

A SPECTACLE FOR A SPANISH PRINCESS

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Collection

BURGUNDICA

Peu de périodes, de tranches d'histoire ont suscité et continuent à susciter auprès d'un large public autant d'intérêt voire d'engouement que le « siècle de Bourgogne ». Il est vrai qu'à la charnière de ce que l'on dénomme aussi vaguement que commodément « bas moyen âge » et « Renaissance », les douze décennies qui séparent l'avènement de Philippe le Hardi en Flandre (1384) de la mort de Philippe le Beau (1506) forment un réceptacle d'idées et de pratiques contrastées. Et ce constat s'applique à toutes les facettes de la société. La collection Burgundica se donne pour objectif de présenter toutes ces facettes, de les reconstruire – nous n'oserions écrire, ce serait utopique, de les ressusciter – à travers un choix d'études de haut niveau scientifique mais dont tout « honnête homme » pourra faire son miel. Elle mettra mieux ainsi en lumière les jaons que le temps des ducs Valois de Bourgogne et de leurs successeurs immédiats, Maximilien et Philippe de Habsbourg, fournit à l'historien dans la découverte d'une Europe moderne alors en pleine croissance.



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# A Spectacle for a Spanish Princess

*The Festive Entry of Joanna of Castile into Brussels  
(1496)*

*edited by*

DAGMAR H. EICHBERGER

BREPOLS

Published with the support of the Centro de Estudios Europa Hispánica (Madrid).



Cover illustration: *Last Judgement Triptych of Zierikzee*, right wing painting of a lost altarpiece,  
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0.1 Southern Netherlandish, *Choir Book of Joanna of Castile and Philip the Fair*, fols 1<sup>v</sup>-2<sup>r</sup>: Double portrait of Philip the Fair with St Philip the Apostle and Joanna of Castile with St John the Baptist, 1504-1506, parchment, 38,1 × 27,4 cm, Brussels, Royal Library of Belgium, Cabinet des Manuscrits, 912



QVI VOVE  
 Musical notation on three staves with the word "prie" written in red ink.

Musical notation on a single staff with the word "eleyson" written below it.



Musical notation on three staves with the word "prie" written in red ink and "eleyson" written below the bottom staff.

MSOLE ET OVI  
 A central shield-shaped coat of arms with a crown on top, featuring a red and blue checkered pattern and a black lion. The shield is flanked by decorative flourishes.

BRVA  
 A vertical column of highly decorative, gold-leafed Gothic script with intricate flourishes and red and green accents.





0.2 Spanish (Granada), piece of black velvet from the prayer stool of Joanna of Castile, decorated with the combined coats of arms of Joanna of Castile and Philip the Fair, topped by a crown, surrounded by the chain of the order of the Golden Fleece, accompanied by the emblem of bundles of arrows © Museo Lázaro Galdiano, Madrid. Inv. 1710



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# Acknowledgements\*

Every publication has its own history, and so has *A Spectacle for a Spanish Princess. The Entry of Joanna of Castile into Brussels*. The first idea to prepare a book-length study on the Brussels entry of Princess Joanna, Infanta of Castile, emerged when the Berlin manuscript 78 D5 was displayed in Mechelen, during the exhibition *Women of Distinction. Margaret of York and Margaret of Austria*.<sup>1</sup> In 2019, Stefan Krause, a colleague from Vienna, reinvigorated my plan to finally give the festival booklet the attention it deserves. He himself had only recently published two books on Emperor Maximilian's I unfinished *Freydal* manuscript, as a facsimile and as a collection of essays.<sup>2</sup> A year later, an agreement was reached with Brepols to publish a book with ten scholarly essays, plus the original texts in Latin and in English translation. At the beginning of the Joanna project, the neo-Latinist Verena Demoed transcribed the Latin texts and translated them into English.

The Berlin *Kupferstichkabinett* generously gave permission to reproduce the entire manuscript at the end of the book, both texts and images. I am most grateful to the director, Dagmar Korbacher, and her curatorial staff, Michael Roth and Christien Melzer for their enthusiasm and support. My thanks also go to the conservator, Luise Maul, and to Dietmar Katz, the photographer.

