

"THE MASK OF CEREMONY":  
RUTGERS' GROWING COLLECTION OF  
FESTIVAL BOOKS WITH A LIST OF HOLDINGS

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Baroque and Rococo art sprang from a culture of extravagance celebrated in mind-dazzling festivals. Those festivals, signatures of their age both in elegance and in conspicuous consumption, vanished as quickly as the fireworks they consumed in enormous quantities. They left behind souvenirs in the form of commemorative books, many of them sumptuously illustrated. Though long neglected, like Baroque and Rococo art itself, festival books have now been recognized as splendid artistic achievements in their own right and as invaluable sources for research, not only in many fields of early modern European history, but also in comparative studies of religion and political orders. International commissions have been established to inventory and study them. Large databases of digitized images are being formed to enable study of them in all corners of the world.<sup>1</sup>

Over the years, Rutgers, The State University of New Jersey, has carefully assembled a collection of festival books. To celebrate what had been achieved until 2004, the Rutgers University Libraries' Special Collections mounted an exhibition then under the title "The Mask of Ceremony: Recently Acquired Festival Books." This article gives a glance backward at that exhibition, as well as a list of manuscripts and books in the collection, including two significant books added since the exhibition

closed. Apart from celebrating again the passage of this collection from being a few incidental articles in the large inventory of the Department of Special Collections to being a definable collection in itself and a useful resource for research, I hope by this article to make the existence of the collection generally known.<sup>2</sup>

When the hated satirist Traiano Boccalini (1556–1613) invented the phrase “the mask of ceremony,” he meant to parody the duplicity between the glory of a person’s rank and the merits, or demerits, of the person inside the uniform.<sup>3</sup> Bishop Gilbert Burnet (1643–1715) made the same point when he preached at the coronation of William III and Mary II, in Westminster Abbey (1689). He reminded the sovereigns that even though they looked “like gods . . . in the pride of all their glory,” they, too, would die and “leave their crowns and glory behind them and appear before a Court where there is no respect of persons.” Kingly glory was a mask that did not change the face, the reality, behind it.<sup>4</sup> This keen sense of the doubleness not only in great celebrations but also in all human achievements, even the most exalted, left its mark in Baroque and Rococo art as a whole. Everywhere—in painting, sculpture, architecture, and literature—one finds the same complex, magnificent, and disturbing beauty, a beauty that embraces deformity. Everywhere, one finds a chiaroscuro of light and darkness, of splendor and anxiety. In the presence of stupendous artistic achievements that survive from seventeenth- and eighteenth-century Europe, it is easy to feel the overwhelming amazement that viewers were intended to feel: a compelling love of surprise, tension, excess, and the duplicity of illusion. In the presence of these powerful emotions, it is easy to forget the endemic devastating wars, including wars of religion mordantly and forever ridiculed by Voltaire (1694–1778) in *Candide*, the recurrence of plague and famine, the treasuries ricocheting between wealth and bankruptcy—the permanent environment of the age that made macabre *Vanitas* paintings its emblem, and mortuary chapels its shrine. Glorious

festivals, with their vastly extravagant fireworks displays, mirrored life itself, children of Time devoured by Time. Like two other devices perfected by the age, theater and grand opera, festival was another performance art that acted as a mask over the face of mortality.

Fictional as they are, Don Quixote's adventures open a window onto the many-layered chiaroscuro that pitted heroism against despair, greatness of spirit against eventual defeat, the chiaroscuro of Baroque and Rococo festivals preserved in their commemorative volumes. Miguel Cervantes (1547–1616) saturated Quixote's world with images. From dusty village to princely court, there were religious images, inert material objects, yet also drawn into the dramas of real life when they were picked up in a bedroom and used as witnesses of clandestine marriages, or carried in processions with prayers for rain, or worshipped (or bargained with) in the same way as the pious worshipped (or bargained with) the divine persons who appeared to them in dreams or visions.<sup>5</sup> In their hostelries and barbershops, villages had old cloths painted with evocative scenes, some from classical mythology, and such static images as these came to life when traveling players arrived, or a puppeteer wandered into town equipped to put on dramatic performances, announced with drums, trumpets, and musket fire.<sup>6</sup> To celebrate his wedding in style, a prosperous villager could enlist a local priest who had real talent as a theatrical impresario. He could engage dancers, floats, and horses in extravagant caparisons, and musicians and maskers almost beyond number.<sup>7</sup>

In their own households, great nobles had retainers who were perfectly able to organize on short notice phantasmagoric pageants in a forest, complete with fireworks, solemn pageantry around a funeral catafalque, or performances of Arcadian eclogues in which people of rank dressed in luxurious costumes as shepherds and shepherdesses, disported themselves in woody glens, and feasted on magnificent banquets.<sup>8</sup>

Yet throughout Cervantes's story, all these performances are so many illusions filtered through the chivalric fantasies of Don Quixote's brain, fantasies that indeed prompt him to respond to images, village players, and court extravaganzas in ways taken from the dreamland of knightly romances, and that invite others to provoke him to such antic responses by hoaxes for their own amusement. Don Quixote's perceptions are so shaped by hallucinatory chivalric dreams and removed from everyone else's norms of reality that they pass for madness. Don Quixote's illusions confront the illusions of the "sane." Restored to his senses, he could have said, as did another character, "that I have not seen what I have seen, and that what has happened has not happened."<sup>9</sup> Such was Cervantes's sense of irony that he raised the possibility Don Quixote's friendly hoaxers are as mad in their illusions as is he in his. Restored to his senses, Don Quixote dies.

