Biarritz, 1997) pp. 27-48.

29. PUBLIO OVID NASÓN: *Las Metamorfosis*, Editorial Juventud, Barcelona, 1991. [Preliminary study, translation and notes: VICENTE LÓPEZ SOTO], p. 113.

At the top was Cardinal-Infante's seal, depicting two lions on both sides and over the base, the defeated *Spolia* from the battle of Nördlingen. On both sides of the arch, there were the symbols of Abundance, Happiness, Hope and Fortitude allegories, each of them carrying a shield decorated with lines from the Aeneid.³⁰

The rear arch side was structurally similar to the front. The main picture showed the goddess Cybeles, called Berecynthia, painted by Van den Heuvel.³¹ She was travelling in a carriage pulled by two lions. She wore a tower-shaped crown. She was carrying a little baby in her arms. This image could be associated with Mother Earth or with Belgium as a motherland. Below the picture and over the arch there was an inscription: "Like Berecynthia, mother of the lovely Gods, she gave birth to all of your descendants"³²

On both sides of the main picture, there were two historical pictures. On the left-hand side, there was a big one: *Hannibal Crossing the Alps*. In that picture, Hannibal's great feat is linked to Cardinal Infante's journey across Europe. The other picture showed *Jason and the Argonauts*, depicting Jason searching for the Golden Fleece.³³ Hercules is shown on the boat Argos, with his mace, and there were two figures that might be identified as Ferdinand, one with a helmet and another pointing at the Promised Land. In the background there was the Colquide Land with the Golden Fleece hung on a tree and guarded by dragons.³⁴

On the lower part and on both sides of the arch, there were two pictures of scenes from classical history. On the left-hand side, there was Ferdinand as Aeneas welcoming Evander, meeting his destiny. The title was *Aeneas Being Welcomed by Evander in Italy*.³⁵ In the last picture on the right hand side, Ferdinand was represented as Achilles, triumphant over Telephus. The title

30. To glean the meaning of the allegories, we have considered Cesare Ripa Hero's Virtue found in the 1571 text, from Georgette Montemay, *Emblems ou devises chrestiennes* (Lyon, 1577). In this text, the Unbeatable Virtue connects with the Ferdinand's inscription; *In Via Virtuti Nulla Est Via*. CESARE RIPÀ: *Iconología* in JUAN SUREDA (ed.). 2 vols. Akal, Madrid, 2016. vol. II p. 427. It could be connected to Durero's engraving *Knight, Death and Evil*, because of the calm and safe attitude of the knight, recalling Ferdinand's engraving, referring to the latest *Miles Christi*. BECANO: *Serenissimi Principis...*, p. 12 y 19.

31. GRIMAL: *Diccionario de mitología griega y romana*, p. 100. Vlieghe Van De Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 129.

32. *Qualis Berecynthia Mater. Laeta Deum Partu, centum complexa nepotes*. There is an association between Charles v, born in Ghent and his descendent Ferdinand, Low Countries governor. This picture is connected with the Marie d' Medici cycle painted by Rubens: *The Meeting of Marie de Medici and Henry IV at Lyons*, 1622, Louvre. BECANO: *Serenissimi Principis...*, p. 35.

33. Jason's allusion connects with the Order of the Golden Fleece, is showed in the Charles v entry in Milan, 1541. CHECA CREMADES, FERNANDO: "La entrada de Carlos v en Milán el año, 1541" in *Goya*, n.º 151, 1979, p. 27. These allusions connect Charles v with Ferdinand. Further information about Jason in GRIMAL: *Diccionario de mitología griega y romana*, p. 296-297.

34. BECANO: *Serenissimi Principis...*, p. 37-38.

35. Vlieghe Van De Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 136-147. Further information about Evander in GRIMAL: *Diccionario de mitología griega y romana*, p. 189. VIRGIL, *Aen. X*. BECANO: *Serenissimi Principis...*, p. 38.

was *Achilles Returning to Troy and Defeating Telephus*.³⁶ Hannibal, Achilles, Telephus and other classical heroes were shown as Tercio soldiers as part of this celebration, fighting against heresy, and praising the new Prince and his virtues.