But what would be the value of an abstract idea if one couldn't find a team of experts to successfully complete such a challenging project? In this case, a group of authors from different disciplines came together under difficult circumstances – we were at the height of the Covid epidemic – and grew into a highly collaborative team that complemented each other in the best possible way. It gives me great pleasure to thank the following colleagues for their brilliant contributions, their constant support and everlasting patience: Claire Billen, Wim Blockmans, Chloé Deligne, Raymond Fagel, Annemarie Jordan Gschwend, Helga Kaiser-Minn, Sascha Köhl, Anne-Marie Legaré, Remco Sleiderink, Amber Souleymane and Laura Weigert.

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\* The open choir book depicted on the previous page (Fig. 0.1) shows the ducal couple kneeling in front of an image of Virgin and Child; they are sitting on an elaborate throne inscribed SALVE REGINA, see: Sandrine Thieffrey and Michiel Verwij, 'No. 36 Livre de cœur de Philippe le Beau et Jeanne de Castille', in *Philippe le Beau (1478-1506). Les trésors du dernier duc de Bourgogne*, ed. by Bernard Bousemanne and others, Brussels, KBR, 2006), pp. 151-53.

1 Eichberger, Dagmar, ed., *Women of Distinction. Margaret of York and Margaret of Austria* (Leuven: Davidsfonds, 2005).

2 Krause, Stefan, *Freydal. Medieval Games. The Book of Tournaments of Emperor Maximilian I* (Cologne: Taschen, 2019); Krause, Stefan, *Freydal: zu einem unvollendeten Gedächtniswerk Kaiser Maximilians I.*, ed. by Stefan Krause (*Jahrbuch des Kunsthistorischen Museums Wien*, Band 21 (2019), (Vienna: Böhlau, 2020).

In the wider orbit of the project many colleagues offered help and advice. While it will not be possible to list everybody by name and thank all institutions individually, I wish to name just a few: Lisa Beaven, Veronique Bücken, Jane Davidson, Verena Demoed, Estelle Doudet, Carmen Espinosa Martín, Johann Michael Fritz, Marc-Edouard Gauthier, Holger Kaiser, Laveant Katell, Ann Kelders, Alison Kettering, Isabelle Lecoq, Tino Licht, Scot McKendrick, Samuel Mareel, Nadine Orenstein, Walter Prevenier, Carlos Sánchez Díez, Graeme P. Small, Susie Speckman Sutch, Björn Tammen, Anne-Laure Van Bruaene, Sabine Van Sprang and Ashley West.

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Being accepted into the Brepols *Burgundica* series is an honour, and I am grateful to the General Editor, Jean-Marie Cauchies, for having agreed to publish this book. Working with Chris VandenBorre, the Publishing Manager, is always a pleasure, which explains why this is already my fourth book under his leadership. The collaboration with his right-hand woman, Eva Anagnostaki, was easy, efficient and supportive.

Several guardian angels have been at my side while sailing through the longwinded production process. There are a few special colleagues who became friends over time and assisted me in various way, e.g. by discussing matters relevant to the book, by solving editorial problems or giving me feedback on first drafts of texts, etc. – thank you Claire, Wim, Annemarie, Helga and Holger. My husband, Jürgen Eichberger, listened to my situation report every day and occasionally got involved in research when something particularly interested him. It is invaluable to have someone at your side who listens to you on a daily basis and gives you advice when you need it most, *mille grazie*.

Dagmar Eichberger, Heidelberg, 24 April 2023



# The Festive Entry of Joanna of Castile into Brussels

## *An Introduction*<sup>\*</sup>

On 30 July, 1517 Antonio de' Beatis visited the city of Brussels in the company of Cardinal Luigi d'Aragona. He noted down his first impressions as follows:

Brusseles è terra assai grande et bella; parte d'essa sta in piano et parte in monte; et è il capo di Brabantia. Vi habbiamo visto uno palazzo de la comunità con una alta et grossa torre; inante a una piazza ben spatiosa, silicata di certe pietre piccole, come se usa per tucte quelle parte, et veramente che sono assai belle. Per tucto decto palazzo che è ben grande se può andare ad cavallo commodamente, dove dentro sono XXXVI fontane de quali alcune ne ascendeno in fine al mezzo de dicta torre. In la piazza è una fontana bellissima; et per tutta la terra, secundo ne referì il burgomastro, che è il principale officio de tucte la terre tanto de la Magna Alta come defols la Bassa et se muta ogni anno, sono Fontane CCCL.

