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Jennifer Mara Desilva

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Mulryne, J. R., with Maria Ines Aliverti and Anna Maria Testaverde, eds.
Ceremonial Entries in Early Modern Europe: The Iconography of Power.

Farnham, UK: Ashgate 2015. Pp. xvi, 388 + 45 ill. ISBN 978-1-4724-3203-2 (hardcover) \$134.96.

This collection is the third volume in Ashgate's European Festival Studies series. Like its two predecessors, this volume grew out of a conference organized by the Society for European Festivals Research in Bergamo, Italy in 2012. This volume of thirteen essays, plus an introduction and a lengthy appendix, strives to present aspects of early modern iconographies of power and the strategies that their creators pursued in their entrenchment through aural, visual, literary, and performative media. Although it is not an exclusive focus, the essays gravitate toward entries, triumphal and otherwise, in an effort to show the persuasive mechanism of these iconographies in action. Happily, the volume is rich in illustrations, allowing readers to interact with festival books and further remnants of these events. While there is no Scandinavian or Ottoman, and scant Portuguese representation, the volume's authors explore facets of practice in France, Italy, England, Scotland, Spain, the Germanic Habsburg lands, and Poland. Taken together with the previous volumes in this series, Mulryne, along with Margaret Shewring and Margaret McGowan (also the three series editors) and their collaborators, continues to explore and publicize the importance of ceremonial and festive events as foundational characteristics of early modern European culture.

The volume begins with a series of four essays chronicling French entries. Richard Cooper explores themes of war in entries from the reign of Charles VIII to Henri IV (1483–1610). Linda Briggs analyzes the presence and absence of Queen Mother Catherine de Médicis in the entries planned for her adolescent son King Charles IX (1564–66). McGowan deconstructs Henri IV's depiction in his 1596 entry into Rouen, a city that previously had suffered a devastating five-month siege by the same king. Marie-Claude Canova-Green investigates the presentation of Louis XIII within the conceptualization of war and kingship using evidence from entries that followed his suppression of Huguenot uprisings from 1620 to 1629. Not only are these chapters almost uniformly excellent, but they are replete with images and textual excerpts taken from both manuscript and printed accounts that support arguments and should encourage further discussion.

Next are three essays treating Florentine and Roman festive practices. Anna Maria Testaverde provides a helpful introduction to Florence's books of ceremonies (1548–1612) and its *ceremonieri* Giovanfrancesco and Antonio Tongiarini. Interestingly, where Testaverde describes “an enduring difficulty on the part of Florentine courtiers” (109), who felt themselves unschooled in the courtly festive arts, Iain Fenlon cites Florence as developing “a distinct tradition of elaborate theatrical spectacles which were unrivalled elsewhere in the peninsula, and perhaps in Europe” (135). Fenlon's study provides a commentary on the Medici dukes' use of music as one part in a larger campaign to uphold honour through ceremonial entries, theatrical performances, and other festivities. Lucia Nuti's discussion of the role of papal *possessi* in re-imagining the city of Rome architecturally rounds out this section. Also included is a transcription by Nuti of pages from a cameral register in the Archivio di Stato di Roma detailing expenses for the coronation of Pope Leo X. This text should prompt more concrete future discussions about the breadth of involvement in papal festivities as well as the composition of Leo's *familia*.

England and Scotland are represented in three essays that seek patterns across broad chronological periods. Shewring's investigation of “the iconography of populism” in three waterborne pageants (1533, 1662, and 2012) on the Thames River through London connects the Houses of Tudor, Stuart, and Windsor using a broad array of evidence. Sara Trevisan follows the theme of the golden fleece and the Greek hero Jason through London's politics of the sixteenth and early seventeenth centuries in order to track the fortunes of the city's Drapers' Company and their involvement in the Lord Mayor's Show. Lucinda H. S. Dean provides an interesting account of the entries made by foreign consorts into Scotland (ca. 1449–1590) in order to better understand the country's place in European festive culture *vis à vis* other states, and its distinct customs and processes.

Habsburg interests appear in this volume in a variety of ways. Julia de la Torre Fazio contributes a study of the series of entries that Elizabeth of Valois made into Spanish cities in 1559 on her way to meet her betrothed, King Philip II. Veronika Sandbichler uses Elias Canetti's *Crowds and Power* (1960) as a lens to reflect on the articulation and construction of imperial authority in the sixteenth century, with particular emphasis on Maximilian I and Charles V. Andrea Sommer-Mathis provides a report on the state of research and recent publications (1950–2014) on festivals and court studies in Germany and Austria. To the

east of the Habsburg dominions lay the states governed by Vladislaus IV Vasa in the early 1600s. Jacek Zukowski offers an interesting and well-illustrated tour of triumphal entries into several cities in the Polish-Lithuanian Commonwealth by Vladislaus and his queen, Marie Louise Gonzaga.

The best chapters in this volume provide both an intellectual commentary on the festivities' messages and a pragmatic discussion of how they were experienced. As many of these contributors have argued, readers should be aware of the patrons' and organizers' intentions, while also remaining attuned to the realistic experience of events that could be chaotic, misunderstood, underfunded, and unfinished, or a near copy of an event held forty years earlier. Nevertheless, this volume is sound evidence that the field of European festival studies continues to make headway in a multi-disciplinary fashion.

JENNIFER MARA DESILVA

Ball State University

Oldenburg, Scott.

Alien Albion: Literature and Immigration in Early Modern England.

Toronto: University of Toronto Press, 2014. Pp. 290. ISBN 978-1-4426-4719-0 (hardcover) \$65.

"Strangers," or foreigners, are familiar early modern literary figures of fun. The butt of linguistic jokes and cultural stereotyping, they are set apart as not-English, identified as different through accents, dress, and peculiar mannerisms. Yet, as Scott Oldenburg illuminates in *Alien Albion*, these outsider characters are often as complexly human and as sympathetically drawn as the English-born-and-bred. In examining historical and literary perspectives on immigrants to sixteenth-century England, Oldenburg asks us to reconsider our critical assumptions about England and the English as inward-looking and xenophobic, defining themselves and their country always against the discomforting difference that surrounds them. Complicating concepts of national identity and nation-formation, he posits instead that we should consider the community as a primary source of identity and association, held together not by geographical boundaries but by shared religious and economic interests, and by the domestic bonds of co-habitation, service, and marriage. Although