At the top of the arch, there were four allegories and goddesses, Charity, Juno, Thetis and Minerva. They were all carrying their shields flanking Ferdinand's shield surrounded by two wild lions.³⁷

CHARLES V'S ARCH

The procession arrived at Charles v's arch. It had two parts, and two sides (fig. 2). It had three bays, each of them flanked by two pairs of columns over a big base, with a smooth fuste and a compound capital. On the keystone was the seal of the Hispanic Monarchy, carried by two victories in the spandrels. Over each side of the arches, there were emblems with inscriptions from the Aeneid.³⁸ On the right-hand side, the emblem made an allusion to Charles v's Empire, and on the left-hand side, the emblem alluded to Belgium.³⁹

There was a picture over the main arch representing Charles v's coronation, painted by Gaspar de Crayer.⁴⁰ The Emperor is seated in the pose of *Maiestas*, with his imperial symbols –the scepter and the sword– and on both sides, there were his personal belongings. He was seated at the top of a stairwell, under a huge curtain, a royal privilege, and was crowned by two cupids. At the bottom of the stairwell are the defeated Schmalkaldic Leagues. On his right-hand side, prostrate Germans are shown giving him the keys to the city.⁴¹ On both sides of the main picture there were other pictures created by Crayer.⁴² In both pictures, different scenes of the Emperor's battles are represented. In the picture on the left, Charles v is fighting against Francis I of France in the Battle

36. Vlieghe van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 134-135. Further information about Telephus GRIMAL: *Diccionario de mitología griega y romana*, pp. 497-498. BECANO: *Serenissimi Principis...*, p. 39.

37. BECANO: *Serenissimi Principis...*, p. 39.

38. BECANO: *Serenissimi Principis...*, pp. 62-63.

39. *Super et garamantas et Indos proferet Imperium*. [...] and his empire will extend to the Garamantes and India. The Garamantes were a Beber tribe, and this is an allusion to the domains beyond Orient and Occident. VIRGIL: *Aen.* vi. 796. *His Belgica tuta sub alis*. Belgium is under your protection. BECANO: *Serenissimi Principis...*, p. 41.

40. ROGGEN: *Les Arcs de triomphe*, p. 10-11; Vlieghe van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 139.

41. In the Bruges entry in 1515, the Emperor sat in a *Maiestas* pose, the same position as in the Milan entry in 1541. FERNANDO CHECA CREMADES: "La entrada de Carlos v en Milán el año, 1541" in *Goya*, 1979, n.º 151, p. 24-31. p. 27; CHECA CREMADES, Fernando: *Carlos v y la imagen del héroe en el Renacimiento*, Taurus, Madrid, 1987, pp. 208-209.

42. ROGGEN: *Les Arcs de triomphe*, p. 11; Vlieghe van de Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, pp. 140-143.



Fig. 2. Charles v's Arch, 1636. Biblioteca Nacional de España, Madrid.

of Pavia. On the right side, the picture shows the allegory of the conquest of Africa by Charles v.⁴³

On the top and over the main picture there was a portrait of Ferdinand and his great-grandfather Emperor Charles v. This picture is the key to the whole of the triumphal entry. They are both riding their horses, like two heroes. Over Charles v's head is the Habsburg eagle, and above Cardinal-Infante is a Victory with a palm leaf. Charles v's horse stands relaxed, reminiscent of the Renaissance archetype, whereas Ferdinand's horse is shown almost in a curvet, associated with the Baroque spirit. Charles v is depicted handing him a baton. The Emperor was shown as Ferdinand's *Speculum Principis*. On the inscription below the picture, there was a sentence: "My descendent learns my courage".⁴⁴ The whole arch was crowned with the celestial image of the members of the Austria family: Charles v, Philip II, Philip III, Isabelle and Philip IV, passing the baton to the young Prince Ferdinand. This entire

43. The inscriptions below these pictures are about these two important battles. On the inscription below the Battle of Pavia there was a motto: *Quit potvit tantum vincere, maior erat*. And below the conquest of Africa was written: *Teneo te Africa*. BECANO: *Serenissimi Principis...*, pp. 43-44. Further information about Africa's allegory RIPA: *Iconología*, p. 107. vol. II.