Brussels is a very large and beautiful city, situated partly on the plain and partly on a hill; it is the capital of Brabant. We saw here a town hall with a large and solid tower; in front of it is a very spacious square with a beautiful pavement made of certain small stones, such as are used everywhere for paving in these parts. In the entire town hall, which is very large, one can comfortably ride around. Inside there are thirty-six fountains, some of which rise to half the height of the tower. There is a very beautiful fountain in the square, and there are 350 in the whole town, as the mayor told us, who holds the most important office in the entire city, both in the upper city and in the lower city, and it [the position] changes every year.<sup>1</sup>

This colourful account was written only twenty-one years after the Spanish princess Joanna of Castile (1479-1555), daughter of Queen Isabella of Castile and King Ferdinand of Aragon and wife of Philip the Fair (1478-1506), came to Brussels for

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\* I am grateful to Claire Billen and Wim Blockmans for their insightful comments that helped me to improve my first draft; thanks to Lisa Beaven and Annemarie Jordan Gschwend for checking my English.

<sup>1</sup> de Beatis, Antonio, *Die Reise des Kardinals Luigi d'Aragona durch Deutschland, die Niederlande, Frankreich und Oberitalien, 1517-1518*, ed. by Ludwig von Pastor (Freiburg i.Br.: Herder, 1905), p. 116.

the first time in her life (fol. 31<sup>r</sup>).<sup>2</sup> On this occasion, when she was sixteen, the city prepared a festive entry for the young Archduchess, and she was welcomed in regal style.<sup>3</sup>

Jean Molinet, the great chronicler of the Burgundian court, informs his readership in detail about Joanna's arrival in Zeeland and the reception she received from the city of Antwerp on 19 September 1496. Surprisingly, he does not mention a word about the spectacular entry into Brussels, which took place three months later, on 9 December 1496.<sup>4</sup> Instead, Molinet concentrates on Margaret of Austria's (1480-1530) journey to Spain, where she was to marry Juan of Castile (1478-1497), Joanna's older brother.<sup>5</sup> He also dedicates a lot of space to the meeting of Joanna with Margaret in Antwerp. At the time, all the court's hopes were pinned on Philip the Fair's sister Margaret, as she was seen as the future queen of Spain.<sup>6</sup> As it turned out, her life took a different turn, but in 1496 her destiny was perceived to be that of a Spanish monarch.

It is a great stroke of luck that a detailed account of the Brussels entry with sixty full-page miniatures has survived. This manuscript offers an excellent insight into the city's elaborate welcoming ceremonial, entitled *Joyeuse Entrée* or festive entry. Since Joanna arrived in the city of Brussels without her husband, the festival booklet is an invaluable testimony to her role as the female head of the ruling family of the country.<sup>7</sup> The manuscript 78 D5, preserved in the Berlin *Kupferstichkabinett*, is, therefore, the focus of this in-depth study.

The manuscript consists of two parts. Part I (fols 1<sup>v</sup>-31<sup>r</sup>) concentrates on the long parade of officials from church, craft associations, chambers of rhetoric, shooters' guilds and civic government that went to the outskirts of Brussels to greet the young princess and escort her to the centre of the city. Part II (fols 31<sup>v</sup>-59<sup>r</sup>) showcases the elaborate stages that were erected along the inner-city itinerary. This section is followed by two folios with coats of arms (fols 60<sup>r</sup> and 61<sup>r</sup>). The manuscript concludes with a detailed description of the Brussels town hall with all its splendid features (fols 63<sup>r</sup>-63<sup>v</sup>).<sup>8</sup>

2 On Joanna's first visit to the Netherlands see the essay by Fagel, Raymond, 'Joanna of Castile's first residence in the Low Countries (1496-1501): the transformation of a Trastámara Princess'.

3 It would be worthwhile to compare the efforts made in the cities in the Burgundian Netherlands with the festivities organized in places like Burgos after Joanna's return to Spain; see: Porras Gil, María Concepción, 'Magnificentia y política. El banquete celebrado en Burgos (1502) en honor de los archiduques de Austria', *Potestas* 22 (2023), 47-66; Porras Gil, María Concepción, *De Bruselas a Toledo. El Viaje de Los Archiduques Felipe y Juana* (Madrid: Doce Calles/ Valladolid: Ediciones Universidad de Valladolid/ Fundación Carlos de Amberes, 2016).