Thus, Cervantes casts an aura of mockery around Don Quixote's festal adventures, for, as that gallant hidalgo says, while "the treasures of knights errant are like fairy gold, false and illusory," so too "everything in this world is trickery. . . ." Like modern plays, the illusions with which people cocoon themselves are "so much stuff and nonsense . . . , mirrors of absurdity, examples of folly. . . ."<sup>10</sup>

Beyond question, patrons and impresarios mounted festivals, in their villages or in their courts, to proclaim their virtues, powers, and eminence. But such proclamations formed only part of the polyphony of the time. How much of the tension between heroism and despair was hidden is illustrated by several volumes published in Antwerp that have been acquired for the Rutgers collection (Graphaeus. 1549; Bochius. 1595; Bochius. 1602). All of these volumes celebrated the ceremonial visits (*entrées*) by which Spanish rulers took possession of major cities in the Low Countries. In the aftermath of the Reformation, Protestant defectors in the Low Countries raised endemic civil war against

the Spanish Hapsburgs. Only the prelude to this eighty-year conflict had begun in 1549, when the Holy Roman Emperor Charles V brought his son, Philip II, from Spain to install him as ruler of the seventeen provinces. Despite serious administrative and religious crises, Charles had governed the provinces with great success. Anticipating his abdication (1555), he intended the *entrées* that he and Philip made in 1549 as a move toward the peaceful transition of power. The ceremonies attending their progress through more than forty cities in the territory were marked by extreme pomp and luxury, none more lavish than in Antwerp, still the opulent center of international trade in northern Europe. The first of the three Rutgers volumes is called "The Golden Book of Antwerp" or "The Triumph of Antwerp," since in its illustrations it records and reflects some of the splendor that Antwerp created, adorning its streets with great triumphal arches according to a decorative plan by Pieter Pourbus (1523/24–1584), one of the foremost artists of the day, and filling them with pageants and military demonstrations.<sup>11</sup>

The second and third volumes were published after the Netherlands had broken into revolt, fanned to blazing heat by ruthless butchery and desolation under the despotic military reign of the Duke of Alva. Alva had directed the festivities during the *entrée* of 1549; however, the "Spanish Fury" rained on Antwerp with full force in 1576. Despite movements toward compromise after Alva's removal, the savage war continued. Antwerp became the focal point of Dutch revolt. In 1585, after a ruinous siege of fourteen months, the Spanish under Alessandro Farnese conquered and sacked Antwerp, sent its Protestant citizens into exile, and diverted the river Scheldt, thus closing Antwerp and other Flemish harbors as great markets. Antwerp was whiplashed by events: the permanent division of the provinces left Antwerp in the Catholic territories, thus opening it to the ravages of a Protestant blockade, disastrous for what was left of maritime trade.

When Spanish rulers made their *entrées* into Antwerp in 1594 and again in 1602, resources were mustered for spectacular ceremonies and adornments, these times not only as indications of loyalty, but also as pleas for assistance. The entries into Antwerp were commemorated in volumes also recording entries into other cities on the same grand tour, and those volumes (sometimes bound together) were published in a larger format than that of the “Golden Book” of 1549, and to a far higher level of lavishness in illustration and materials.<sup>12</sup> Antwerp, however, continued to subside into obscurity. Gambling its resources on another vain bid for imperial rescue, the city worked for two years to prepare yet another festival of conspicuous opulence when Archduke Ferdinand made his *entrée* in 1635. In due course, a commemorative book was published with many engravings, some of which were made from drawings by one of Antwerp’s most distinguished citizens, Peter Paul Rubens (1577–1640).<sup>13</sup>

The ruin of Antwerp is effaced from the festivals it celebrated and the books it published to commemorate them—those serene, contented masks of ceremony. Festivals expressed aspirations, dreams, and fantasies of those who commissioned and paid for them rather than everyday practicalities. At least they happened. Sometimes published before the events they commemorated and sometimes in disregard of what actually took place, festival books are lamentably untrustworthy historical records of anything except self-images of ruling elites. That is enough to make them indispensable evidence of dominant social ideals, the illusions on which ruling classes staked their lives, their fortunes, and their honor.

A collection of festival books is like a treasure chest. It contains many valuables other than the ideals of ruling classes. One of the others, not to be underestimated, is the physical evidence of the books themselves. In days of laboriously worked handpresses, how many volumes might be printed of a given

festival book? It is hard to tell, but, from evidence in the books themselves or elsewhere, we know that the press runs of three almost contemporary books varied between 129 and 775.<sup>14</sup> Variations in format indicate shifts in objectives of protocol that the books were intended to serve. Although the formats of festival books varied greatly throughout the golden age of the genre (between the end of the fourteenth century and the end of the eighteenth), the elevation of some of them into major political documents in France is indicated by the growth of the size of certain festival books, particularly those celebrating royal marriages, from the dimension of large folios to elephant folio format, with corresponding refinement in the number and quality of illustrative engravings. By contrast, for most of the eighteenth century, publications commemorating French royal funerals remained octavo pamphlets, with text and illustrations regulated according to standard, and quite modest, specifications by the office of the king's household in charge of special affairs (*Administration de l'Argenterie, Menus-Plaisirs et Affaires de la Chambre du Roi*).

A collection, even a small one, provides fundamental evidence for hands-on study of the history of the book. For this study, though it is a great advantage for a book's pages to be in good condition, a deteriorated binding offers the bibliographic equivalent of an anatomical dissection.<sup>15</sup> One can see how the infrastructure of the book was constructed as an artifact of material culture. Original bindings in good condition also enhance this work. A relatively small collection may offer a large variety of binding substances—paper and vellum wrappers (with or without ties), boards covered with skins of calves, sheep, pigs, and goats (with or without clasps and other ornaments). Tooling, including elaborate armorial bearings stamped into covers, and repairs to contemporary bindings and other marks of the binder's hand are there on the surface for the gathering. Inside the covers, one finds evidence of the audience for which these books were

intended, an audience embracing collateral communities of literacy. Editions of festival books were occasionally published in two or more languages simultaneously; the Golden Book of Antwerp was published in Latin, Dutch, and French editions, and Bidloo's book (Bidloo. 1691) commemorating William III's *entrée* into The Hague appeared in French and Dutch editions.<sup>16</sup>

Between the covers, one also finds connections, sometimes of surprisingly long duration, as in the persistence of late Gothic meditations on death in a French chapbook of 1728, together with 60 woodcuts of the dance of death from designs in a book printed in Paris in 1430 (French Chapbooks. 1728). The kinship between the courts of Paris and Parma, established by marriage and in many other ways, left one physical artifact in the book celebrating the marriage of Duke Ferdinand of Parma to the Archduchess Maria Amalia of Austria (Paciaudi. 1769)—a small artifact by comparison with the redesign of Parma itself by Emmanuel Alexandre Petitot (1727–1801), who directed arrangements for the wedding and laid out the gardens commemorated in the marriage book.

