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.

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THE CULTURAL GEOGRAPHY
OF EARLY MODERN DRAMA,
1620–1650

JULIE SANDERS
For John, angelo dell’orto.

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*
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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
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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
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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.  


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Abbreviations

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


OED Online The Oxford English Dictionary Online (Oxford University Press, 2000) [www.oed.com/]

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


Note on Editions Used