4 Molinet, Jean, *Chroniques*, ed. by Georges Doutrepoint, and Omer Jodogne (Brussels: Palais des Académies, 1935), II (1488-1506), chapt. CCLXXI, pp. 428-32; see also Herrmann, Max, 'Lebende Bilder', in *Forschungen zur Deutschen Theatergeschichte des Mittelalters und der Renaissance* (Berlin: Weidmann, 1914), 366.

5 Molinet, *Chroniques*, II, chapt. CCLXXII, p. 432-34.

6 Molinet, *Chroniques*, II, pp. 429-30. He describes how Margaret travelled from Namur, via Brussels and Mechelen, and, in the company of Margaret of York (1446-1503), further on to Antwerp to welcome her sister-in-law.

7 No documentary sources of this civic event have survived in Brussels, as the archive lost all records from this particular period. See the essay by Remco Sleiderink and Amber Souleymane in this volume.

8 See the essay by Sascha Köhl on this aspect of the manuscript: 'The Brussels Town Hall. A Worthy Emblem for a Capital City'.



Manuscript 78 D5

*Reproduction of Text and Images*



**N**

149<sup>o</sup>  
Vo. Gregios animos nouitatisq; cupidos. h̄ exercitū brachis. promō  
affectibus. patulisq; v̄mo effusis. p̄ordis. insignis Duxellariū Ducatus braba  
tie opidi auct. quinto v̄dus decembus annū nonagesimū septi. in octauum sereni  
sime iohannis gloriosissimi fernandi hyspane Castille. et regis Illustrissimi phi  
lippi archiducis Austrie Romanorū regis Maximilianū semper augusti h̄yrcōiugis  
v̄tate eorum p̄ncipis ac dñi desideriūssime produere. q̄q; sincerissimis votis. festi  
tūne applausibus. profusis gaudiis. foandū eius suozūq; aduentū exoptere. min  
ime lateat. hoc in libello sumis quasi labris solliate depictas effigies intuenti. vide  
erit. vbi et p̄o subscriptis titulis seu argumentis. qui ordine quo cuiusq; officij  
dignitatūque prosilierit. Deniq; figuris. quas personagias vocant. quid. scene  
operam Danicē. trovolozes. v̄tenderit. quo et benignissima hera. deuotos suē exerci  
tentē auct. foueat. congratulansq; inspectoz sine dente. quid. negligentie p̄cipi  
tor affectus admissit. suspicat. liquēd. patebit.





