

Building upon the accepted critique of the poem for its anti-Semitism, Mueller also argues that the notable examples of anti-Semitism within the poem show the poet's disgust with the cruelty of Rome, and elicit sympathy for the plight of the Jews under the harsh rule of their imperial conquerors.

The alliterative *Morte Arthure* establishes King Arthur as the continuation of the so-called glory that was Rome. But the portrait that the poet offers of Arthur is complex. Juxtaposing signs of empire with scenes of cruelty, the poet sees in Arthur's rise further evidence of the inseparability of imperial authority and the death of the innocent. Mueller concludes his examination of alliterative texts by focusing on the Trojan frame in *Sir Gawain and the Green Knight*. The central Arthurian tale of the testing of Camelot, Mueller argues, is ultimately disconnected from that frame and obscures the images of death, destruction, and conquest that the frame summons up.

In sum, Mueller argues that the provincial alliterative romances offer a markedly different and totally pessimistic view of England's Trojan legacy. That view stands in sharp contrast to, say, that of Chaucer in *Troilus and Criseyde*, which is indifferent to Trojan history because it is more concerned with courtly love than with military history. Just as the alliterative poets asked their readers to re-engage with their concept of the role Troy played in their history, so Mueller asks us similarly to re-engage with our expected assumptions about the poems that he discusses. In doing so, Mueller has given us an important study that should go a long way toward encouraging further studies and reassessments of these always challenging (in several senses of the word) literary texts.

KEVIN J. HARTY, *La Salle University*

**Mulryne, J. R.**, with Maria Ines **Aliverti** and Anna Maria **Testaverde**, eds, *Ceremonial Entries in Early Modern Europe: The Iconography of Power* (European Festival Studies: 1450–1700), Farnham, Ashgate, 2015; hardback; pp. 412; 7 colour, 38 b/w illustrations; R.R.P. £85.00; ISBN 9781472432032.

This collection of fourteen articles discusses ceremonial entries into early modern European cities. The main theme of the volume is the different means employed by royalty, aristocracy, the clergy, and the commercial elite to create a 'common voice' or iconography of ceremony among the elite of society in the fifteenth, sixteenth, and early seventeenth centuries.

The iconography was developed through a ceremonial language that was occasional and flexibly adapted to the political and social circumstances of the time. This language typically used ancient myths that had become part of the humanist language of the Renaissance to create the imagery of triumph. Architecture was the vehicle of the iconography in the ceremonial language

that is discussed in many of the articles. In the ceremonies, the urban landscape would be transformed through the construction of temporary architecture, usually in the form of a triumphal arch. The ancient triumphal arches of Rome were strongly associated with war but in the Renaissance they were interpreted as being closely associated with military and particularly political power.

The triumphal arches were decorated with mythological images creating an iconography as an integrated rhetorical and visual statement in an unfolding narrative that would 'educate' and entertain the onlookers. The temporary structures were often extremely large and overwhelmed the narrow medieval streets, and often permanent buildings were removed or partially removed to accommodate these structures. French king, Henri IV, entered into the city of Rouen on 16 October 1596. Triumphal arches had been sculpted in plaster and built throughout the city as the workmen laboured to the music of Amphion, whose image was reproduced in plaster on one of the arches. The meaning was visually clear that 'Amphion, like the King of Thebes who rebuilt his city through harmonious song, was a metaphor for Henri IV who by the quality of his person will rebuild the country from the rule and fragments shattered through France' (p. 57). Architecture, music, and pageant were the building blocks of the ceremonial language that emphasised the political message.

In the early sixteenth century, the Roman *possessi* used urban space and architecture, and spatial interaction between the ephemeral city – created by the temporary architecture and the procession – and the real city. The carefully selected urban routes and the placement of the arches would highlight particular buildings and commercial zones, emphasising the message of the ceremony. The setting up of arches for a ceremonial procession was recorded as early as 1119 and was well established by the Renaissance.

Not all ceremonial triumphal arches were temporary constructions. Maximillian I, the Holy Roman Emperor, commissioned a magnificent engraved triumphal arch from the workshop of Albrecht Dürer. It consisted of 195 woodcuts printed on thirty-six portfolio size sheets and when assembled it was 3.41 metres by 2.92 metres. The imagery was a genealogy and history of Maximillian and his achievements, which visually created a mixture of power, virtue, and culture. The message conveyed by these images was emphasised by the central archway that was named 'Arch of Honour and Power'. This printed archway was sent to numerous cities throughout the Holy Roman Empire whereby entry to the cities was less ostentatious but nevertheless in the same style of iconography so that the strength of the political message remained the same.

Not all ceremonial processions needed architecture as a vehicle of the iconography. The River Thames in London, 'the only big street in London'

(p. 221), brought different sections of society together to mark important and national events. Anne Boleyn (1533), Catherine of Braganza (1662), and Elizabeth II (2012) entered London on a waterborne procession. All these ceremonies were the platform to educate and entertain with the message of power and authority, religion, politics, and the popular conception of national identity and memory. Identity and memory could be found in the iconography of classical myths such as the myth of the Golden Fleece that represented conquest and royal power. It was a myth that was utilised by the London Company for the Lord Mayor's show in the sixteenth and seventeenth centuries.

All fourteen articles develop a coherent picture of the iconography of power of ceremonial entries between the fifteenth and early seventeenth centuries. It is a multi-disciplined collection, encompassing architecture, musicology, art, and political histories, which fulfils its promise to demonstrate the richness of iconographic languages as the expression of the court and municipalities, carrying the message of power and authority.

TESSA MORRISON, *The University of Newcastle, Australia*

**Ortega, Stephen**, *Negotiating Transcultural Relations in the Early Modern Mediterranean: Ottoman–Venetian Encounters* (Transculturalisms, 1400–1700), Farnham, Ashgate, 2014; hardback; pp. 212; 12 b/w illustrations, 2 maps; R.R.P. £65.00; ISBN 9781409428589.

Stephen Ortega's recent monograph investigates transcultural movement and encounter in the early modern Mediterranean to expose the power structures that facilitated, maintained, and monitored relationships across cultural boundaries. Ortega primarily examines Ottoman–Venetian encounters during a time of transition between the War of Cyprus (1574) and the War of Candia (1645) when the Ottomans and Venetians were experiencing peaceful relations and Venetian commercial interests shifted focus away from the sea. This resulted in an influx of foreign traders to the Serenissima that included many Muslims. Ortega argues that the outcomes of individual transcultural encounters and disputes between East and West were negotiated within networks of interrelated political and social power structures that operated at local and trans-imperial levels. These complex networks were designed to protect and maintain commercial interests between the powerful trading partners. The author supports his thesis through an examination of diverse, individual cases of transcultural encounter taken largely from Venetian inquisition, criminal, trade, and commerce records and makes use of English, Italian, and Turkish primary and secondary sources.

The first of five themed chapters demonstrates the way Venetians empowered intermediaries to manage contact with Ottoman foreigners