THE CULTURAL GEOGRAPHY OF EARLY MODERN DRAMA, 
1620–1650

Literary geography is an exciting new area of interdisciplinary research. Innovative and engaging, this book applies theories of landscape, space and place from the discipline of cultural geography within an early modern historical context. Different kinds of drama and performance are analysed: from commercial drama by key playwrights, to household masques and entertainments performed by families and in semi-official contexts. Sanders provides a fresh look at works from the careers of Ben Jonson, John Milton and Richard Brome, paying attention to geographical spaces and habitats such as forests, coastlines and arctic landscapes of ice and snow, as well as the more familiar locales of early modern country estates and city streets and spaces. Overall, the book encourages readers to think about geography as kinetic, embodied and physical, not least in its literary configurations, presenting a key contribution to early modern scholarship.

Julie Sanders is Professor of English Literature and Drama at the University of Nottingham. She is the author of Ben Jonson’s Theatrical Republics (1998), the editor of Ben Jonson in Context (Cambridge, 2010), and has recently edited The New Inn for The Cambridge Edition of the Works of Ben Jonson. She has appeared several times on the BBC Radio 4 programme In Our Time talking about early modern literature and drama, and has advised on theatre and radio programmes as well as giving talks for playhouses and theatre companies in the UK and USA.
THE CULTURAL GEOGRAPHY OF EARLY MODERN DRAMA,
1620–1650

JULIE SANDERS
in our lived experience, the self is not locked in the body but open to its surroundings; thus the mind overflows into the environment. And so, too, the life of inhabitants overflows into gardens and streets, fields and forests . . .

Tim Ingold, ‘Buildings’

a culture’s most cherished places are not necessarily visible to the eye – spots on the land one can point to. They are made visible in drama – in narrative, song, and performance.

Barry Lopez, Arctic Dreams

For John, angelo dell’orto.
# Contents

<table>
<thead>
<tr>
<th>List of illustrations</th>
<th>viii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>x</td>
</tr>
<tr>
<td>List of abbreviations</td>
<td>xii</td>
</tr>
</tbody>
</table>

Introduction: Entering the bear pit: cultural geography and early modern drama  

1 Liquid landscapes: water, culture, and society in the Caroline period  

2 Into the woods: spatial and social geographies in the forest  

3 ‘Hospitable fabrics’: thinking through the early modern household  

4 Moving through the landscape: mobility and sites of social circulation  

5 Neighbourhoods and networks  

6 Writing the city: emergent spaces  

Index  

236
Illustrations

For kind permission to reproduce the images and for supplying photographs, I would like to thank the following libraries and institutions: the Bodleian Library, Oxford University; the British Library; the Devonshire Collection, Chatsworth House; and the London Metropolitan Archives. All maps were produced by Tracey Mooney. Every effort has been made to secure necessary permissions to reproduce copyright material in this work. If any omissions are brought to our notice, we will be happy to include appropriate acknowledgement in any subsequent edition.

1 1630s entrance to the bear pit at Wentworth Woodhouse. Photo: John Higham. page 2
2 Map of London and its environs, c. 1630s. Produced by Tracey Mooney. Contains Ordnance Survey data. © Crown copyright and database right 2010. 19
4 Scene in Cheapside during the visit in 1638 of Marie de Medicis. © City of London, London Metropolitan Archives. 40
6 Inigo Jones’s 1640 design for Scene 1 of the masque Salmacida Spolia depicting ‘a horrid scene...of storm and tempest’ in a dark forest. © Devonshire Collection, Chatsworth. Reproduced by permission of Chatsworth Settlement Trustees. 74
List of illustrations

7 Inigo Jones’s 1640 design for Scene 2 of Salmacida Spolia ‘the sky serene... in the landscape were cornfields and pleasant trees’. © Devonshire Collection, Chatsworth. Reproduced by permission of Chatsworth Settlement Trustees.