Finally, through bookplates and *ex libris* notations, the physical evidence of the books provides landmarks about their own histories, as well as indications of people into whose libraries the books once entered, perhaps also whose minds their contents affected. So far as their antecedents can be traced, the manuscripts and books in the Rutgers Collection have followed many ways to the same destination in Alexander Library. Some have come from distinguished private collections—the princely libraries of the Borghesi and the Dukes of Devonshire, and the collections of Sir Thomas Phillipps and Prince Etienne de Croy-Solre. One came to Rutgers from the Leeds City Library. A priest was an early owner of a book censuring women for the luxurious immodesty of their costumes and toilettes. The Golden Book of Antwerp once belonged to a distinguished Belgian architect, Auguste Shoy (1838–1885).



Beyond their value as evidence about the history of the book, and of particular books, festival volumes provide a theatrical “you-are-there” immediacy that no other source of information can deliver. Richard Wagner called grand opera a *Gesamtkunstwerk*, a “total work of art,” because it combined an ensemble of such individual arts as music, dance, drama, and painting. Encompassing these and many other arts (such as architecture, cuisine, and martial arts), festivals have an even clearer title to that name than operas. Only the commemorative volumes left in their wakes can give a sense of the enormity and intricacy of the festival as “a total work of art.”

Thus, festival books contribute both to the history of theater and to that of art. In their exquisite, precise, and understated way, they display the accomplishments of several hundred individual arts, crafts, and trades, such as engineering (civil and hydraulic), architecture, music, choreography, horticulture, cuisine, pyrotechnics, weaving, tailoring, carpentry, painting, gilding, and stuccoing. . . . A passing mention of 40,000 flash pans required for one fireworks display, or of 15,000 peaches needed for one of four desserts at a single banquet, is enough to suggest the elaborate networks of producers, entrepreneurs, and transports employed.

The theatrical sense of immediacy comes chiefly not through texts, normally concise and uncluttered with details, but from illustrations. A library of technical works stands not far in the background of the festival books themselves. A growing library provided information about ceremonies and mythology in classical Greece and Rome, as well as ancient artifacts widely imitated in Baroque and Rococo classicism. There were also more and more how-to-do-it books in various trades, represented in the Rutgers collection by two expert guides to mounting pyrotechnic displays.<sup>17</sup>

The goal of months or years of planning and of the meticulous exercise of supreme technical virtuosity and

imagination was to surprise the audience, and to strike it with the awe of beholding wonders never before experienced. The paradox of grinding effort and spontaneous surprise, essential in theatrical arts from their beginning, was never more severely tested than when storms wrecked preparations at the last stage, leveling pavilions and inundating fireworks. Everything had to be redone, but at an accelerated pace.

Festival books put into our hands both sides of theatrical duplicity, the labor and the awe-inspiring, miraculous effects. They do that by illustrations, which in the rarest books were hand-colored. In these images—some with as many as six folds, and many others in full- or double-page format—great care was taken to instruct and delight intelligent readers. There were geometric drawings of structures built especially for an event, and of existing buildings used in the festivities, such as a large engraving of the Pont Neuf, in Paris, fitted out with fireworks and depicted both in a ground plan and in a side elevation so thorough that it represented even the foundations below the surface of the river. There were stupendous aerial panoramas of districts, or of whole cities, surveying the deployment of participants in complex processions or elements of fireworks displays.

Some of the largest plates depict small architectural details of houses and public buildings, streets and squares, minor ornaments on ephemeral structures, and, though there may be hundreds of figures, minutiae of costumes. Street scenes are as much stage sets as fountains and lagoons for nautical battles and raging sea monsters, amphitheaters converted into jousting arenas, temporary forest rooms and theaters made of trees and foliage and furnished with dazzling splendor. From these images, in which every line had to be carved exactly, one learns methods of illumination, from candles to skyrockets: chandeliers, lanterns, pots and barrels of flaming bitumen, torches, strategic combinations of lights and mirrors, logic-defying pyrotechnic

displays mingling opposites—fire and water, light and darkness.

These images bring one close to the mechanical realities entailed by designing and constructing as many as twenty parade floats for a single occasion, perhaps as much as seventeen feet long and pulled by teams of four to six horses, attended by a driver and outriders in livery and populated with actors personifying mythological or historical characters, not to mention orchestras of thirty to forty musicians. Cross-sectional drawings to scale were lavishly employed to render scenes of buildings as stage sets on several floors, filled with guests, musicians, and servants, and elaborate machinery constructed to produce theatrical illusions aerial, terrestrial, and aquatic. Great care was taken to engage artists of exceptional ability and fame to execute these demanding illustrations, artists such as Rubens, Romeyn de Hooghe (1645–1708), and the king's architect, Jacques-François Blondel (1705–1774), along with engravers of the caliber of Pieter van der Borcht (1545–1608), Theodoor van Thulden (1606–1669), and Jean-Philippe Lebas (1707–1783).

Finally, in addition to the histories of social values, the book, art, and theater, collections of festival books abound in evidence of interconnectedness across national borders, interconnectedness that irradiates the haunting chiaroscuro of magnificence and anxiety characteristic of aristocratic Baroque and Rococo culture with which we began. One pervasive interconnection, grounded in history and in primal beliefs that go back to the very origins of religion itself, is the cult of the royal blood. This cult was expressed in the spectacular festival rites of passage that marked turning points in the lives of members of reigning dynasties: birth, baptism, marriage, death, and, for monarchs, coronation. In France, the birth of a dauphin, an heir apparent to the throne, ignited a chain of celebrations, beginning with an explosion of ecclesiastical and civil thanksgivings of the greatest splendor in Paris, continuing over

the space of several months and extending through twenty or more cities in France and as far afield as Rome and Constantinople.

Yet anxiety stood close to the cradle. The grandiosities in the cult of the royal blood preached dynastic stability, which was menaced by accidents of ordinary life. The heir to the throne might be born an imbecile, unable to accede to power. Rulers might be overtaken by madness or other afflictions that would incapacitate them for long periods or for good. The macabre spirit of the age let no one forget the omnipresence of death. Death, at least, has its rituals, including rites for the separate burials and translations of the hearts of rulers and great nobles, and for annual commemorations of the illustrious dead.

