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Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum infantis. Cardinal-infante don Ferdinand's triumphal entry in Antwerp in 1635

Laura García Sánchez

Barcelona University

Abstract

On May 15, 1635, cardinal-infante don Ferdinand made his triumphal entry in Antwerp as the new governor of the Spanish Netherlands after his victory in Nördlingen against the Swedish and his allies of Saxony. The city, which was going through very delicate moments to maintain its previous commercial relevancy, decided to devote its economic and intellectual energies in this celebration with the aim of impressing don Ferdinand, from whom they were expecting protection. The tour that the cardinal-infante made through the city was masterfully decorated with five wooden twenty-two-meter-high triumphal arches, four stages -each one with an allegoric program- and a portico, painted according to the program designed by Nicolaes Rockox, burgomaster; humanist Jean Gaspard Gevaerts, secretary of State; and Peter Paul Rubens, who designed, planned and executed these ephemeral decorations. Rubens, known for his management of delicate diplomatic missions in France, the Netherlands, England and Spain, was, lastly, the most important ideologist. The artist counted on the collaboration of Jacob Jordanes, Cornelis de Vos, Erasmus Quellenius, Gerard Seghers and Theodor van Thulden to carry out the paintings and the sculptures.

For these works to remain in the future, several artists -headed by Theodor van Thulden- were asked to engrave Rubens' designs. Thus was *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum infantis* born, a bibliographical jewel with forty-two etching prints, many of them in very big size. The copy discussed here, printed in vellum and illuminated by hand with great quality, has the date of 1641 in the colophon, but it was not published until the end of 1642, due to some delay of the text's author. As consequence of the death of the cardinal-infante in 1641, the magistrate ordained that the book should not be dated later than the death of the protagonist of this work.

Key words

Ephemeral decorations, Pieter Paulus Rubens, baroque flemish painting, cardinal-infante don Ferdinand, triumphals entries

The cardinal-infante don Ferdinand

The cardinal-infante don Ferdinand of Austria, son of Philip III and the queen Marguerite of Austria, was born in San Lorenzo del Escorial on May, 16th 1609 and dead in Brussels on November, 9th 1641. He was infant (prince) of Spain and Portugal, apostolic administrator of the archdiocese of Toledo, viceroy of Catalonia, governor of the state of Milano and Spanish Netherlands and supreme commander of all armies during the Thirty Year's war.

Thanks to the insistence of his father, who was interested in the fact that don Ferdinand took part in the clergy of Catholic Church, Ferdinand was named archbishop of Toledo in 1619 and, a bit later, was designated cardinal. In 1632, he obtained the titled of viceroy of Catalonia in order to carry out the delicate mission of gathering, in name of the king, with the Courts, suspended in a hurry way in 1626ⁱ. For this reason, Ferdinand left the court of Madrid, place where he never came back. In Catalonia, he stayed a little time, because he was chosen by his brother, the king Philip IV, as substitute of their aunt the infanta Elisabeth Clara Eugene, then an elderly and sick woman, to be in charge of the Spanish Netherlandsⁱⁱ. However, the post arrived from the favourite of the king, Gaspar de Guzmán y Pimentel, count-duke of Olivares, by then in the summit of his power.

His plan was to assure the control of military and governmental machinery of the place in face of Dutch rebellion. Not only to advise him, but also to watch if Fernando confined to following the guidelines marked from Madrid, confidants of the favourite, assigned to ministerial environment as well as his court, accompanied him. The fact of positioning in strategic posts of Brussels to people that shared a political vision indicates that the purpose of Olivares

was to limit to the maximum the possibility that a governor acted by himself. The mission of don Ferdinand had a great importance for the political career of count-duke and any risk should disappearⁱⁱⁱ.

