

in het corpus van mystieke lyriek zijn opgenomen, met name *Herzenfrôd han ich verlorn*, getuigen van het ideaal van het lijden. Volgens Theben zijn ‘Meditation, Passions- und Christusmystik’ echter thema’s die ‘in der mystischen Lyrik keine dominante Rolle spielen’ (p. 24). Ook op dit punt sluit Suso’s bijdrage niet naadloos aan bij de definiëring van het corpus.

Het feit dat Suso het BdW aan het einde van zijn leven opnam in zijn *Exemplar* maakt duidelijk dat hij nooit werkelijk afstand heeft genomen van de sterk speculatieve mystiek en de filosofische overtuiging op basis waarvan hij werd beschuldigd van ketterij. De hernieuwde publicatie van het *Büchlein der Wahrheit* zou als een statement beschouwd kunnen worden. De geschriften uit de periode tussen 1332/34 en 1362/63 getuigen echter juist van de passie- en Christusmystiek die volgens Theben geen dominante rol hebben gespeeld in de mystieke lyriek. Dat Suso een leraar van enkel de speculatieve mystiek was, wordt door zijn werk gelogenstraft: het merendeel van zijn geschriften toont hem als een vertegenwoordiger van de ‘Erlebnismystik’, en dan wel van een mystiek waarin de passie een centrale rol speelde in de eenwording. Het boek van Theben heeft een goede basis gelegd, die de lezer uitnodigt om onze gebrekkige kennis over de mystieke lyriek te doordenken en te verdiepen.

Adres van de auteur: Universiteit Utrecht, OGC, Janskerkhof 13, 3512 BL Utrecht. J.J.vanAelst@uu.nl

Rhetoric, Power and Entry Ceremonies

ANDREW BROWN

With regard to: Stijn Bussels, *Spectacle, Rhetoric and Power. The Triumphal Entry of Prince Philip of Spain into Antwerp*. Amsterdam, New York: Rodopi B.V., 2012. 258 p., ISBN 978-90-420-3471-6, price: € 57,-.

The entry of the Emperor Charles and the young prince Philip into Antwerp on 10 September 1549 was one of the most lavish entry ceremonies ever held in the Low Countries. It cost the city more to stage the event than it did to rebuild the city hall a decade later. This fact alone justi-

fies a book-length study of the entry, and while shorter studies of it have been undertaken, none is as comprehensive as Stijn Bussels’ account, nor as intricately argued. For the event turns out to be even more complicated in theme and imagery than previously thought; yet while this complexity may daunt the modern historian, Bussels demonstrates that it was clearly understood by its contemporary audience – or certainly those equipped with the latest humanist thinking on the nature of power relations between monarchs and subjects, and on the modes by which these relations could be best presented.

The main purpose of the book is to show how the whole entry – not just the triumphal arches but also the oath-taking, tournament and concluding fireworks – was designed ‘to bring about a renewal of power relations’ between the city fathers and the entering prince. Part of Bussels’ methodological approach (aside from fleeting nods to Foucault) is to regard the entry as a ‘performative’ act with reference to ‘speech act’ theory. But more significant – and more persuasive – is Bussels’ focus on contemporary notions of theatre in order to interpret the event. The entry would have been perceived, according to humanist thought, as a ‘theatrum mundi’ in which participants acted out the roles that the stage-designers hoped would be followed through in the world outside. The city fathers adopted strategies to make power relations open for discussion: by elucidating these strategies, this book makes a highly welcome contribution to the study of entry ceremonies.

The analysis is grounded in a careful appreciation of the primary sources. Chapter 1 begins with an account of the principal descriptions of the event, especially that of Cornelius Grapheus, a humanist scholar who was paid by the city authorities for his work, and the eyewitness account of the courtier Juan Cristobal Calvete de Estrella. This enables Bussels to draw out differences between the accounts, as well as ‘gauge the responses of a wider public’ to the event. Particularly revealing are the back-stage squabbles of the foreign nations, each one apparently desperate to establish precedence over the other in their presentation of triumphal arches during the event. What emerges overall is a scheme

in which images of monarchy were deployed to take account of Habsburg wishes, but principally one in which the concerns of Antwerp itself were laid out.