Marriage was the most vulnerable point for a cult of the royal blood, the one point at which a ruling dynasty could not supply what it needed for survival, but depended for its life on marriage outside the forbidden limits of incest. Children, especially those disadvantaged by laws of primogeniture, could have stronger loyalties to their mother's family than to their father's. For these reasons, and other hegemonic teachings commonly passed down in patriarchal societies as laws of nature, women were ambiguously both outsiders and insiders. Court etiquette could be austere exclusive, as books in the Rutgers collection illustrate. Women had no active roles in coronation rituals, and elaborate and numerous plates illustrating costumes worn at coronations of kings include no portrayals of women. Likewise, women were excluded from coronation banquets of kings, at least as diners. Though sequestered on a small balcony, female members of the royal family were allowed to observe Louis XVI's banquet (Pinchon. 1775). Likewise, as these books indicate, women were commonly excluded from funeral exequies for men. Their visual evidence sharply identifies the coronation and festal banquet of Maria Theresa (1717-1780), with a queen and her ladies-in-waiting at the center of the action, as the breathtaking exceptions

they were (Kriegl. 1742; Ramhoffscky. 1743).

In fact, books in the Rutgers collection bear witness to two women whose political abilities well served their dynasties and, converging, changed the configuration of Europe. One of them was the Empress Maria Theresa; the other, Elisabetta Farnese (1692–1766), queen of Spain. Elisabetta Farnese's rise to power is marked by the book commemorating her marriage to King Philip V (1683–1746) of Spain (Anonymous. 1717). She entered that marriage to the grandson of Louis XIV as a pawn in the dynastic politics of Bourbon France. Philip's insanity—at first intermittent and later permanent—gave her great power to pursue the interests of his dynasty, represented in quick succession by marrying their daughter, Maria-Teresa, to the Dauphin Louis (1745) and by her installing their second son in Elisabetta's Italian lands as the Duke of Parma (1748). The Empress Maria Theresa also came to power through dynastic need, caused, in her case, by her parents' inability to produce a male heir. Although she ruled under the shadow headship of her husband, the Holy Roman Emperor Francis I (r. 1745–1765), and their son, Joseph II (r. 1765–1790), the power was hers. The two books commemorating her ceremonial entries into Vienna (1740) and Prague (1743) celebrate the wisdom and tenacity with which she vindicated her title after devastating military campaigns. In the Rutgers collection, her plan to establish political alliances by marriage is indirectly marked by the coronation book of Louis XVI of France (1754–1793), who married her daughter Marie-Antoinette (Pinchon. 1775). The deaths of daughters whom Elisabetta and Maria Theresa offered on the marriage market demonstrated how brittle and easily subverted the strategy of marriage alliances could be, not to mention also subversive. And yet, despite risks, it held promise. A convergence of the long-lasting Spanish and Austrian marriage strategies with permanent effects is celebrated in the book commemorating the marriage of Duke Ferdinand of Parma,

grandson of Philip V and Elisabetta Farnese, and the Archduchess Maria Amalia, another daughter of Francis I and Maria Theresa (Parma. 1769).

Religion is another bond of interconnectedness underlying festival books of the Baroque and Rococo eras, including those in the Rutgers collection. Like the rites of passage in royal lives, religion bore witness to its own ambivalence, both constitutive and subversive and thus a major cause of inescapable anxiety for Baroque and Rococo court culture and its arts. Beginning with the Reformation, confessional warfare continued into the eighteenth century. Entrenched and savage religious divisions run between the lines of all the manuscripts and books in the Rutgers collection from the Golden Book of Antwerp (1549) onward. They come into sharp focus in a small but illuminating number of Protestant writings against the devotional use of images and particularly against the pomp of festivals as celebrated by the papal court.

Two of these books are by a French Protestant minister, Nicolas Chevalier (ca. 1661–1720), expelled from France when Louis XIV revoked the Edict of Nantes (1685), which had granted Huguenots full political rights and a degree of religious toleration. Chevalier brought exceptional erudition and discernment as well as religious fervor to his book commemorating William III's triumphant homecoming to The Hague (1692) after his coronation as king of England and his merciless conquest of Ireland at the Battle of the Boyne (Chevalier. 1692). Romeyn de Hooghe, one of the most eminent artists and engravers of the day, had served as artistic director of the elaborate festival that welcomed William home; he collaborated with Chevalier on his book and also contributed engravings to another volume commemorating that event (Bidloo. 1691). A few years later, Chevalier launched a scholarly polemic directly against the papacy on the occasion of the Jubilee year, 1700. Drawing on an impressive base of documentary and numismatic evidence,

he assailed what he denounced as the anti-Protestant intent of Pope Innocent XII's proclamation of the Jubilee. Chevalier considered the whole project of the 1700 Jubilee, in its antecedents and in its form, part of a design to enmesh the world in Rome's "abominations, in its anti-Christian beliefs, in its horrible idolatries." "Its religion," he wrote, "is the complete subversion of the Gospel."<sup>18</sup>

Realizing the visual power of illusions, Chevalier engaged Romeyn de Hooghe to supply a frontispiece allegorizing, in illusory form, the illusions that he discerned in Rome. Against a background of the dome of St. Peter's, de Hooghe represented the papacy as a female figure resplendent in papal vestments and holding the two keys of St. Peter. Her attribute, the mirror into which she gazes, identifies her as Vanity and Self-love. A second figure, with satanic bat's ears, personifies Avarice pouring golden coins into the papal figure's lap from a cornucopia of pilgrims' offerings labeled "Plenary Indulgence." The legalistic basis of papal doctrine and government is represented by a shut copy of the decrees of the Council of Trent, on which the papal woman rests the hand that holds the keys of Peter. In this sardonic etching, as in the festivals of the Baroque and Rococo era, illusion denounces illusion in a way worthy of Cervantes—though in the adventures of Don Quixote, magnificence would not mask an exile's deep bitterness and fear as it does here.

Some years ago, a contributor to this journal validated the function of libraries as places where the power of mind and prospects for the future could be indefinitely expanded by bringing together works of art and works of information. Allowing for future development, there is reason to think that, even at this early stage, the Rutgers collection of festival manuscripts and books—in which one and the same object is both work of art and work of information—corresponds with his hopes: "Ultimately, the presence of artworks in a library expands the possible discourse for its community, the possible

images to be invoked, the possible truths to be told, the possible powers to be grasped. . . . For all learners, the library where works of art and works of information can be explored without interference is a strong agency for these discoveries. If we are to find or create new ways to see ourselves, if we are to devise new aspirations for our lives, and if we are to see our works extend beyond our limits, we will stand ever in need of such spaces and their possibilities."<sup>19</sup>





Figure 1.1

Tailpiece with a beguiling combination of major exotic motifs in eighteenth-century art—classical (soldier), classical (shepherd), and Chinese (sage). Paolo Paciaudi, *Descrizione delle Feste Celebrate in Parma l'Anno MDCCLXIX per Le Auguste Nozze di sua Altezza Reale l'Infante Don Ferdinando colla Reale Arciduchessa Maria Amalia* (Parma: Stamperia Reale, 1769), end of preface. Elephant folio.