The dangerousness of the Dutch navy prevented the cardinal-infant from travelling by ship, fact that motivated his decision about going to Geneva with a numerous army. Ferdinand set sail in Barcelona on April, 11th 1633 and arrived to Italy on May, 5th. His plans passed through moving from Milano to Netherlands going through Lombardy, Tirol, Swabia and following the river Rhine. Moreover, the route must be secured with the establishment of strategic garrisons, and, at the same time, he had to provide support to the forces of his cousin, -the king Ferdinand of Hungary, the future emperor Ferdinand III-, visible head of imperial army in face of Swedish during the Thirty Year's war (1618-1648). Under the command of Gómez Suárez de Figueroa, duke of Feria, a part of the army of don Ferdinand opened the path, but they suffered numerous casualties during the confrontation with Swedish troops of the duke Bernardo de Sajonia-Weimar and Gustaf Horn. The fragile situation provoked the petition of help of 4.000 forces from the cavalry of the general Albrecht von Wallenstein, but he refused it and he had to look for new resources to get new troops^{iv}. The situation got worse as time went by, specially after the news about the death of the infanta Elisabeth Clara Eugena on December 1633. Don Ferdinand was capable of continuing his trip in 1634, gathering in Bavaria with the survivors of the Duke of Feria's army, dead on February of this year. The search of allies took to recruit Gaston of Orleans to the Spanish side, younger brother of Luis XIII, who passed from enemy to make a secret deal which through he promised his support to Austria house in case of war.

Ferdinand of Hungary could recover Ratisbona on July 1634 and soon he joined his army to the forces of his cousin. The Swedish troops of the duke Bernardo and Gustaf Horn tried desperately prevent the union, but they were not able of gathering the same number of men. The cardinal-infant crossed the river Danube on August, 1634 and, on September, both armies were camped at the South of Nördlingen population, in Swabia, where they arrived a bit after the Swedish arrival. These were the preambles for the decisive battle of the same name. Ferdinand and the cardinal-infant prepared, something that also did the duke Bernardo and Horn. These last one, however, went wrong due to the maintenance of personal discrepancies and underestimated the numerical superiority of their enemies. The ended defeated by the two cousin of Austria's house, makers of an exceptional military victory. This campaign, one of the most amazing during the war, interrupted the Nordic success, left all the German South in Habsburg hands and served the emperor and his allied to recover the faith.

The king Ferdinand of Hungary treated to convince his cousin to stay in Germany but, a bit later after the battle, the cardinal-infante moved his troops to Brussels, city where they arrived on November, 4th 1634. Skilful politician and diplomatic, soon he reformed the govern and carried out the military restructuration of Spanish Netherlands. Moreover, he got the support of Flemish in face of France. The next day of his arrival to Brussels, and to emphasize the respect to his person, he received, in cardinal clothes, high ecclesiastic dignitaries and state representatives and provincial and central Councils. He did not make an impression during the first audiences of being a warm person and close, but on the contrary, in the line of the rigid etiquette of Madrid's court. Also, he had a great linguistic problem, because it is known through closer and friendly people that he did not speak Flemish and scarcely understood French. It seems that the young governor only was comfortable during hunts, something he practised a lot. However, he did not have many time to recover from his travel and enjoy the Flemish life. Least than a half of year, the war against France blew out.

In commemoration of the relevant victory obtained over the protestant army, the brother of Philip IV was retreated by Peter Paul Rubens immediately after the assumption of his new post. The artist resolved the composition in a way of an old equestrian image, where the serenity of don Ferdinand contrasts with the nervous movement of the horse. Over a bottom of battle as frame of the obtained triumph, the painter synthetized in a perfect way the common indicative elements of military capacity and govern of cardinal-infant with the eagle, symbol of Habsburg, and the allegory of *Divine Revenge*.



P.P. Rubens
*Cardinal Infante don
 Ferdinand in the battle of
 Nördlingen
 1634-1635*

Madrid, Prado Museum

Triumphal entry in Antwerp

Artist and governor did not take so long gathering again. After his arrival to Brussels, don Ferdinand received the invitation to move to Antwerp, where he was welcomed as a Roman triumphant general^v and people honoured him. It was prepared a triumphal entry worthy of important personalities, with a city decorated at the effect according to a studied tour by the streets. To celebrate this event, five triumphal arches were created in wooden and with a height of more than 22 meters, four stages and a porch, in addition to other ephemeral architectures, everything seen by the cardinal-infante during the two hours that his visit lasted on April, 17 1635^{vi}. These thing were made following the programme thought by Nicolaes Rockox, burgomaster of Antwerp; the humanist Jan Gaspard Gevaerts; and Pieter Pail Rubens, who, to make the paints and sculptures, counted on the collaboration of Jacob Jordaen, Alexander van Adrianssen, Cornelis de Vos, Erasmus Quellenius, Cornelis Shut el Viejo or Gerard Seghers, this is, the artists more important at the moment. It is surprising, however, the absence of Anthonis van Dyck, one of the Flemish painters with more projection. Van Adrianssen made, for example, the badges of the seventeen provinces of Netherlands for the brief decorations, and Cornelis de Vos some of the portraits for the called Philip Arch. The result was the creation of one of the most spectacular festive stages of the century^{vii}.