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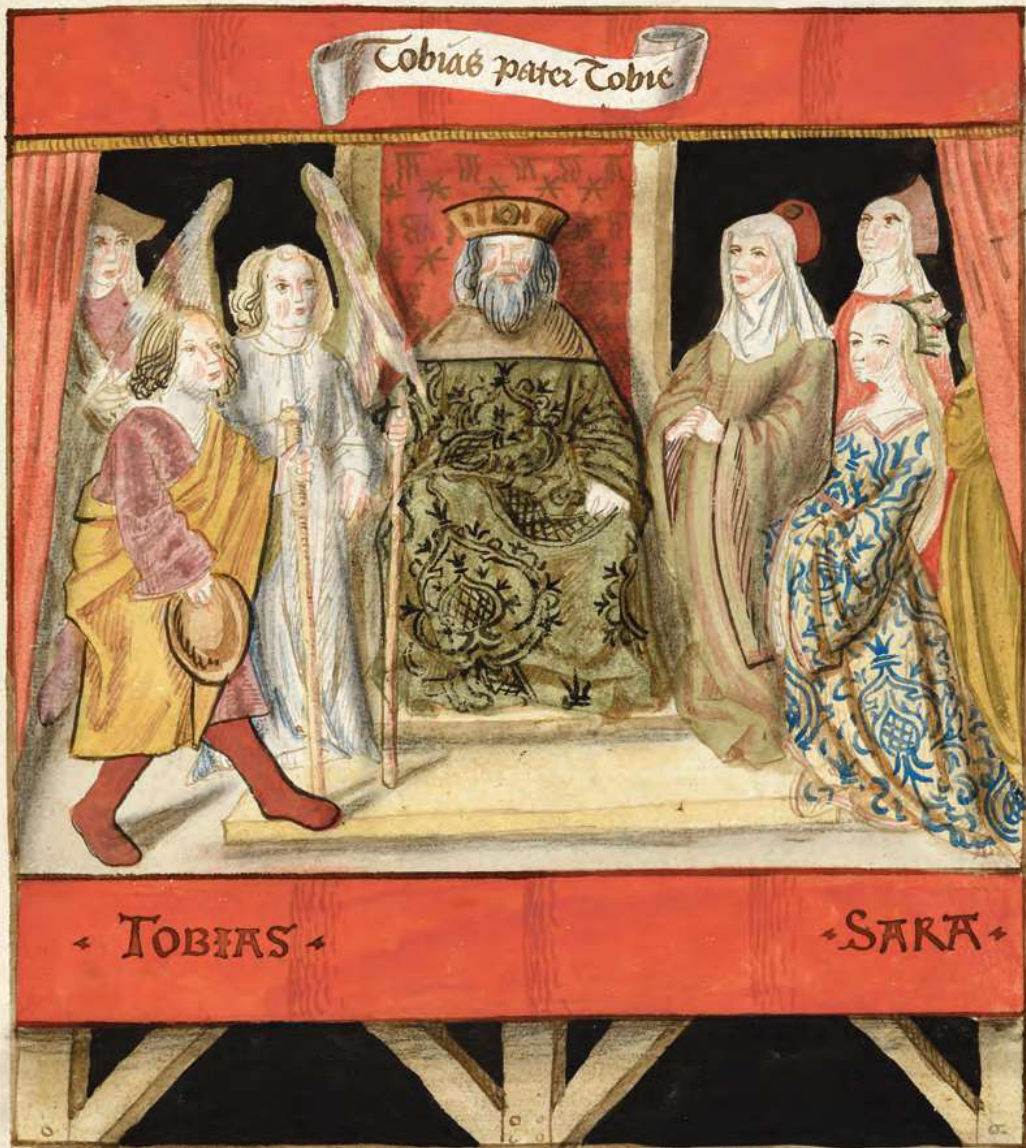




