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DOI:

[10.1080/03058034.2020.1770999](https://doi.org/10.1080/03058034.2020.1770999)

Document Version

Early version, also known as pre-print

[Link to publication record in King's Research Portal](#)

Citation for published version (APA):

Lavagnino, J. (2020). Book review. *The London Journal*, 45(3), 346-347.
<https://doi.org/10.1080/03058034.2020.1770999>

Citing this paper

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Civic Performance: Pageantry and Entertainments in Early Modern London. Edited by J. CAITLIN FINLAYSON and AMRITA SEN. Pp. xiv + 254 + 8 black and white illustrations, indexed. Studies in Performance and Early Modern Drama. London: Routledge, 2020. £120.00. ISBN 978-1-138-22839-9. Hardback.

Here are a dozen new essays on civic pageants and entertainments, mostly from the reign of James VI and I, with excursions back to Anne Boleyn and ahead to a few glimpses at the eighteenth century. These shows were long neglected while literary and historical scholarship concentrated on the commercial stage; but attention has been steadily increasing in the past few decades. These were far more important events than any performance of a play: they were lavish productions seen by large crowds, and indeed involving extensive public participation, not just spectatorship. The expenditures on sets, costumes, and music far surpassed what the theatre could manage; the essays regularly deploy statistics on the huge scale of these events ('62 artists and craftsmen', '36 trumpeters', '343 representatives of the companies', '441 gallons of wine'). The shows are particularly valuable to historians because they expressed political and social views attributable to merchants and other very specific people and groups. The collection's contributors include a number of the scholars most active in the area now, and the essays show the diversity of current approaches, spanning historical, literary, musicological, and art-historical points of view, and never taking the literary text alone as their sole concern. It is not the kind of book that can integrate all of these perspectives into a complete picture, but it's strong on suggesting the topic's interest and significance, and on outlining its challenges.

Conveying just what civic pageants were like is one of the major challenges: the distance from present-day experience of performance is much greater for these works than for plays. The surviving materials are in many ways fuller than those for the theatre, but still

incomplete: texts of speeches have survived much better than designs and music, for example. Ian W. Archer, in an essay largely based on eyewitness reports of Lord Mayor's Shows and archival sources about their planning and finance, rather than on their texts (and indeed citing more manuscripts than all the other essays put together), highlights the 'non-dramatic elements' of the shows: ritual, procession, feasting, the distribution of charity. Jill Ingram also looks more at processional rituals and communal unity than at drama, and identifies a continuity with the Corpus Christi pageants that had been widespread till the Reformation. These civic performances generally sought audience interaction as one way to promote cohesion and integration; conflict and dissent rarely figure in this collection's analyses.

Ingram's essay goes beyond Lord Mayor's Shows to other pageants in and near London, and the collection in general looks at the whole range of large-scale civic performance. David Bergeron's essay gives the best idea of that range, as he follows the Duke of Lennox through all his interactions with the city from 1603 to 1624, from banquets to Lord Mayor's Shows to wedding masques; he was patron of a company of actors, too, though not much is known about them. This survey of London performance from the point of view of one prominent person is a reminder of just how much activity there was. Essays primarily on Lord Mayor's Shows (by Archer, Tracey Hill, Janelle Jenstad and Mark Kaethler, Amrita Sen, and Jennifer Linhart Wood) have the advantage of dealing with annual events that continue a tradition but also change in response to political and economic conditions. Novelty rather than tradition is more prominent in infrequent events: three essays, by Nancy J. Kay, J. Caitlin Finlayson, and Katherine Butler, are primarily about the extraordinary royal entry staged by the City in 1604 for James, often studied because of its

rich documentation, and Sarah Crover looks at the very different coronation pageants for Anne Boleyn.

By isolating and analyzing individual features of pageants, a number of the essays are effective in bringing out their unfamiliarity. Jenstad and Kaethler look at space: most of these pageants were processions with speeches and music at numerous locations, and they discuss plans for a digital resource to enable the study of particular locations and how they acquired meaning through their repeated use for performances. Kay and Finlayson both dig into the iconography of the triumphal arches erected for the 1604 royal entry: they were temporary constructions partly like sets and partly like monuments, encoding political messages to the king. Butler and Wood investigate sound and music, and are particularly strong on uncovering the way associations of particular instruments were used to convey the themes of shows.

Though the subject is activity within the city, and Archer in particular talks about the rivalries among guilds, interpretation of these performances leads many of the contributors to national and international politics. Hill considers how distinct the business and concerns of the new East India Company were from those of the livery companies, even though they had overlapping personnel—but finds those new concerns barely reflected in the shows' content; her essay is the strongest in the collection on elements of conflict in the shows, though it also finds them mostly evading conflict. Sen finds one unusual pageant giving South Asian figures a role that is not restricted to praising London, the most common task for 'strangers' in pageants. Crover sees the city's coronation pageants of 1533 as expressing a 'bid for equal might and cultural capital, as well as kinship, with France'. And Kay's discussion of the 1604 triumphal arch built by the Dutch argues that the substantial community of Dutch merchants in London were seeking integration in English society.

The collection is generally strong in drawing on up-to-date sources, though the scholars who refer to Ben Jonson should have consulted the Cambridge edition of his works from 2012. And illustrations, as so often, fail to contribute as much as they could, because only one of them zooms in to make the details that matter visible; the rest show full pages diminished to the book's small format. But as the editors suggest in their introduction, the volume is effective in displaying a wide range of approaches to these performances, and intends to point towards further work rather than concluding the subject.

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