To guarantee the remind of this works during the time, it was put Theodor van Thulden in charged of engraving of original designs of Rubens, although also is true that other artist intervened in the process, as Ludovico Nunnius, author of the reproduction of the two Lusitanian Arches. *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum infantis* was born in this way, considered as one of the most interesting illustrated books about brief baroque architecture. It is a monumental work completed with 42 engravings made in etching, most of them of great size, that allows art and history to recover the constructions thought for this circumstance. Thanks to the edition of this volume, the diffusion of these buildings condemned to disappear once the visit of the cardinal-infante had finished, had-because of its beauty, magnitude and creativity- an important incidence not only in Spain but in Europe. The triumphal arches were monuments particularly appropriate to develop the decorative exuberance of the moment, whereas other inventions derived from Flemish mannerist treats. Some of the original sketches of Rubens are in different museums, as for example the Hermitage of Saint Petersburg.

The exaltation of the Austria House in general and the figure of don Ferdinand in particular were subject of proud for Antwerp, reason by which the intention of municipal authorities was not to limit the expenses. However, the situation of crisis stopped the enthusiasm of some people, specially of some of Brede Road members, some kind of municipal council who had present the difficult moment the city was passing through and the economic dearth of its inhabitants demanded that the entry was more modest than other times. The triumphal arches, for example, must serve as support

of a help petition message to the new governor. The councillors insisted on their project, but the citizen representatives exposed their discomfort about the idea of recovering the costs generated thanks to the temporary application of a string of supplementary taxes over the beer. After long negotiations, they agreed. Once the Council promised to warn the cardinal-infante about the necessity of protection for the city, the voted favourably for the pecuniary compensation^{viii}. In this way, Gravaerts, Rockox and Rubens thought an iconographic programme in which they reflected, in a symbolic and subtle way, the difficulty of the moment. In other words, they looked for, through the art, the way to urge the new governor the search of a solution for the delicate economic state that the region lived due to the war against Holland. Despite all these efforts, the City Council could not face the budgets of projected monuments.

Allegory and mythology at the service of an idea

Rubens worked at the service of the main European monarchies and he did as artist as well as a passionate for politics. In that cosmopolitan world where art and diplomacy went together, the figure of the painter stood out as anyone. “Courts horrifies me”, he wrote to his French friend, Nicolás-Claude Fabri de Peiresc. It was a theme that he felt deeply, confirmed by his wide activity developed at the service of one of the main European monarchies at that time. Rubens knew the court of the Duke of Mantua in the first years of the century; the Spanish court, first with Philip III in Valladolid in 1603 and after with Philip IV in Madrid in 1628; the one’s of Louis XIII in France in 1622, when he worked for the queen María of Médicis, the court of Charles I of England in 1629-30; and specially the Brussels’s court of his admired archdukes Albert and Elisabeth Clara Eugène, who named him chamber painter in 1609. Between 1628 and 1630, Rubens linked through his person the courts of Brussels, Madrid and London, developing diplomatic missions. The homage to the cardinal-infante constitutes one of his most brilliant artistic contributions, with the use of allegoric and mythological figures to express a message, but also informs us about his privileged position as court artist and the feeling of duty to contribute to the rebirth of his homeland.