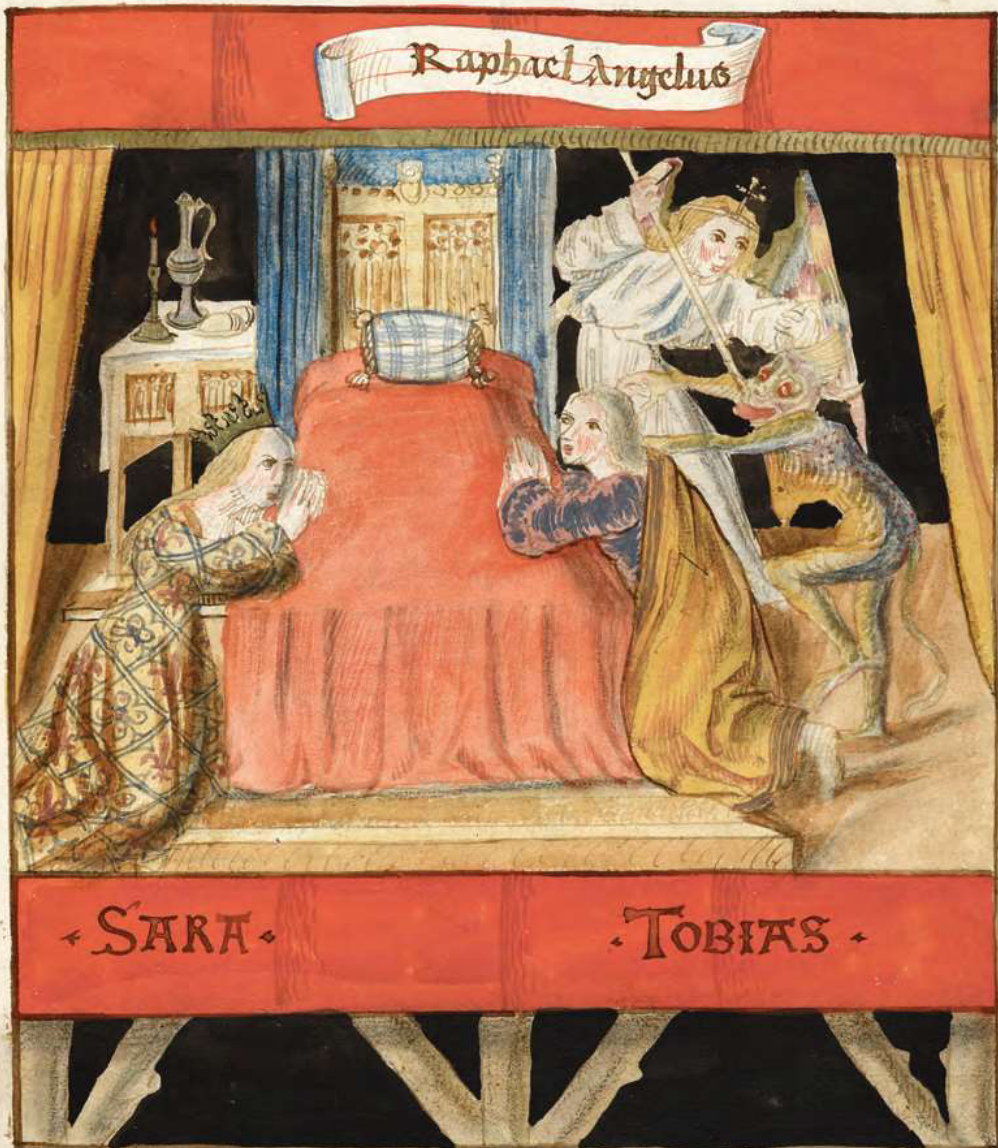


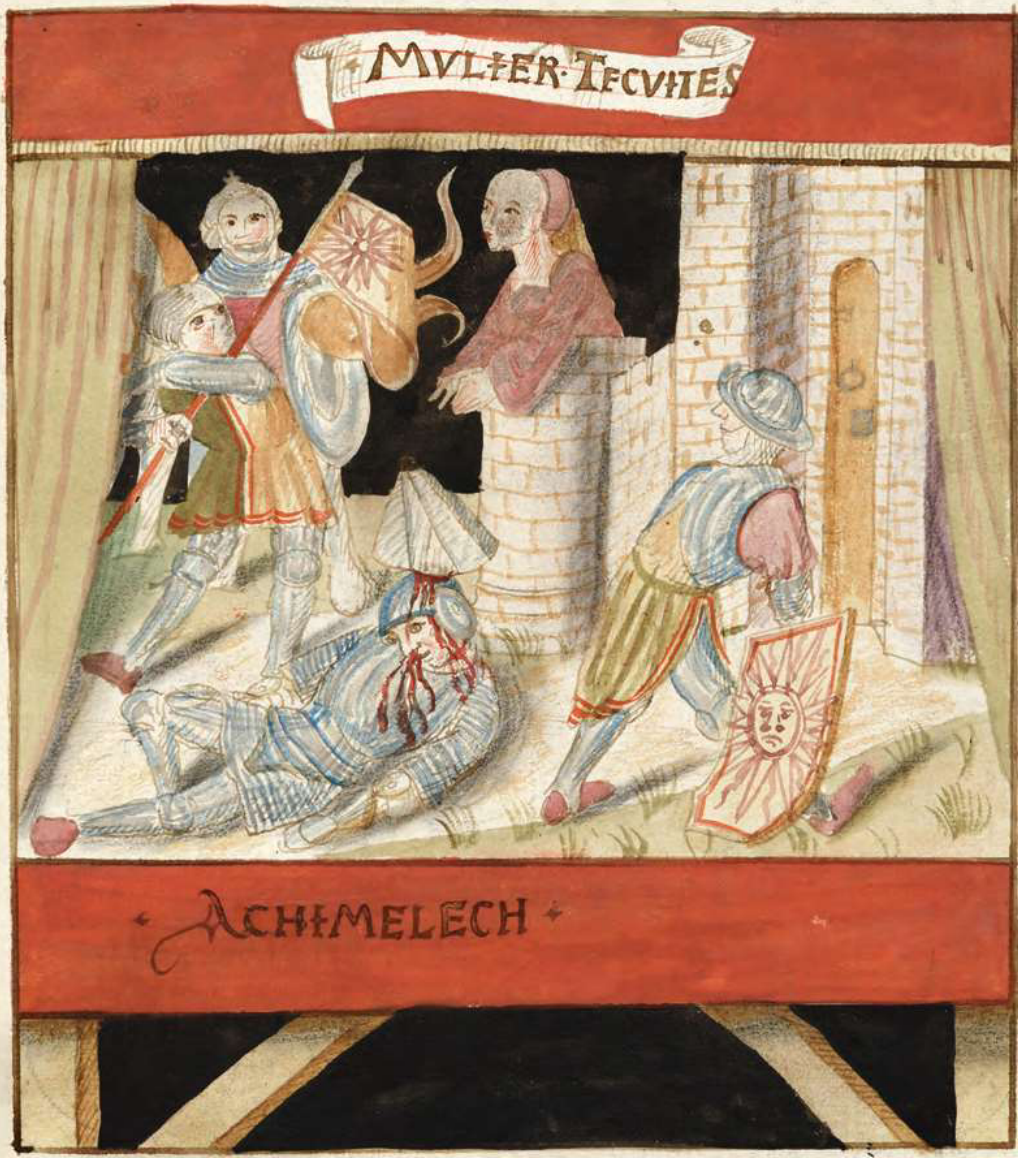
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