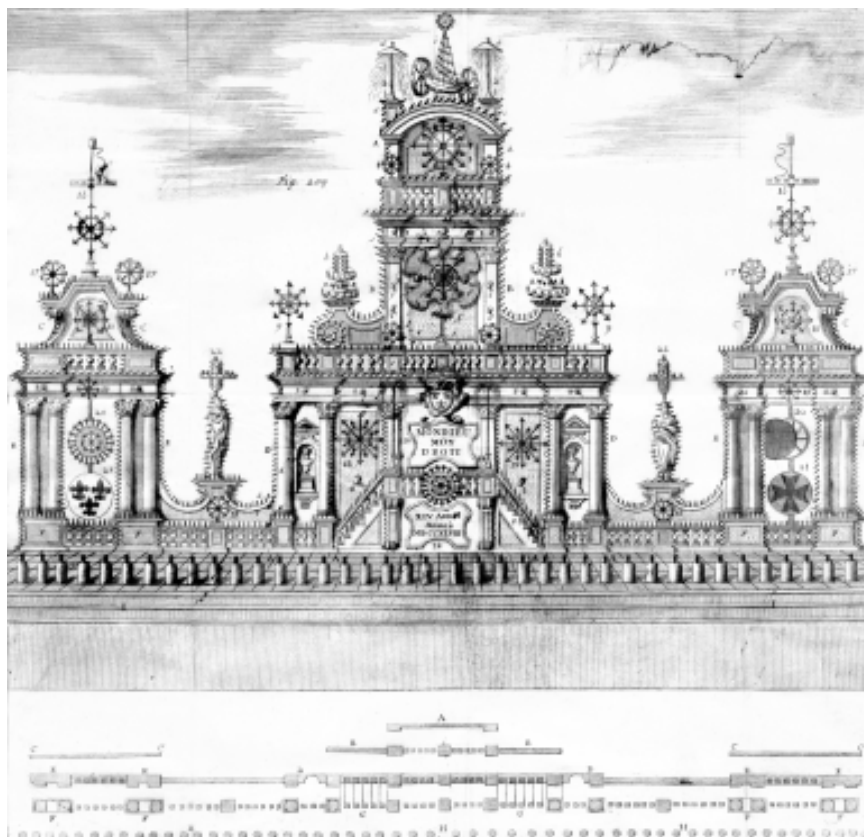


Figure 1.2

Diagram (floorplan and front elevation) illustrating the variety of fireworks in a monumental architectural display. Many varieties of illuminations (including girandoles, splendors, stars, and water reprises) are clearly identifiable. This plate witnesses to the dominance that Italian pyrotechnicists had in eighteenth-century France. Alberti was an engineer, director of road and waterworks for the Vatican. Giuseppe Antonio Alberti. *La Pirotechnia, o sia trattato dei fuochi d'artificio*. (Venice, Giovanni Battista Recurti, 1749), fig. 209, facing p. 112. Quarto.

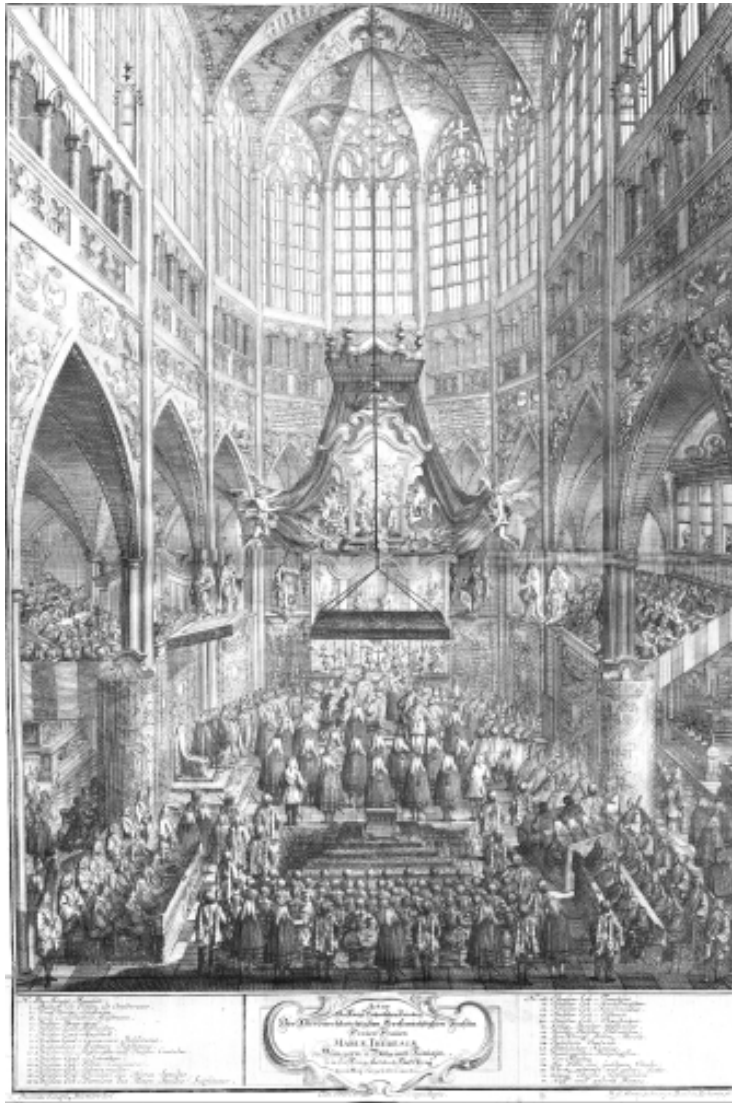


Figure 1.3

Coronation of Maria Theresa as Queen of Hungary and Bohemia in the Royal Palace, Prague, 12. May, 1743. Johann Heinrich Ramhoffscky, *Drey Beschreibungen, erstens: des königlichen Einzugs, welchen Ihre Königliche Majestät ... Maria Theresia Hungarn und Böhmen Königen in dero königliche drey Prager-Städte gehalten; andertens: der Erb-Huldigung ... drittens ... Ihre Königlichen Maiestät Königlich-Böhmischen Crönung so alles auf Ihre Königlichen Majestät Allernädigsten Befehl mit allen Umständen ausführlich und grundlich beschrieben worden* (Prague: Carl Franz Rosenmüller, [1743]), pt 3, between pp. 42 and 43. Folio.