The image in chalcographic highlight engrave that takes part of the cover of the book *Pompa introitus honori serenissimi principis ...* is already a declaration of intentions of the whole work, written in Latin. So, apart from figures presented as caryatids and with swords, caduceus, torches, palms and crowns in their hands, the scene represented in the façade of the classic temple drawn stands out, and where can be seen Philip IV naming his brother governor of Netherlands. The vertex appears crowned by a portrait of Philip IV, accompanied by the *Aurora* and the *Luna*, in an allegoric way about “the sun does not set over my territories”. It is followed by a text dedicated to don Ferdinand and a preface to the lector; and after, the whole body of the book, with a first sight of the brilliant reception for the cardinal-infante in front of one of the entry doors of the city to continue with a portrait of the same horse, signed by Rubens and Paulus Pontius, very similar to the painting that the first one had previously made. There is also a genealogic tree of the royal family and a map of Antwerp. From here, all brief constructions are described.



The richness of the whole iconographic programme presented resides in the fact that triumphal arches and stages were not only decorated in the front part, but also in the back, with the result that it enriched doubly in decoration and message. The use of allegories and mythological personages, sometimes in excess, contributed to give plastic form to determined ideas. There is, moreover, 48 little illustrations in medals, alternated with the text, without signature. The volume we comment is printed in vellum, has the data of 1641, although actually was not published until the end of 1642. Due to the circumstance that the cardinal-infante had died in 1641, the magistrate considered that the book should not have a posterior data at the death of the person it was dedicated to. Currently, it is a bibliographic jewel of the Prado Museum's Library^{ix}.

In this part of work, without any doubt the most important, our theoretical and methodological opinion is based on the description and study of some of these erected monuments, because the great number of them prevent us to analyse the whole work. Here, the reading of Cesare Ripa is essential^x, because this author created the first textual systematized speech and image about allegories, emblems, attributes and symbols that personify different stages of life. It is a literally source where numerous artist found inspiration and, because of that, offers the keys to decode his works, pictorial as well as sculptural. In this way, first of all we have traced the most important moments of the biography of don Ferdinand until arriving to its designation as governor of Netherland and until the moment when Antwerp decided to homage him for his victory in Nördlingen.

The first monument. The trip of the cardinal-infante, the meeting with Ferdinand of Hunfary and the entry to Antwerp

The route that don Ferdinand had to make through the streets of Antwerp was planned not only by Rubens, but also by the burgomaster Rockox and Gevaerts, who in definitive also had interest in the cardinal-infante observed and read the Latin inscriptions of the monuments in which they had worked so much. In this way, strategically disposed, the new governor could perceive through decorations of all brief machinery made by his reception, the joy of the city because of his arrival and the recognition of Austria House, but also the economical effort made and the delicate situation at that moment^{xi}.



At the moment when the cardinal entered by horse in the city, dressed in an adequate way according to his recent military triumph, the first construction that he can see was situated at the square of San George church. It was an architecture of Ionic order, structured among six pilasters, of great magnitude and height. The shafts between the pilasters were decorated with statues of *Genio de la Ciudad* (*Genious city*), with a patera and the horn of plenty; and the *Alegoría Pública* (*Public Allegory*), with a crown and a rudder in her hands. In the arch of the superior façade was the *Esperanza* (*Hope*) with her usual flower emblem and, on the top of her, a palm tree with a terrestrial globe between branches and the motto SVMIT DE PONDERE VIRES. At both sides of this palm tree, two *Famas* (*Fames*) sit down displayed trumpets in their mouths; one of them was accompanied by the royal eagle and the another one by a lion, symbol of Flanders. Cupids with palms, flags and crowns emphasized the happiness of that moment.

On the left side it was represented the scene of the trip of the infante from Barcelone to Geneva. Neptune, on his feet over a shell that pretends to be a chariot, grips the trident with a hand and with the other rejects to *Aquilón*, a wind represented with senile aspect, long hair and winged arms, from which at its mid height become in feathers, and with snakes twisted around his legs. He is followed by *Austro*, armed with a lightning, and the *Céfiro Hispano*, with wings in his hair and young face, in allusion to the future victory against the Swedish army. Four sea horses pull along the chariot of *Neptune* and, in fornt of, *Tritón* makes to sound his usual seashell and tightes the reins of the animals whereas the *Nereidas* push the wheels. The scene closes, at the end, with a peaceful advance, by a calm sea, of the squad of cardinal-infante.