44. The *Speculum Principis* concept is associated with the Prince's education from literature. DIEGO SUAREZ QUEVEDO: "De Espejos de Principes y afines, 1516-1658. Arte, literatura y monarquía en el ámbito hispano" in *Anales de Historia del Arte*, n.º 19, 2009, pp. 117-156. *Dice nepos virtutem ex me*. BECANO: *Serenissimi Principis...*, p. 41.

image was surrounded by two seahorses playing conches, flanked by Charles v's insignia.⁴⁵

The arch's rear side had the same structure as the front side. On that face, the figure of Charles v was associated with classical history or mythology. The arch's structure resembled the façades of the Brussels churches designed by Francart, like the Jesuit church which was built starting in 1606.⁴⁶ On both sides of the arch, there were inscriptions dedicated to Charles v and Ferdinand.⁴⁷ In the main picture, there was an image depicting Charles v as Drusus Germanicus subduing the barbarian tribes, painted by Theodor Rombouts.⁴⁸ On the right-hand side there was a picture of Marcellus's *Spolia Opimia delivering them to the Temple*.⁴⁹ On the left-hand side, there was the Emperor as Scipio Africanus fighting in the Punic Wars. On the top, Charles v was shown as Romulus, Rome's founder, subduing Tiber River, in a painting by Rombouts.⁵⁰ This whole composition was enclosed by an image of Olympus, with Mars like a Roman warrior, surrounded by mythological characters. In the middle of the image, there was a *mademoiselle* offering a little baby to the Gods. This little baby could have been Charles v or Ferdinand, becoming from that moment on a new god on Olympus.⁵¹

These scenes showing Charles v Rome's founder, Scipio Africanus or as Drusus Germanicus, praising the classical heroes' virtues, are connected with the Triumphal Entry of Charles v Entry into Milan in 1541, so the mythological and classical heroes' virtues were Charles v's mirror. All of them were represented as the new governor's *Speculum Principis*, meaning that both Charles v and Ferdinand were reflections of the extraordinary actions of the mythological and classical heroes. Both became these classical heroes' natural descendants.⁵²

45. Further information about Charles v's insignia CHECA CREMADES: "La entrada de Carlos v en Milán el año, 1541", p. 27.

46. HANS Vlieghe: *Arte y Arquitectura flamenca, 1585-1700* Cátedra, Madrid, 2000, pp. 403-409.

47. The inscription from the left-hand side, was in Charles v memory: *Ghent's people built this monument to honor the memory of Charles v for posterity, and Divine Charles v of Austria, of Spain, Burgundian and Belgium's eternal power. Emperor always victorious and Augustus. Catholic King, pious, optimum and powerful, always triumphant and victorious over the whole world, on earth so he is at sea. Public order and Religion over the whole Christian world defender, born in Ghent.* BECANO: *Serenissimi Principis...*, p. 52. The inscription on the right was dedicated to Ferdinand: *To Ferdinand, Spanish Infant, Philip III's son, and Emperor's descendent. Ghent's people built this monument to remember Charles v's soul, and for his ancestor's triumphs, to remember his prophecies and his eternal name, with Your lovely arrival in Ghent, returning back where he was born, with his same power and with his same reason to fight for the true Faith.* BECANO: *Serenissimi Principis...*, p. 52.

48. Vlieghe Van De Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, pp. 144-145.

49. This picture was painted by Gaspar de Crayer. Vlieghe Van De Velde: *Stadsversieringen te Gent in 1635 voor de Blijde Intrede van de Kardinal-Infant*, p. 145. Information from *Spolia Opimia* in Harriet I Flower: "The tradition of the *Spolia Opima*: M. Claudius Marcellus and Augustus", in *Classical Antiquity*, n.º 1, 2000, vol. 19, pp. 34-64.

50. Carl Van De Vele; Hans Vlieghe, 1969, p. 144.

51. BECANO: *Serenissimi Principis...*, pp. 48-52.

52. In Philip's triumphal entry the connection was with Publius Cornelius Scipius or Aeneas father's virtues. Francisco Javier Pizarro Gómez: *Arte y espectáculo en los viajes de Felipe II*, Ed. Encuentro, Madrid, 1999, pp. 120-135.