Figure 1.4

Panel, in an extensive series, reproducing fifteenth-century woodcuts, for a chapbook on the great *memento mori* subject, the dance of death. Anonymous, *La grande danse macabre des hommes et des femmes...*

(Troyes: Jean Garnier, 1728), p. 40. Bound in a quarto *Sammelband* of five eighteenth-century French chapbooks..

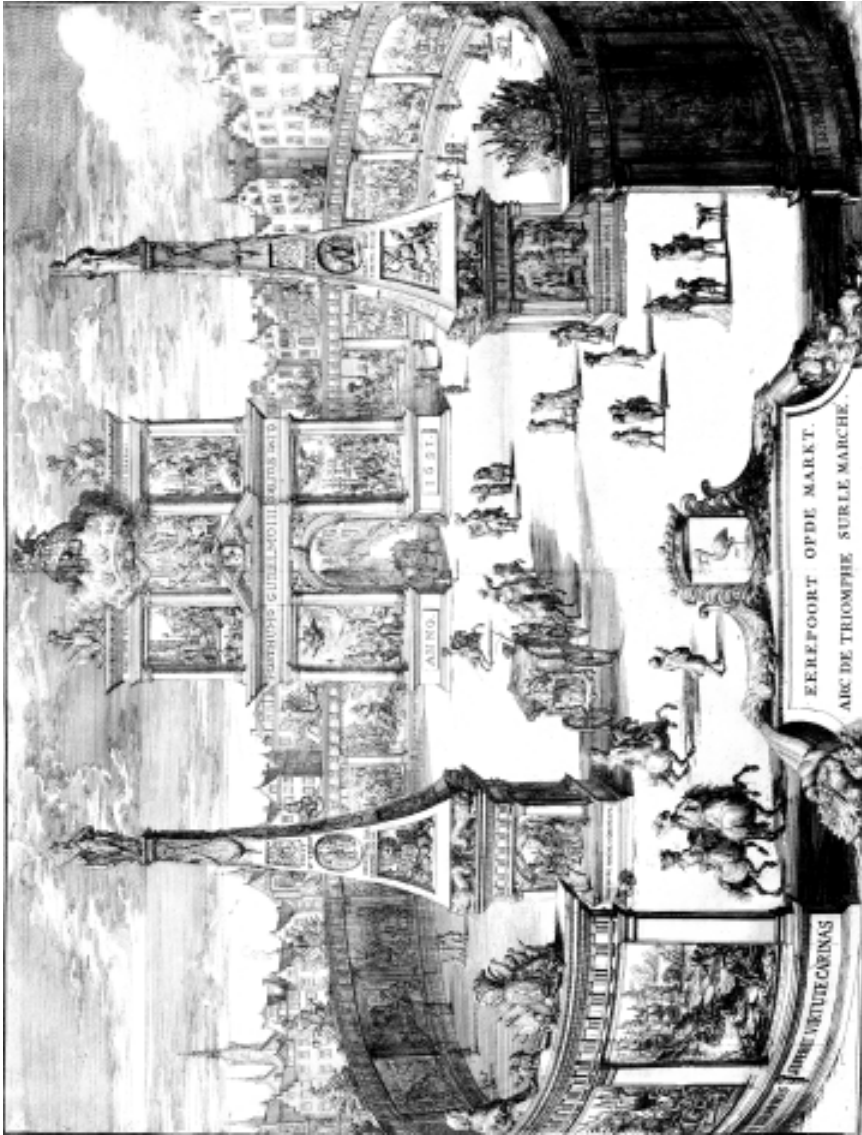


Figure 1.5

Beginning of the temporary procession way built to celebrate the triumphant return of William III to Holland after his coronation, with his wife, as co-ruler of England (1689) and his sanguinary "pacification" of Ireland after the Battle of the Boyne (1690). Govert Bidloo, *Konste van Zyne Majesteit Willem III. Koning van Groot Britanje, enz. in Holland; ofte Omstandelyke Beschryving van alles, het welke op des zelfs komste en geduurende Zyn verbyf in's Graevenhaage en elders ten teeken van vreugde en eere, is opgerecht en voorgevallen: verciert met kopere plaaten* (The Hague, Arnhoud Leers, 1691), between pp. 34 and 35.

D E S C R I P T I O

Rnestum canta te De x, ce le bra te fo ro res,  
 Au spi ci o cu ius mu ne ra no stra vi gent. Prae mi a cul  
 to res no stri de sue ta re su ment. Lau rus at Er ne stum glo ri a laus que  
 ma net. Lau rus at Er ne stum glo ri a laus que ma net.

R ne stum can ta te De x, ce le bra te fo ro  
 res,  
 Au spi ci o cu ius mu ne ra no stra vi gent. Prae mi a cul  
 to res no stri de sue ta re su ment. Lau rus at Er ne stum glo ri a laus que  
 ma net. Lau rus at Er ne stum glo ri a laus que ma net.

Ernestum

Figures 1.6 - 1.7

Music in parts for the ceremonial entry of Archduke Ernst of Austria as Regent of the Spanish Netherlands, in Antwerp, 1594. He died the next year, and this book contains both acclamations of his triumphal entry and an oration for his funeral. Joannes Bochius, *Descriptio publicae gratulationis*

PUBLICAE GRATVLATIONIS. 83

Rnestum canta te De a, ce le bra te fo ro res,  
 Au spi ci o cu ius mu ne ra no stra vi gent.  
 Laurus at Er ne stum glo ri a laus que ma net Laurus at Er ne stum,  
 glo ri a laus que ma net

Rnestum canta te De a, ce le bra te fo ro res, Au-  
 spi ci o cu ius mu ne ra no stra vi gent. Laurus at Er ne-  
 stum glo ri a laus que ma net Lau rus at Er ne stum glo ri a laus que  
 ma net

R ne stum can ta te De a, ce le bra te fo ro res, Au-  
 spi ci o cu ius mu ne ra no stra vi gent. Prae mi a cul to res  
 no stra de sue ta re su ment. Laurus at Er nestum glo ri a laus que ma net laurus  
 at Er ne stum glo ri a laus que ma net.