Chapter 2 demonstrates how these images of rulers were linked with political negotiations between the city and the Habsburgs. Set in the context of the Inauguration charter, of the vows Brabantine rulers were expected to make, as well as of new Erasmian ideas of monarchy, the entry ceremony can be interpreted as an event that probed the relationship between ruler and ruled. On the one hand, Antwerp is presented as a city whose wealth depended on foreign trade and peace, while on the other, the prince is shown his duties both to the town and to his dynastic house. At the very end of the sequence of tableaux and arches, the bond between city and ruler is revealed to be a sacred one: in the last tableau, God himself is shown confirming their relationship.

Chapter 3 expands the range of possible interpretations of the entry by comparing it against other entries, principally those of the Habsburgs into their towns. Absence of reference, in the Antwerp entry, to Protestant enemies is more significant when set alongside their conspicuous presence in the entry ceremony made into Lille. Comparisons with Charles' entry into Bruges in 1515 are more revealing still. In the Antwerp entry, an obsequious typological comparison might be suggested, in one triumphal arch, between Charles and Philip on the one hand and Atlas and Hercules on the other. Later on, when the two mythological figures are shown again in the Genoese arch, the comparison would appear to be less flattering: a tired Atlas is shown handing over the globe to Hercules, a potentially infelicitous reference to Charles' age, made more unfortunate by the legend that the two quarrelled as to who could best support the weight of the world. Yet reference to the Bruges 1515 entry, where it is Charles who is likened directly to Hercules (from whom his Burgundian predecessors were considered to have descended), suggests that Charles would not have been seen as Atlas in 1549: the appearances of Hercules and Atlas, Bussels argues, were intended to be read allegorically as a conceptualisation of Habsburg power.

Fruitful comparisons with other aspects of hu-

manist thought are also made in Chapter 4. This is the most original chapter of the book: here Bussels discusses contemporary rhetorical genres – particularly humanist exegesis of body language, gesture and the arts of rhetoric – in order to reveal the strategies that entry devisors used to strengthen their arguments. A final 'coda' to the book takes us out of the entry itself to the spectacular display of fireworks that closed the whole ceremony. Figures of Adam and Eve in the Garden of Eden were filled with gunpowder and set alight. The effect must have been apocalyptic. We are left wondering, as perhaps townspeople and courtiers were, what the meaning of the whole event was: a spectacle of wealth that in the grand scheme of human salvation signified nothing?

According to Grapheus, the watching crowds of citizens fled in terror at the huge firework explosion. How the 'public' reacted to the entry ceremony is one of the questions that Bussels endeavours to answer by careful assessment of the evidence – which is generally mute on this point. Yet the question seems to beg further questions. Who is meant by this 'public'? At times, it means the 'bourgeoisie' (p. 211) who had apparently taken on aristocratic mores and education, and was thus conversant with the humanist thinking on which interpretation of the entry largely depended. Yet as Bussels also argues, there were 'different layers of meaning deployed to address different groups' (p. 91) within the city; and evidently the detonation of Adam and Eve was meant to be 'more accessible' and 'popular' than the 'complicated humanistic subjects' of the entry (p. 236). Power relations within the city were apparently stable: the city authorities had the 'general approval of other citizens' (p. 46). But evidently there were social tensions: rebellions had disrupted city life, and were to do so again. It seems that not all groups in the city were prepared to accept the huge financial cost of the ceremony (p. 39). Grapheus turns up a disdainful nose at the 'shameful' behaviour of crowds who scrambled for money that poured out of the tableau by the Mint (p. 46). Does the existence of social differences mean that we should be even more wary of interpreting what the entry meant to its 'audience'?