SPOLIA MONUMENT

When the procession had passed the arch of Charles v, they reached the guilds' spectacles. They began with a big *Spolia* monument (fig. 3), erected in honor of the victory at Nördlingen.⁵³ This was a large monument built with the arms of the defeated Swedish army. They all stood over a big base. On the upper side there was the victory's allegory: "Here is the victory trophy of Ferdinand".⁵⁴ At the bottom of the base, on the left side there was Mother Svea's allegory protecting the Goddess of the Envy⁵⁵ with Gustavo Adolfo's image. On the right side there were the Furies and the Perfidy allegories.⁵⁶ On both sides of the monument two winged Victories could be seen carrying bay branches while playing their trumpets, and at the same time two cupids were bearing Phillip IV's and Ferdinand's coats of arms.⁵⁷



Fig. 3. Spolia Monument, 1636. Biblioteca Nacional de España, Madrid

53. The *Spolia* was a real emblem, as the n.º XVIII emblem. SAAVEDRA FAJARDO: "Idea de un príncipe político..." p. 612.

54. *Hoc Ferdinando victori ganda Throphaeum*. BECANO: *Serenissimi Principis...*, pp. 53-54.

55. To know about the Envy allegory, RIPA: *Iconología*, p. 241-344. vol. I; GRIMAL: *Diccionario de mitología griega y romana*, p. 295.

56. Cesare RIPA, 2007, vol. II, p. 197.

57. BECANO: *Serenissimi Principis...*, pp. 53-54. To learn what *Spolia* means. FLOWER: "The tradition of the *Spolia Opima*", pp. 34-64.

Upon Archduke Ernest's triumphal entry in 1595, there was a *Spolia* monument, too. It was built like a sculpture. On that occasion the *Spolia* of the war were from both sea and land wars, and they were intended to presage the end of the war.⁵⁸ We must remember the *Joyeuse Entrée* in Antwerp on April 17 of the same year. On that occasion, the *Spolia* was on the upper side of Ferdinand's arch, where his Nördlingen victory was shown, and above the ephemeral structure representing the Temple of Janus.⁵⁹

GUILDS. NAUMACHIAS AND PORTICOS

From that moment on, all the guilds in Ghent wanted to show their feelings for their new Prince, praising Ferdinand's virtues. They wanted to express the need of the sea trade to their new governor and stimulate the city's economy, demonstrating their respect for Cardinal-Infante.

NAUMACHIAS

The fishermen's guild designed a big whale, two dolphins and a big carriage pulled by two seahorses. This whole structure moved on top of a big shell. They built two huge warships equipped with masts, ropes and artillery, performing a big *naumachia*, trying to spark some fun and enjoyment.⁶⁰ The ships were on the river, while the wine merchants arranged a sculpture of Bacchus from which wine flowed all day long on the street.⁶¹

The weavers' guild participated in the ceremony, too. This guild decorated every street in Ghent with the colors of Cardinal Infante's clothes: yellow, red and white. There were two groups of children gathered in groups of ten, and a little girl in the middle of each holding a torch to illuminate His Highness. Near the girl there was a crow holding an olive branch in its beak. Below them there was an inscription which said: "Perpetual concord". There were cornucopias all over the city with inscriptions alluding to times of happiness.⁶²

58. DAVIDSON; VAN DER WEEL: "Introduction: The entry of archduke Ernst into Antwerp in 1594 in context", vol. I.

59. GEVARTIUS: *Pompa introitus*, p. 108-142.

60. There were two ships built on the river. BECANO: *Serenissimi Principis...*, p. 16-17.

61. *Naumachias* were represented in the Archduke Ernest's Triumphal Entry in Antwerp, 1595. DAVIDSON; VAN DER WEEL: "Introduction: The entry of archduke Ernst into Antwerp in 1594 in context", vol. I, p. 569.

62. *Concordia perpetua*. This text was found in Ferdinand's priest Philippe Chiflet's account. *Diario de las cosas que tuvieron lugar en la corte de Bruselas después de acabado el año de 1635, tras la muerte de la infanta Isabel, hasta el año 1636, written by Philippe Chiflet, Bellefontaine Abbey's prior*. This account belongs to Maurits De Sabbe's study, *De Chiflet's met den Prins Cardinaal* (Antwerp, 1924). It was published in the *De Gulden Passer* magazine. MAURITS DE SABBE 1924, s/p. From ROGGEN: *Les Arcs de triomphe*, p. 25. This text does not appear in the Becano festival book.