On the right side of the construction it was represented the meeting between Ferdinand of Hungary and his cousin, the cardinal-infante, the first one accompanied by his soldiers -the prince Mattia de Medici, Borso d'Este, the counts Galasso and Piccolomini, and other captains- and the second one by his entourage, formed by the marquis of Leganés, the marquis of Este, also the one's of Orage and other members of his court. Both of them get off the horse and offer his right hand, while two eagles fly over them having the laurel wreath in the beak and the lightning between the claws. Under them, we can observe the joy of *Danube*, who with a hand is supported by a pot from which emanates bloody water and with the another one appoints the winners out two women that show melancholic attitude; here, the imperial flag lets us identify one of them as *Germany*. In the central scene can be recognised the entry of don Ferdinand with the right hand extended to *Flanders*, crushing with his horse some enemies corps. He is followed by, on one hand, the *Virtue* with the helmet and *Mars*, armed and with a trophy over his shoulders. The *Fortune*, on the other hand, holds with a hand the horse reins and with the another one to *Flanders*, who appears leaning with the head crowned by towers and with the lion at his feet. Behind we can recognise the figure of *Health*, accompanied by a snake, and on the top, the *Victory* holding a laurel wreath.

The arch of Philip

Three arches of big size, in charged of the City Council, stood out: one dedicated to Philip, another one to Saint Michael (patron saint of the city) and the third one to the governor. Their decoration supposes one of the most brilliant evocation of the glory past of Austria House^{xii}. After the cardinal-infante crossed the arch erected for him by the Portuguese nation, in front of it, in the Tanners Street, there was another one; bigger and the most luxurious of all; of compounded order and considerable height, called Arch of Philip because of its link with the king of Spain. The decorative theme was the join of Austria House with Burgundy, Aragon, Castile and Leon, followed by the happiness of two couples. On the anterior façade, over the top on the arch and in the centre of it, were painted the archduke Maximilian and Marian of Burgundy, shaking their right hands in front of *Himeneo* (who guides his wife), as well as *Flanders*, crowned by towers, that has in his hands a globe with a lion. Next TO Maximilian we recognise his father, the emperor Ferdinand IV, and next to his wife, Charles the Reckless, armed. Over this painting were sculpted in relief two cupids with torches and under them, in the middle of a balustrade, the statue of *Himeneo*, painted as a winged young that has a basket with flowers on his head, the neck surrounded by roses, a torch and the horn of plenty.

The descendants of this couple, in the figures of Maximilian I, Philip I, Charles V, Philip II, Philip III and Philip IV, explains the presence of all of them in the intercolumns. In the superior extreme, *Jupiter* and *Juno*, who holds an earth globe. On his right, the winged *Providence* with an eye in her forehead and with the world in her hand; and on the left,

the *Eternity*, represented under the figure of *Saturn*, with the sickle and the snake that is biting its tail. Under this scene, in the modillions, *Flanders* and *Burgundy*, sit down, exhibit their flags.



In the posterior façade of the arch, the monarchy of Austria House was represented, enlarged by the marriage of Philip the Beauty, prince of Flanders, with Joan, daughter of the Catholic Kings. Over the arch should be another painting where appeared the archduke Philip of Austria holding the hand of Joan, infanta of Spain, followed by *Flanders* crowned with towers, with his lion. *Juno Prónuba* goes out to meet her, holding a globe of the Monarchy between her hands and she is accompanied by the *Time*, as signal of future succession that must be born between the both kingdoms. Like the previous façade, this one is presided by the statue of *Himeneo* and Ferdinand, with the sceptre; and Elisabeth, with the globe of the New World discovered thanks to Columbus. The other figures correspond to the