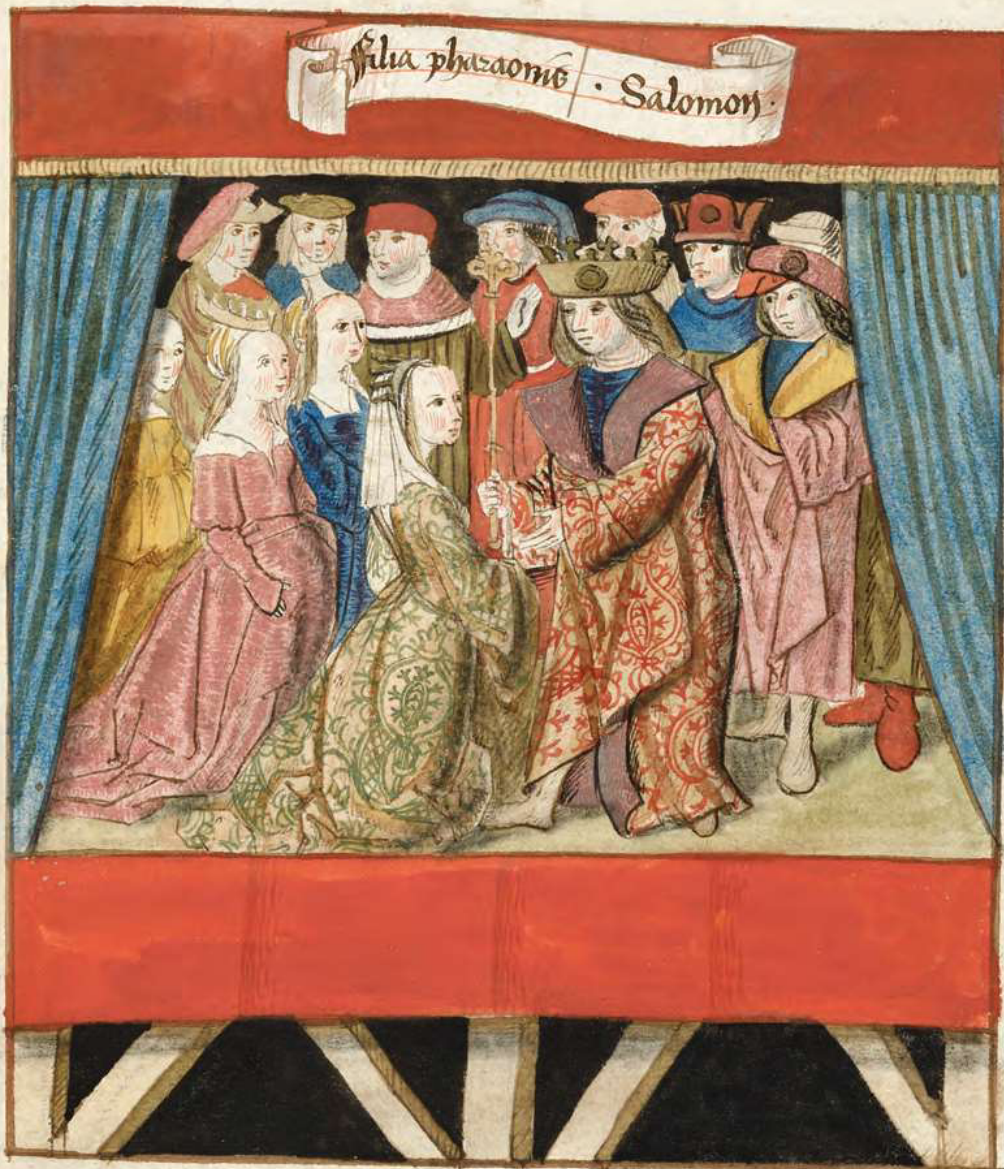
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