WOOL AND BUTCHERS' GUILDS

The wool dealers and butchers erected a big porch, associated with the wool and meat trades (fig. 4). The big façade was constructed in the form of a large Tuscan structure; it was all built on a big base, and inside the metopes there were references to butchers. The whole construction had only one side



Fig. 4. Guild's Monument, 1636. Biblioteca Nacional de España, Madrid.

but it was supplemented with an upper one. Over a big split tympanum, there was a bust of Ferdinand, decorated as a Roman emperor. Over the tympanum there were two mythological characters, Apollo and his sister Diana, the goddess of the hunt. On both sides of the big base or pedestal were images of bovine beasts. The whole stage alluded to hunting. The main inscription can be translated as follows: "To you, Ferdinand, the butchers' guild dedicates this monument with admiration for you and all of your ancestors, always loyal and always loved, in an appreciated public signal"⁶³

As, Elizabeth McGrath has written, the idea was to represent Ferdinand as the "people's shepherd", in three mythological hunting scenes. But our theory, just as López Torrijos has maintained, is that it was the representation of Phil-

63. *Tibi Ferdinande en publica gratulatione. Hoc singulare laetitiae nomumentum Maioribus Tuis semper fidi. Semper cari. Lann posvere.* GUILILEMO BECANO 1636, p. 56.

lip IV's victory over heresy, meaning also Ferdinand's victory, over the enemies of the Spanish with his Herculean force, a reference to his heroic virtues.⁶⁴ The main picture showed Hercules fighting against the Cretan bull,⁶⁵ like Ferdinand's army had fought against the Swedish army.⁶⁶ On either side of the main pictures the abduction of Europe and Pricxo being rescued by the lamb could be seen. Each scene had its own inscription. The one below the abduction of Europe read: "Jupiter drives Europe through the waves to guard her, just as Belgium was guarded by Ferdinand".⁶⁷ The inscription beneath Pricxo's rescue inscription read: "The value of your honor".⁶⁸ In the main picture and under the image of Hercules image, there was another inscription. "Hercules defeated the bull, in a prodigious way, yanking it by its horn, and here is the horn of abundance. Thus, his encourage inspires and transmits its virtue to us [...]".⁶⁹

THE CITY'S DEMANDS

Two huge festival structures stood out in that part of the entry: Ghent's Madam and Santiago's arch. Through the Ghent allegory, as a woman sitting by a column, that is people from Ghent asking Jupiter for help. They want him to send them somebody to fight against heresy. All these prayers were full of faith and love. The Gods of the Olympus sent them Ferdinand, whose iconography was represented by Santiago's arch.

10. GHENT'S MADAM PORCH

At that moment of the ceremony, Ferdinand arrived in front of Ghent's Madam Porch. Its structure was very similar to the rest of the ceremony's arches, classical in form, with Corinthian columns. The arch had only one floor, with an attic crowned by the coat of arms of the Spanish monarchy in the middle of the split pediment. It was carried by two Fame allegories, dressed in

64. Both theories could be right. ELIZABETH MACGRATH: "Rubens's Arch of the Mint" in *Journal of The Warbourg and Court Institute*, n.º XXXVIII, 1974, pp. 191-217; ROSA LÓPEZ TORRIJOS: *La mitología en la pintura española del Siglo de Oro*, Cátedra, Madrid, 1985, pp. 115-146.

65. This episode belongs to the twelve labours of Hercules. PIERRE GRIMAL 2010, pp. 239-257.

66. The strength associated with Hercules belongs to Charles V's iconography; it is joined to Ferdinand as his descendent. FERNANDO CHECA CREMADES: *Carlos V y la imagen del héroe en el Renacimiento*, Taurus, Madrid, 1987, p. 178. Hercules fighting against the Cretan bull is interpreted as the victory of the King over his enemy. JONATHAN BROWN; JOHN ELLIOT: *Un palacio para el rey. El Buen Retiro y la corte de Felipe IV*, Taurus, Madrid, 2003, p. 170.

67. *Europae ut medias iove tuta ferente per undas sic Ferdinando Belgica tuta suo est*. BECANO: *Serenissimi Principis...*, p. 56.

68. *Hic Virtutis Honor*. BECANO: *Serenissimi Principis...*, p. 56.