H 2 Erant

*spectaculorum et ludorum in adventu Sereniss. Principis Ernesti Archiducis Austriae Ducis Burgundiae, Comitis Habsb. Aurei Velleris equitis, Belgicis provinciis a regia Ma.e Catholici praefecti, An. M.D.XCIII. XVII Kal. Iulias aliisque diebus Antwerpiae editorum. Cui est praefixa De Belgii Principatu...brevis narratio* (Antwerp: Officina Platiniana, 1595), pp. 82-83.



Figure 1.8

Back view, memorial chariot for the funeral of the Archduke Albert of Austria, Co-Regent of the Spanish Netherlands. The immense chariot, a masterpiece of its *genre*, was the offering of Albert's widow and Co-Regent, the Infanta Isabella Clara Eugenia, of Spain, a great patroness of the arts. Erycius Puteanus, Cornelis Galle, and Jan Mommaert, *Pompa Funeris Optimi Potentissimique Principis Alberti Pii, Archiducis Austriae, Ducis Burg Bra. &c. Veris Imaginibus Expressa Iacobo Francquart archit. Reg. Eiusdem Principis Morientis Vita, Scriptore E. Puteano consil. Et historiogr. reg.* (Brussels: Joannus Mommartius, 1623), plate XLVIIc. Folio.



COMMEMORATIVE MATERIALS  
 ON FESTIVALS AND CEREMONIES:  
 RECENT ACQUISITIONS OF  
 THE RUTGERS UNIVERSITY LIBRARIES  
*(as of June 1, 2007)*

1520. Anon., *The Meting of the King of England [and] the Emperor at Canterbury . . . [Field of the Cloth of Gold] in The Apoyntement for the King and the Quene to Canterbury and so to Caleys and Guysnes to the meting of the French King, 1520 ... [etc.]* England. Ms mid-16th century.
1545. Anon., *Fastnachtsspiel. Ein köstlich Triumph, Gepreng, und Fassnacht spil, so man diss jar dem Bapst zu Ehren, zu Rhom gehalten/nachvolgends in Welscher sprach fleissig beschriben/ und zu Rhom getruckt had/gantzfleysig verteutsch.* Nuremberg: Johann Petreius, May 15, 1545.
1549. Graphaeus, Cornelius Scribonius, *Spectaculorum in susceptione Philippi Hisp. Prin. Divi Caroli V. Caes. F. an. M.D.XLIX. Antverpiae aeditorum, mirificus apparatus.* Antwerp: Gilles Van Diest, 1550.
1565. Baldini, Baccio, *Discorso sopra la mascherata della geneologia degl' iddei de' Gentili mandata fuori dall'illustrissimo & ecceslentiss. S. Duca di Firenze & Siena il giorno 21. di febbraio MDLXV.* Florence: i Giunti, 1565/66.
1571. Bouquet, Simon (attrib.), *Bref et sommaire recueil de ce qui a esté faict, & de l'ordre tenüe à la ioyeuse & triumpante Entree de tres-puissant, tres-magnanime & tres-chretien Prince Charles IX . . . le Mardy sixiesme iour de Mars. Avec le Couronnement de tres-haute, tres-illustre & tres-excellent Princesse Madame Elizabet d'Austriche son espouse, le Dimanche vingtcinquesme. Et Entree de ladicte Dame en icelle ville le Jeundi xxix, dudict mois de Mars, M.D.LXXI.* Paris:

Denis du Pré for Olivier Codoré, 1572.

Ca. 1575. "A Record of Creations during the Reigns of Henry VIII, Edward VI, and Mary." Manuscript; England, ca. 1575.

1577. Estienne, Antoine, *Remonstrance charitable aux dames et demoyselles de France, sur leurs ornemens dissolus, pour les induire à laisset l'habit du Paganism, & prendre celuy de la femme pudique & Chrestienne*. . . . Paris: Sebastien Nivelles, August 17, 1577.

1584. Pirckheimer, Willibald, *Descriptio Germaniae utriusque tam superioris quam inferioris*. Antwerp: Christopher Plantin, 1584.

1585. Amman, Jost, *Cleri totius Romanae Ecclesiae subjecti, seu pontificorum ordinum omnium omnino utriusque sexus, habitus, habitus, artificiossimis figuris*; bound together with Franz Modius, *Liber singularis; In quo cuiusque ordinis eccleisastici origo . . . ex variis historicis quasi delineatur*. Frankfurt-am-Main: Martin Lechler for Sigismund Feyerabend, 1585.

1587. Strozzi, Giovanni Battista, *Essequie del Serenissimo don Franceso Medici, Gran Duca di Toscana II*. Florence: Case de'Sermartelli, 1587.

1588. Acciaiuoli-Ubaldini, Giovambattista di Lorenzo. *Istoria della Casa de gli Ubaldini, e de'fatti d'alcuni di quella Famiglia*. Florence: Bartolommeo Sermartelli, 1588.

1595. Bochijs, Joannes, *Descriptio publicae gratulationis spectaculorum et ludorum in adventu Sereniss. Principis Ernesti Archiducis Austriae Ducis Burgundiae, Comitibus Habsburg. Aurei Velleris equitis, Belgicis provinciis a regia Ma.e Catholici praefecti, An. M.D.XCIII. XVII Kal. Iulias aliisque diebus*

- Antwerpiae editorum. Cui est praefixa De Belgii Principatu . . . brevis narratio.* Antwerp: Officina Platiniana, 1595.
1602. Bochius, Joannes, *Historica Narratio Profectionis et Inaugurationis serenissimorum Belgii principum Alberti et Isabellae Austriae Archiducum et eorum optatissimi in Belgium adventus, rerumque gestorum et memorabilium gratulationum, apparatus et spectaculorum in ipsorum susceptione et inauguratione hactenus editorum accurata descriptio.* Antwerp: Officina Platiniana, 1602.
1610. "Creation of Henry Frederick as Prince of Wales." Manuscript, England, 1610.
1622. Francquart, Jacques. *Pompa funebris optimi potentissimiq[ue] Principis Alberti Pii, Archiducis Austriae, Ducis Burg. Bra. &c...* Bruxellae : Prostant apud Joannem Mommartium, MDCXXIII [1623]
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Marteau, 1668.