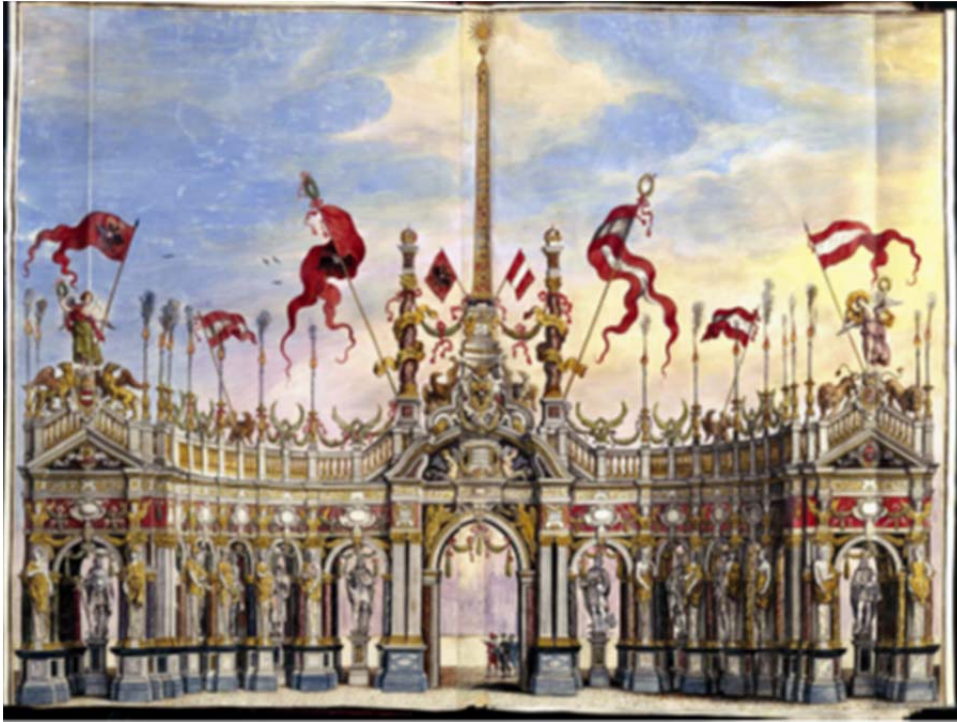
archduke Ernest, son of Maximilian II, governor of Flanders; the archduke Albert and his wife Elisabeth; and the infant don Ferdinand dressed with the sacred purple clothes.



In the superior part of the arch, the *Austrian Monarchy*, dressed as a noble woman, and a winged genius, who, over his knees, offers her a world globe over which she raises a hand with the notable sceptre with the cross, whereas with the another one holds a caduceus among ears and poppies of happiness. Over her head shines the star of *Héspero Hispano*. Next to him is *Apollo*, with the laurel wreath, who with his right hand holds *Orient* with the head covered with lightnings; and with his left hand, the flag of Portugal; at his feet appear the *Indias Orientales (East Indies)*, with her head decorated with precious stones, the neck and the arms bared and the horn of plenty full of perfumed scents. To the other side, *Diane*, holds with a hand the West moon and with the another one the flag of Castile; at their feet, the *Indias Occidentales (West Indies)*, crowned by feathers of different colours and ears without earrings, spill from their cup, silver and gold coins. The mix between solar elements and deities is surprising.

Emperors portico and the monument to Elisabeth Clara Eugene

Behind the Tanners street, Meir street was, a place where was built the called Emperors portico, designed this time by Theodor van Thulden. Actually, it was a big triumphal arch decorated with sculptures of twelve emperors of Austria House, linked each of them with a different classic deity, and put independently in a niche formed by two columns with a façade. The first one was Rodolfo I, and the last one, Ferdinand II. Over the architecture, an obelisk stands out, in which summit appeared a radiant Sun. This three-dimensional emblem had its moniker in the pedestal of the obelisk, where the emperors could read *Orbi sufficit unus* (<<One is enough>>). Rodolfo I, founder of Habsburg dynasty, appeared linked to, moreover, the solar god, Apollo.



Following the urban route, next to the church of Saint Jacinto, the monument to the infanta Elisabeth Clara Eugene was erected, known as *Apoteosis de Isabel Clara Eugenia* (*Apotheosis of Elisabeth Clara Eugene*). Rubens designed an architectonic structure similar to the façade of baroque churches, leaving the centre of the superior part free in order to put a scene of the infanta Elisabeth. The governor appears in the superior part of the scene, sit down over the clouds in the middle of a light that comes from the sky and dressed with a habit of Tertiary Franciscan, clothes that she would wear since the death of her husband, the archduke Albert of Austria, in 1621. Elisabeth looks at a kneel figure that represents *Belgium*, accompanied by the personification of *Affliction*, figures that are on the left part of the scene. Behind the infanta, it can be seen a woman with two naked children that characterizes the *Charity*, and under them, a midwife genuflected, who, dressed in brown, extends her hands asking for the help of Elisabeth, who appoints out the territory of Spanish King.