69. *Cornua et Alcides facti de flumine tauri frangit, et hinc rerum copia plena venit: Sic facie virtute sua mox crescere nobis, ovas tibi Ferdinandus Batave franget opes*. BECANO: *Serenissimi Principis...*, p. 55.

the Cardinal's colors: red and yellow. In the main picture, there was a Madam dressed in black clothes in front of a medieval castle, leading a column and praying for help to the Gods of the Olympus. Above her there was the Old God Jupiter. Near the castle a big lion was being led by Mars, the god of war. Above the castle door there was a star. The picture was flanked by two garlands of flowers with an inscription: "You are full of courage to fight, and thus God will be on your side again".⁷⁰

The central picture represented the attic's demands. In that picture, Ferdinand was dressed in smart clothes and riding his white horse in curvet, approaching the castle door. There, the allegories of Fidelity and Mars were waiting for him, pointing at the statues over the castle. Julius Caesar was in the middle of the Victory and Virtue allegory. On both sides of the arch and inside the little niches, there were the Counts of Flanders Baldwin and Maximilian. Baldwin was the first Latin emperor, and Maximilian was Charles V's grandfather. Both of them were carrying the globe and a sword.⁷¹ The whole arch was surrounded by the Abundance and Strength allegories and both Ghent's and Belgium's coats of arms.⁷²

The whole arch represented the allegory of the City of Ghent, praising the arrival of a new *Miles Christi* to fight against heresy. On this arch, the virtues of the new governor were displayed, including his virtues as a military hero. Renaissance heroic virtues like strength, love and victory are still maintained in the Baroque hero.⁷³

SANTIAGO'S ARCH

Near the bridge, a huge structure radiating sunlight was built. Inside, there were a number of mirrors, making it shine like the sun. It was Santiago arch. It was built like an enormous room showing the virtues and the Austria Family's benevolence. The arch was very deep inside, and the sculptures of Ferdinand and his family were located between the columns and were reflected in the mirrors. At the bottom, two big torches with fire radiated silver and gold lighting. At the entrance there was an upper base with an inscription: "The city of Ghent builds this arch dedicated to Ferdinand, Spanish Infante, the light of Belgium, and to his ancestors, kings and emperors."⁷⁴ The idea that people from the city wanted to transmit was that the glory of his ancestors was the

70. BECANO: *Serenissimi Principis...*, p. 59.

71. BECANO: *Serenissimi Principis...*, pp. 57-58. The Baldwin figure is visible in Archdukes' Triumphal Entry in Antwerp, in Genoese Arch. PETER DAVIDSON; ADRIAN VAN DER WEEL 2004, vol. I, p. 541.

72. BECANO: *Serenissimi Principis...*, p. 58.

73. Further information about Virtue: RIPA: *Iconología*, vol. II, p. 426. To know more about Victory: RIPA: *Iconología*, vol. II, p. 399-402. BECANO: *Serenissimi Principis...*, pp. 57-58; FERNANDO CHECA CREMADES: *Carlos V y la imagen del héroe en el Renacimiento*, p. 178.

74. BECANO: *Serenissimi Principis...*, p. 60.

guide to light the path to reach prosperity with the House of Austria, in the person of Ferdinand. Through this advocacy, the Apostle Santiago figure riding a white horse on the upper side of the arch was similar to Cardinal Infante's horse from the arch mentioned above. Two ideas were linked: the light of the world as the guide of Faith and *Miles Christi*, both in Ferdinand's person, the young Prince.

The arch was built in the name of the Apostle Santiago, the patron saint of Spain and the Low Countries, for this same reason. There was an inscription:

Blessed Santiago, if you still want to guide us, do not refuse to bind Flanders and Spain together, because we are yours. Protect our land in safely, Ferdinand, as your brother, Philip IV did. Our salvation is your salvation.⁷⁵

This arch was linked with the *Miles Christi* image. The iconography of the Apostle Santiago riding a white horse and fighting heresy with a sword while defending the Christian faith is a reflection of Ferdinand's Nördlingen victory. So, his image and Santiago's both show force fighting against heresy, reaching the mythological Olympus, as Christian Knights. At the same time, it was the fusion of two important ideas from Charles V iconography, translated from Renaissance to Baroque.⁷⁶ Furthermore, in order to represent the two royal relatives riding horses, there had to be a combination of ideas and iconographies fusing together in the representation of the fight against heresy. The protection of faith by the House of Austria, represented inside the arch reflecting themselves in the mirrors and illuminating by torches suggesting the sun, connected them to the kings of the sun. Ferdinand represented the most important hero at that moment (fig. 5).⁷⁷

IGNEOUS APOTHEOSIS

The last part consisted of the magnificent fireworks display and a performance, representing Mount Etna with Vulcan's Forge inside. All of them were dedicated to Ferdinand, the new Prince.