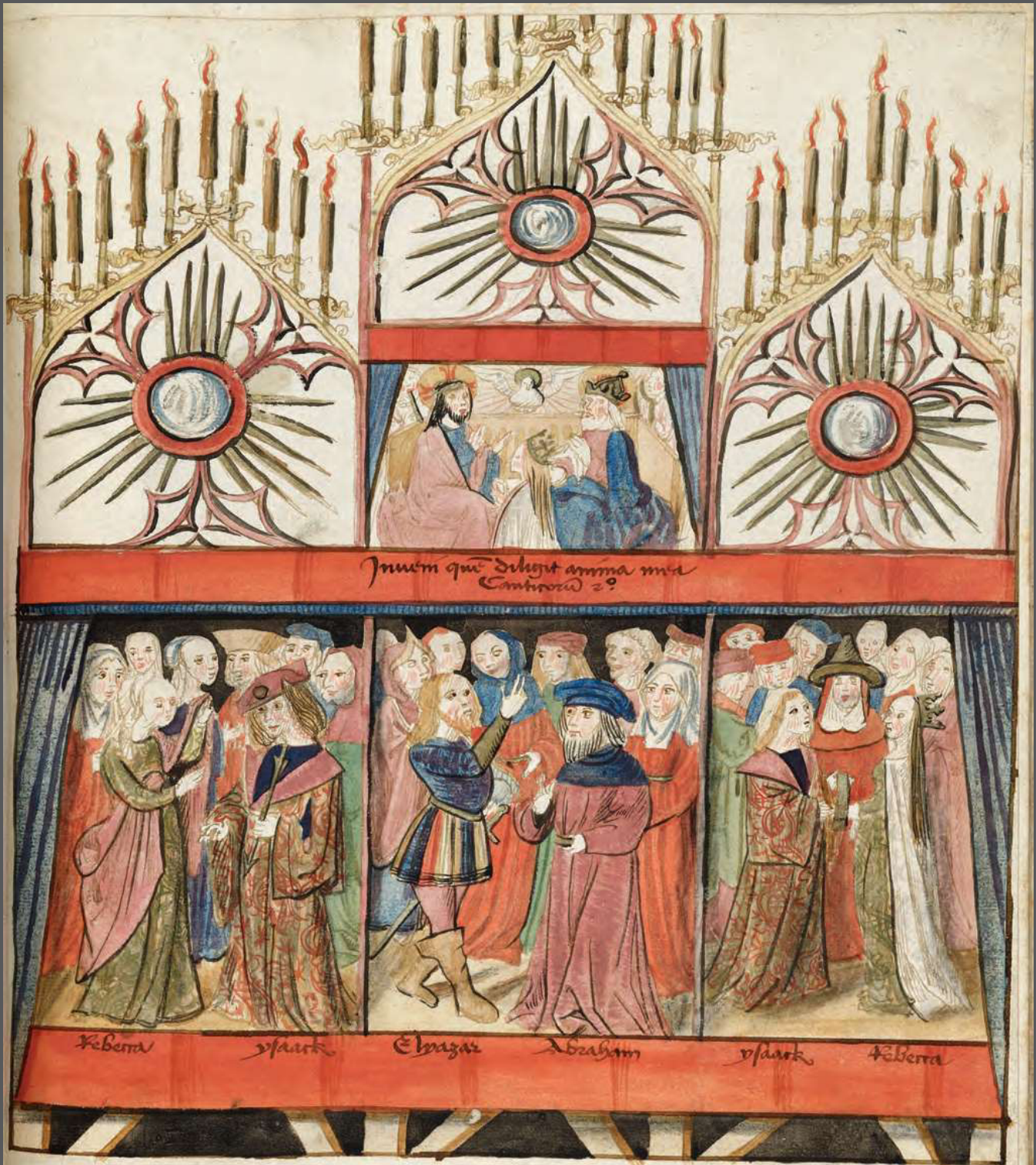














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