8 View of the approach to Bolsover Castle, Derbyshire. With the permission of English Heritage. Photo: Mimi Yiu.


Monographs are always narratives of personal journeys and I have many companions from the road to thank here. I first put together an interdisciplinary panel on ‘The Cultural Geography of the 1630s’ for the North American British Studies Conference in Pasadena in 2000 at the suggestion of Ann Hughes. She was, then as now, an inspiration and she is a presence in these pages in more ways than I can explain. My thanks also to my fellow panellists, Ian Atherton, Tom Cogswell, James Knowles, and Matthew Steggle, who rightly tested my use of the term then and have since helped to set me on the way towards this study. En route I have been influenced by others working in parallel ways, in particular, Kate Chedgzoy, Andrew McRae, Philip Schwyzier, and Garrett A. Sullivan Jr.

I joined the University of Nottingham in 2004 with the dream of this book in my head. Fundamental to its eventual realization and shape have been the geographers with whom I have had the honour and pleasure of working: Michael Heffernan, David Matless, Alex Vasudevan, Charles Watkins, and, most of all, Stephen Daniels, who has been my fiercest critic and greatest inspiration throughout the researching and writing of this book. I hope that he regards the eventual product as having the integrity of practice he rightly demands. Fellow members of the Landscape, Space, Place research group that Steve and I co-founded at the University have all been important allies; my thanks especially to Neal Alexander, Nicholas Alfrey, Daniel Grimley, Richard Hamblen, David James, Jemima Matthews, Jo Robinson, and Daniel Weston, and to the University of Nottingham for the research funding that has made the work of the group possible. Thanks also to my Dean, Alan Ford, for enabling research leave at a key time and for access to the Dean’s Fund to secure the images for this publication. Sarah Grandage offered gracious research assistance on the pictures and Tracy Mooney created the maps with great patience and skill. All my colleagues in the School of English Studies have been co-workers in this project, but special mention must go to Ron Carter for his belief...
Acknowledgements

and encouragement from the beginning and at every crucial step along the way.

Presentation of early stages of work in research seminars helped enormously and I must therefore thank audiences at King’s College, London; the Universities of Warwick, Edinburgh, Auckland, and Calgary; various gatherings of the Shakespeare Association of America and the Renaissance Society of America; and, especially, the University of Queensland for the space and time afforded by the Lloyd Davis Visiting Professorship of Shakespeare Studies in the summer of 2009. The University of Calgary was equally generous in inviting me as a Visiting Scholar in 2008 and again in 2010 and in allowing me to share with them their wonderful manuscript play. To Susan Bennett, Jacqueline Jenkins, and Mary Polito, as well as the entire research team, I owe a great debt of gratitude and I must also acknowledge generous financial support from the Social Sciences and Humanities Research Council of Canada. Susan will also find herself written all over the lines, pages, and ideas in this book; I can only say that she has been my role model, my best critic, and my great friend in the thinking on space and place presented here.

Research libraries and archives at the British Library, National Archives, Hereford Cathedral Library, National Library of Wales, National Library of Scotland, the Bodleian, the Cambridge University Library, the University of Nottingham Manuscripts and Special Collections, and the University of Calgary Special Collections all offered much needed assistance and access to materials.

Individual inputs came from Martin Butler, Dan Brayton, Richard Cave, Kate Chedgzoy, Elizabeth Dutton, Georgina Harding, Gordon McMillan, Andrew McRae, Alison Scott, Lauren Shohet, Mimi Yiu, and Adam Zucker. Stephen Daniels, Ann Hughes, and David Matless all read sections in the early stages. Thank you also to my supportive and attentive Cambridge University Press readers. My ideal critic and reader, however, was Lucy Munro who, with spectacular insight and generosity, commented over the course of a year on the entire book in draft. It is much the better for her input and all remaining mistakes and infelicities are wholly mine. It is once again an honour and a privilege to be working with Sarah Stanton and the team at Cambridge University Press who are a model of their kind.

Finally, there is the person to whom the book is dedicated, John Higham, ‘gardiner’. Thank you. For everything.
Abbreviations

Brome Online  Richard Cave (ed.), *The Complete Works of Richard Brome Online* [www.hrionline.ac.uk/brome/]


REED  *Records of Early English Drama* (University of Toronto Press, 1975 onwards)


Note on editions used