75. BECANO: *Serenissimi Principis...*, p. 61.

76. BECANO: *Serenissimi Principis...*, p. 61. The image of Santiago Matamoros is not very common in Prince Philip's trip to the Low Countries. There were many associations between the new prince and mythology and classical history. In the Genoese Arch in Antwerp, Prince Philip was represented as Mars with the sword, killing a lion and scaring some beasts. Prince Philip's representations as *Miles Christi* were not very common, only in the Lisbon Entry in 1580. PIZARRO GÓMEZ: *Arte y espectáculo en los viajes de Felipe II*, p. 135. The Spanish Monarchy's representation as *Miles Christi* is very common in portraits and allegories. ENRIQUE OLIVARES TORRES: *L'ideal d'evangelització guerrera. Iconografia dels Cavallers Sants*, Doctoral thesis, Universidad de Valencia, Valencia, 2015, p. 468. Charles V's image as *Miles Christi* was researched by Fernando Checa Cremades. CHECA CREMADES: *Carlos V y la imagen del héroe en el Renacimiento*, pp. 55-64. It is important to remember Maximilian I, iconography legacy, studied by Fernando Checa, as well. *Titianus, Carlos V, a caballo en Mühlberg* (Madrid, 2001).

77. Further information in Víctor Mínguez's book, *Los Reyes Solares, iconografía astral de la Monarquía Hispánica* (Castellón, 2001).



Fig. 5. Santiago's Arch, 1636. Biblioteca Nacional de España, Madrid.

FIREWORKS

When night began to fall over the city of Ghent, fireworks showed the House of Austria's power and radiance. Then, fireworks began in Ferdinand's honor. The most spectacular iconography was displayed in the city of Ghent. The city's city ministers began a procession carrying torches, followed by the priests. Lights were shining everywhere. Along the streets they lit and placed candles, and torches and rows of spades were built. Among them there were flags, silk banners and trade symbols from the city merchants. The fishermen's guild painted zodiac signs, dolphins and cetaceans all over the night sky. Astronomers wanted to participate, making fireworks resembling shooting stars, like suns shining in the middle of the night. The butchers' guild made Taurus-shaped fireworks. They made the image of the Apostle Santiago shine over the arch.⁷⁸

Four igneous towers were built at different points in the city for the sole purpose of people's enjoyment. Fireworks ascended to the night sky like comets, and they simulated Jupiter's lightning bolts, exploding frantically and scattering smoke all over. Firework wheels turned, making such a loud noise that it made people scream. Other citizens set up carcasses in such a way that the night became day, creating a magical moment and showing through fireworks their love towards their new Prince.⁷⁹

78. BECANO: *Serenissimi Principis...*, p. 61.

79. BECANO: *Serenissimi Principis...*, pp. 61-62. Further information about fireworks: VÍCTOR MÍNGUEZ CORNELLES; INMACULADA RODRÍGUEZ MOYA 2016, pp. 9-29.

MOUNT ETNA AND VULCAN'S FORGE

The cortege moved to an area called the hippodrome, where horse races took place. For the occasion there was a big mountain, made of stones and wood, representing Mount Etna. From its peak, swirls of fire ascended to heaven while tongues of fire spread over the mountain structure. No other structure was similar to this unique volcano image existed in the whole world. Some little torches were put in the peak of the mountain. Inside was Vulcan's Forge:⁸⁰

[...] here, under the cavern, the Cyclops are working in Vulcan's Forge. Etna's bowels resounded, and they pounded the anvil. Prince, listen to the sob buzzing and the shrill metal sound and the steel from the cavern, and how the fire of the foundry smells. Here and forever, the Cyclopes Brontes, Steropes and the naked Piracmon work metal inside this cavern.⁸¹

That is how the Cyclopes were working, forging Ferdinand's sword. There was a golden inscription on it:

[...] We offer you the power of victory, but the enemy can be stronger. Besides the city of Ghent prays for you Ferdinand, as did Aeneas and Achilles' mother for them. You will be like a newborn hero, you will join the Low Countries together against the Swedish enemy, and you will take the weapons, carrying them with you.⁸²