Perhaps, moreover, the 'complicated human-

istic subjects' were not always readily interpreted as intended. It is not entirely certain that the Atlas/Hercules scenes would have been read as an allegory of political power by the Antwerp 'public' (p. 159). How entries were interpreted even by the sophisticated had troubled previous entry organisers: Du Puys' account of the Bruges entry in 1515 shows that the city authorities after the event had to play down praise of Habsburg expansionism that was suggested by tableaux put on by the foreign merchants, since this was against municipal purpose.¹ Whereas in 1515 the young Charles was unequivocally likened to Hercules, the 'audience' in 1549 might have been forgiven for assuming Charles to be identified as Atlas: Atlas appears to be shown in one of the tableaux with the closed imperial crown, with Hercules (therefore Philip?) sporting an open, and lesser, crown. The presence of Charles at the entry perhaps did cause potential awkwardness for the town authorities in their acclamation of Philip: this theme is the subject of Gordon Kipling's analysis on the 1549 entry.² Bussels' interpretation is different, and presumably would not agree that there were any 'awkwardnesses'; but the implications in Kipling's article, regarding the power relations and potential problems between Habsburgs and their Brabantine town, could have been further drawn out.

Spectacle, Rhetoric and Power is a valuable book, not just for its exposition of the 1549 entry but also for its implications for the study of other entries. More perhaps could have been said about 'Power', but as regards 'Spectacle' and 'Rhetoric', particularly the connections between ceremonial events and theatrical genres or humanist thought, this book is exemplary, and deserves to be widely read.

Address of the author: Massey University, School of Humanities, Sir Geoffrey Peren Building, Tūrītea site, 4442 Palmerston North, New Zealand. A.D.Brown@massey.ac.nz

Middel nederlandse vrouwengeheimen in het Engels

NOLANDA KLUNDER

Naar aanleiding van: Orlanda S.H. Lie en Willem Kuiper (ed.), Thea Summerfield (vert.), *The Secrets of Women in Middle Dutch. A bilingual edition of "Der vrouwen heimelijcheit" in Ghent University Library Ms 444*. Hilversum: Verloren, 2011 (Artesliteratuur in de Nederlanden 7). 165 p., ISBN 978-90-8704-244-8, prijs: € 17,-.

Er is een zevende boek verschenen in de reeks 'Artesliteratuur in de Nederlanden' van Uitgeverij Verloren. Deze reeks, begonnen in 2002, bestaat uit publicaties van de Werkgroep Middel nederlandse Artesliteratuur (WEMAL). Bij de zes voorafgaande delen ging het om twee monografieën (over chirurgieën, door Erwin Huizenza, en over *Van den proprieteyten der dinghen*, door Saskia Bogaart), een bundel artikelen (*Artes in context*, over de handschriftelijke inbedding van artesteksten), twee bloemlezingen uit artesteksten (*Een wereld van kennis* en *Kennis-maken*) en een selectie van passages uit de *Sidrac* (*Het boek van Sidrac*). Nu is daar *The Secrets of Women in Middle Dutch* van Orlanda Lie en Willem Kuiper bijgekomen. Dit boek bevat een teksteditie van *Der vrouwen heimelijcheit* met daarbij een Engelse vertaling, voorafgegaan door een uitgebreide inleiding op de tekst.

Der vrouwen heimelijcheit is een gynaecologisch handboek op rijm. De tekst geeft in 1785 verzen gedetailleerde informatie over aangelegenheden als menstruatie, zwangerschap, bevalling, vruchtbaarheid en seksualiteit. Die gynaecologische informatie wordt op een twintigtal plaatsen onderbroken door een lyrisch intermezzo, waarin de ik-persoon zijn geliefde aanspreekt en aangeeft hoe erg hij lijdt nu zij hem heeft afgewezen. Opgeteld beslaan de lyrische intermezzo's 232 versregels, dertien procent van de tekst. De afwisseling van didactische informatie en lyriek is op-

1 Remi du Puys, *La triumpante entrée de Charles prince des Espagnes en Bruges 1515: a facsimile, with an introduction by Sydney Anglo*. Amsterdam: Theatrum Orbis Terrarum, 1973.

2 Gordon Kipling, 'The King's Advent Transformed.

The Consecration of the City in the Sixteenth-Century Civic Triumph,' in: Nicholas Howe (ed.), *Ceremonial Culture in Pre-Modern Europe*. Notre Dame: Notre Dame University Press, 2007, 89-127.