1668. Bassompierre, François de, *Ambassade du Mareschal de Bassompierre en Suisse l'an 1625*. Cologne: Pierre du Marteau, 1668.
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1690. Henckenauer, Leonhard, *Eigentliche Abbildungen Beeder Römm. Kayserl. wie auch der Röm. Königl. Majestäten, und dann sämtlicher Herren Chur-Fuersten dess H. Röm Reichs ... Frenen Statt Augsburg im Jahr 1689 und 1690... Augspurg : In Verlegung und zufinden bey Lorentz Kroniger und Gottlieb Göbels seel. Erben, 1690*.
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*nobili signori march. Ferrante Boscoli di Parma, e Giulia Beltramelli di Bergamo. In Padova : Nella Stamperia Penada, con lic. de' sup., MDCCLXXVI [1776]*

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### Notes

1. See J. R. Mulryne, Helen Watanabe-O'Kelly, Margaret Shewring, eds., *Europa Triumphans: Court and Civic Festivals in Early Modern Europe*, 2 vols. (Aldershot: Ashgate, 2004), conceived as the "'gateway' collection" to the study of festival books. The editors announce the impending publication of a partner project of the Arts and Humanities Research Board, at the University of Warwick's Centre for the Study of Renaissance Elites and Court Cultures. A database of digitized versions of festival texts is being formed by the Herzog August Bibliothek, Wolfenbüttel (<http://www.hab.de/forschung/projekte/festkultur.htm>). Dr. James Niessen kindly directed me to this website.
2. Professor Gordon Kipling, of the University of California at Los Angeles, opened the exhibition with appropriate ceremony, giving a lecture titled "The Tale of the Clobbered King, the Pregnant Queen, and the Mechanical Stag, OR Meaning and the Mask of Ceremony" (October 4, 2004). The exhibition ran from October 4 until November 19, 2004. A detailed *Guide to the Exhibition* was printed and is on file at the Department of Special Collections and University Archives, Rutgers University Libraries. It was not possible to include all of the collection's manuscripts and books in the exhibition. The list at the end of this article is complete as of June 1, 2005, and includes acquisitions



added after the exhibition closed. I am happy to take this occasion to thank Professors Robert G. Sewell, Associate University Librarian for Collection Development, and Ronald L. Becker, Director of the Department of Special Collections, for the support and encouragement they have given to the growth of the collection of festival books over a long period of time. Professors Joseph Consoli and James Niessen have also helped in essential, and much appreciated, ways. I repeat my thanks to members of the Department of Special Collections and University Archives who gave most generously of their expert knowledge and time to make the exhibition a feast for the eyes and the mind: Dr. Fernanda H. Perrone, Michael Joseph, and Timothy Corlis, conservator extraordinaire.

3. Traiano Boccalini, *Advices from Parnassus*, trans. Anon. (London: David Brown et al., 1706), Advice 77, 137.
4. Burnet. 1689.
5. Miguel de Cervantes Saavedra, *The Ingenious Hidalgo Don Quixote de La Mancha*, trans. John Rutherford (Harmondsworth: Penguin, 2001), 1.8, p. 70; 1.28, p. 254; 1.42, p. 394; 1.52, pp. 469–72; 2.58, p. 874.
6. Cervantes, *The Ingenious Hidalgo Don Quixote de La Mancha*, 2.11, p. 551; 2.26–27, pp. 663–66, 671–73.
7. Cervantes, *The Ingenious Hidalgo Don Quixote de La Mancha*, 2.20, pp. 619, 622; 2.1, p. 624.
8. Cervantes, *The Ingenious Hidalgo Don Quixote de La Mancha*, 2.34–36, 41, 58, 67, pp. 720–34, 755–65, 878–80, 940.
9. Cervantes, *The Ingenious Hidalgo Don Quixote de La Mancha*, 2.72, p. 966.
10. Cervantes, *The Ingenious Hidalgo Don Quixote de La Mancha*, 1.48, pp. 443–44; 2.30, 67, pp. 687, 940.
11. Graphaeus. 1550.
12. Bochijs. 1595 and 1602.
13. See Peter Davidson and Adriaan van der Weel, "Intro-

- duction: The Entry of Archduke Ernst into Antwerp in 1594 in Context," in *Europa Triumphans: Court and Civic Festivals in Early Modern Europe*, ed. Mulryne et al., vol. 1, pp. 492–575, esp. p. 492; Jan Caspar Gevaerts, *Pompa Introitus honori serenissimi principis Ferdinandi Austriaci* (Antwerp: Theodoor van Thulden, 1642).
14. These are the funeral book of Ludwig V of Hesse-Darmstadt (1627, 129 copies; see Jill Bepler, "Another Protestant Point of View: The Funeral Book for Ludwig V. of Hesse-Darmstadt [1627]," in *Europa Triumphans: Court and Civic Festivals in Early Modern Europe*, ed. Mulryne et al., vol. 2, p. 47) and the volumes (Bochius. 1595 and 1602) commemorating the *entrée* of Archdukes Albert and Isabelle into the cities of the Spanish Netherlands (1602, 775 copies), and that of Prince Ferdinand, the Cardinal Infante, into Antwerp (1635, book published 1642, 600 copies).
  15. Menestrier. 1693 is an example in the Rutgers collection.
  16. Barlaeus's book on the *entrée* of Marie de Médicis into Amsterdam as a glamorous, and dangerous, fugitive (Barlaeus. 1630) appeared in Latin and French editions. The volume commemorating the royal wedding in Parma (Paciaudi. 1769) contained both French and Italian accounts.
  17. Perrinet d'Orval. 1745; Alberti. 1749. See also Rudolph M. Bell, *How to Do It: Guides to Good Living for Renaissance Italians* (Chicago: University of Chicago Press, 1999).
  18. Chevalier. 1701, letter to the reader.
  19. David Carr, "Works of Art and Works of Information: Reflections for the Twentieth Anniversary of the Women Art Series, Mabel Smith Douglass Library," *Journal of the Rutgers University Libraries* 54 (1992): 22.