At the forge entrance there was an inscription: "You are similar to Aeacus, and you are able to carry Vulcan weapons with you."⁸³ In that text, there was a comparison between Ferdinand and Achilles or Aeneas. Thetis told Hephaestus to forge Achilles' weapons, as Vulcan did for Aeneas.⁸⁴ This association between the Cardinal Infante and classical heroes from the epic battles became one of them. Furthermore, Vulcan's forge arose after Santiago's arch, mixing Catholic and pagan ideas. These are used to defend the Catholic faith. The mythological Gods forged *Miles Christi's* weapons. The Spanish Monarchy's main priority was the strength of the Catholic faith and the defense against heresy. Santiago was the main figure, so Ferdinand became him, the most important *Miles Christi* ever. The idea was to mix the *Miles Christi* figure with the classical mythological hero.⁸⁵

During Archdukes Albert and Archduchess Isabelle's *Joyeuse Entrée* in Ghent, there was a sword forged by Vulcan, which was made for Isabelle. So, in the letter that Isabelle wrote to the Duke of Lerma, on January 29, 1600, it is written:

80. Hephaestus (Vulcan): GRIMAL: *Diccionario de mitología griega y romana*, pp. 228-229.

81. BECANO: *Serenissimi Principis...*, p. 62.

82. BECANO: *Serenissimi Principis...*, p. 62.

83. BECANO: *Serenissimi Principis...*, p. 62. This poetry belongs to Juvenal poetry. JUVENAL, Decio Junio: *Sátiras*. CSIC, Madrid, 1996. [Translation and notes: SEGURA RAMOS, BARTOLOMÉ].

84. HOMER: *Iliada*. Austral, Barcelona, 2011. [Translated by LUIS SEGALÁ y ESTALELLA]; VIRGIL: *Eneida*, Barcelona:+, 2000. [Translation and notes: JAVIER DE ECHAVE-SUSAETA], pp. vi420-460.

85. CHECA CREMADES: *Carlos V y la imagen del héroe en el Renacimiento*, p. 183.

[...] Tomorrow a ceremony will take place [...] they want me to carry a sword, an abbot has to cling it to my waist, there is no way to escape, he has to cling it to me, and after that, if I wish, he will cling it on my cousin's waist. Look how beautiful I will look!⁸⁶

When the ceremony was over, the Prince went to the Palace, where there was a play called *Majestad Augusta*. This play represented the victory of virtues over vices. Virtues were represented by the House of Austria's coats of arms. So this play closed the *Joyeuse Entrée* in Ghent, where Ferdinand became a Trojan hero, and as Achilles did he sighed for eternity:

My mother, the goddess Thetis, with silvered feet, says that fate has arranged for my end in one of these two ways: if I stay to fight around the Trojan city, I will not return to my homeland, but my glory will be immortal. If I return, I will lose my fame, but my life will be long, because death will not surprise me so soon.⁸⁷

CONCLUSION

As we can see, the *Joyeuse Entrée Triumphalis Introitus Ferdinandi* in Ghent is Ferdinand's exaltation as the winner of Nördlingen. So it is important to compare this figure to Charles v's image, born in Ghent. Ferdinand, after the Battle of Nördlingen had taken place, was celebrated as a hero in Brussels, Melchin, Bruges, Ghent and finally in Antwerp. In all of the cities, there was a political meaning to the images, expressed through the allegories, emblems and mythical heroes, as well as historical and political figures. Each entry has its own personality, giving it a particular appearance, so in this Ghent entry, Charles v became Ferdinand's *Speculum Principis*. The House of Austria's exaltation becomes a reflection of the real, biblical and mythological *tempus*. Classicist humanism fused the Habsburg's magnificence with the *Joyeuse Entrée* in the same *corpus*. In it, Ferdinand and Charles v were depicted as Trojan heroes, Aeneas's descendants and the sons of Venus. *Austriae Divinum et Aeternum*.

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86. We do not know about the Ghent entry, but we have the Archduke's letters written to the Duke of Lerma. ANTONIO RODRIGUEZ VILLA 1906, p. 9; RUTH BEGETON DíEZ 2004, p. 99.

87. HOMER: *Iliada*, II, IX, 415-422.

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