Beginning in late antiquity, if not earlier, Jews, Christian Europe’s perpetual “Other,” often participated in their home cities’ papal and royal entries, highly orchestrated processions displaying residents’ political homage to the new ruler and designed to ensure political belonging and, especially in the Jewish case, physical security. By around the turn of the eighteenth century, some Jews, no longer satisfied with those goals alone, designed increasingly elaborate processions—featuring triumphal arches, marching musicians, carnivalesque jesters, biblical caricatures, and more—whose aims can only be understood, in addition, as claims to cultural parity with surrounding Christian society.