On the right side of the composition, Philip IV, advised by *Jupiter*, symbol of power, and *Minerva*, goddess of wisdom, designates her brother don Ferdinand as governor of Netherlands. The cardinal-infante is followed by two winged genius that hold the war symbols-the yield with Medusa's head-and the peace-the caduceus and the horn of plenty. With this image, Rubens wanted to ask the new governor for responsibility, putting as reference the govern of Elisabeth. Don Ferdinand offers his citizens protections and help in this special moment of necessity that lived the Spanish Netherlands. As a whole, the *Apotheosis of Elisabeth Clara Eugene*, exposed the desire of kindly reception for the new governor and a warm memory of his aunt.

The arch of cardinal-infante don Ferdinand of Austria

In the Nieuwstraat, the arch of three hollows dedicated to the cardinal-infante also stood out. In the anterior part, the main scene was presided by his figure, represented in a horse and dressed with shining armour, together with Ferdinand of Hungary, identified because of the bald, the fur cap and Hungarian cape over the armour. Both of them seem to gallop in Nördlingen to shoo their enemies. On the top, as ornament of the image, there were two eagles that with their beaks and claws smash a snake with the motto *CONCORDIA FRATRV*M; on the sides there were statues in grisaille of the *Religion*, hidden by the goblet and the paten, and *Germany*, with the imperial eagle in the yield. In the hollows of the pilasters were the statues of both of them and over them, in the inner part of laurel wreaths, the portraits of Ferdinand II and Philip IV imperators, under of whom protection the victory was obtained. The arch was crowned with a winged *Aurora*, in a quadriga and holding two crowns and two palms in her hands, that represented the youth of the infante. On both sides were lifted trophies with prisoners, and, in the extremes, the brothers *Castor* and *Polux* grabbed the horses with one hand and with the another hold the triumphant flags.



On the posterior side of the arch, it was represented the cardinal-infante don Ferdinand, dressed with ceremonious armour and red cap, driving a quadriga of white horses and with illumined face, while the *Victory* crowns him with the laurel. Fore, they carried, as triumph, the statue of Nördlingen. On both sides of the chariot, prisoners walked with tied hands before the soldiers, who held flags and trophies, whilst in the air appeared another *Victory* with the trophy and the palm, accompanied by the *Hope* of new conquests. This triumphal image remembers the series of *Life of Constantin*, the cycle of *Henry IV of France* or the tapestries destined to the Descalzas Reales' convent in Madrid, among which stands out the *Triumph of the Eucharist*. On both sides were the statues of *Honour*, with the horn of plenty; the *Virtue*, with the lion skin and the Hercules mace; the *Liberalism* spilling coins from his horn and the *Providence*, holding a earth globe over the rudder. Under them, medallions of *Nobility*, on the left side, and of the *Youth*, on the right side, which alluded to qualities of don Ferdinand. On the top of the façade, in the middle, shone the Venus planet, with

laurel wreath and with a star on the forehead, raised in the air with a winged *Pegasus*. On both sides, winged victories present the enchained prisoners and a string of trophies.



Temple of Janus

Near, in the Melkmarktplain, the arch of Doric order dedicated to god *Janus* stood out as anyone. The central painting represented the door of the temple opened, by where a uncontrolled *Fury* went out with blindfold eyes, gripping a sword and an arrow; on the left, the *Discord*, with snaked hair, opens a dorr shutter, and *Tisifone*, with snakes on his hands, gives him a hand. Over them, a predatory harpy threatened them. On the right, the *Peace*, with a caduceus, closed the other shutter of the door, helped by the infanta Elisabeth Clara Eugene and the *Religion*, covered with a veil. Over them, *Love*, with his torch, helps them to close the temple.

On the lateral intercolumns, together with the *Furies*, were the *Cruelty*, presented as an armed man who drags a mother, taking her by the hair, with her child; the *Reek*, as a skeleton covered by a veil, with a sickle and a torch; and the *Hunger*, pallid, drought, with eager mouth and snaked tail. On the corner there were two feminine terms like caryatids that held the architrave, which were the images of the *Laugh* and *Discord*, slim and troublemaker, looking at each other with baleful and scornful eyes and a basket of snakes over their heads. Over the cornice hung a medal with the heads of *Fear* and *Paleness*. On the same cornice was the *Poverty*, injured and barefoot, with the head leaned over an arm, and next to him, the *Crying*, a woman in tears with the hands together. They were two statues with a candlestick holder in the middle, in whom base there were two torches fallen on the floor as signal of death, with the motto CALAMITAS PVBLICAS. Next to the corner of the cornice followed an army trophy and black flags with cut heads and nailed to spears.

On the opposite side, in other words, on the right intercolumn, dominated the goods of the *Peace*, figure that appeared together with the *Safety*, on her feet and with the right hand over the altar, with poppies and ears in her hands, and the *Tranquility*, sit down and covered by a veil. Caryatids with term forms that held architraves and embraced, representing the *Union* and the *Harmony*, expressing a hared joy and exchanging love gazes. The held in their hands a little ear's bucket tied and over their heads, a basket of fruits and flowers. The heads of *Virtue* and *Honour* appeared on the medals that hung in the centre of the cornice. After, the *Abundance* spilled coins and treasures from her horn, and together with her, the *Fecundity*, exhibited a lap full of fruits and the horn of plenty in her right hand. Among them, can be observed a candelabrum in whom base appeared the heads od twins over two horns of plenty with the motto FELICITAS TEMPORVM. In the last corner was the trophy made with rakes, ploughs and peace instruments, fruits, ears and beautiful flags, and, in the centre, a nest with two turtledoves.

The monument to Mercury: the petition of the city of Antwerp

Towards the river Escalda, next to the Saint John bridge, another monument of rustic manufacture and sea materials was erected. In the centre, a feminine figure represents *Antwerp*, who complains about the almost total lost of navigation and commerce. Despite don Ferdinand prays to stop *Mercury*, in his facet of commerce god and with the caduceus in his hand, he lifts a foot up from his basement as undoubted signal of leaving. Together with *Antwerp*, an idle and melancholy helmsman rests an arm over a wrecked ship, with the anchor and the rudder on the floor. In front of him, sitting down, the *river Escalda*, sleepy also over the nets to fish and resting on a vessel, appears with his feet enchained. This central painting was situated in the middle of a great arch from which hung the head of *Ocean* with beard and humid hair and sweeping. Over *Ocean*, the earth globe, and on the top, *Neptune* god, with the trident and the rudder, sit down breakwater and accompanied by dolphins. Next to him, *Anfitrite*, with the horn of happiness in one hand and the another one over a figure head. On both sides, two tritons make to sound the seashells holding the flags of the city, in memory of a time when Antwerp was a prosper city and commercially active thanks to navigation.

On the right side of *Antwerp*, in another scene, appeared the *Opulence*, sit down over some merchandises and weighing scales where *Abundance* left all kind of richness form her horn. On the left side, appeared the *Poverty*, sit down with a tore dress, with a spinning wheel and spindle, feeding a cupid with roots grass. Next to her, a sailor, with a trident in his hand, touches his hair. On the right corner was *Como*, god of banquets and dances, dressed with fur clothes, with the nuptial torch and with a bunch; on the left, the *Industry*, blending drought branches and reliving the fire.



P.P. Rubens
Mercury moving away
1634

San Petersburgo, Museo del
Hermitage

Short CV

Laura García Sánchez, professor in the Department of Art History at the University of Barcelona, teaches subjects like, *Baroque art in the XVII and XVIII centuries*, as well as monographic courses organised by the university about themes and artists of modern times. Part of her activity as researcher has focused on the world of celebrations and brief, with a major dedication to rebuilt royal visits or personages to monarchic world in Barcelona as well as other European cities, and the preparation of the city with the aim of knowing the intentions, petitions and message that they wanted to send them through the art. Currently, she is part of a research group focuses on the recovery and study of pictorial iconographic programmes and palace architecture of Barcelonese XVIII century. She is author of numerous books related to artistic styles, museums and biographies of painters, as well as articles and conferences related to art and modern history.

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