

TRAVEL AND DRAMA IN EARLY MODERN ENGLAND

This agenda-setting volume on travel and drama in early modern England provides new insights into Renaissance stage practice, performance history, and theatre's transnational exchanges. It advances our understanding of theatre history, drama's generic conventions, and what constitutes plays about travel at a time when the professional theatre was rapidly developing and England was attempting to announce its presence within a global economy. Recent critical studies have shown that the reach of early modern travel was global in scope, and its cultural consequences more important than narratives that are dominated by the Atlantic world suggest. This collection of essays by world-leading scholars redefines the field by expanding the canon of recognised plays concerned with travel. Reassessing the parameters of the genre, the chapters offer fresh perspectives on how these plays communicated with their audiences and readers.

CLAIRE JOWITT is Associate Dean for Research in Arts and Humanities and Professor of English and History at the University of East Anglia. She is the author of *Voyage Drama and Gender Politics, 1589–1642* (2003) and *The Culture of Piracy: English Literature and Seaborne Crime 1580–1630* (2010).

DAVID MCINNIS is the Gerry Higgins Senior Lecturer in Shakespeare Studies at the University of Melbourne. He is author of *Mind-Travelling and Voyage Drama in Early Modern England* (2013) and co-editor (with Matthew Steggle) of *Lost Plays in Shakespeare's England* (2014).

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt , David McInnis
Frontmatter
[More Information](#)

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt, David McInnis
Frontmatter
[More Information](#)

TRAVEL AND DRAMA IN
EARLY MODERN ENGLAND

The Journeying Play

EDITED BY

CLAIRE JOWITT

University of East Anglia

DAVID McINNIS

University of Melbourne



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt, David McInnis
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi –
110025, India
79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108471183

DOI: 10.1017/9781108557771

© Cambridge University Press 2018

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2018

Printed and bound in Great Britain by Clays Ltd. Elcograph S.p.A.

A catalogue record for this publication is available from the British Library.

ISBN 978-1-108-47118-3 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

<i>List of Figure</i>	page vii
<i>Notes on Contributors</i>	ix
<i>Acknowledgements</i>	xv
Introduction: Understanding the Early Modern Journeying Play <i>Claire Jowitt and David McInnis</i>	I
1 'For his Travailes let the <i>Globe</i> witness': Venturing on the Stage in Early Modern England <i>Anthony Parr</i>	21
2 Seeing and Overseeing the Stage as Map in Early Modern Drama <i>Ladan Niayesh</i>	39
3 Marlowe's Mediterranean and Counter-Epic Forms of Oceanic Hybridity <i>Steve Mentz</i>	55
4 Making the Land Known: <i>Henry IV, Parts 1 and 2</i> and the Literature of Perambulation <i>Julie Sanders</i>	72
5 <i>Eastward Ho</i> and the Traffic of the Stage <i>Andrew Gordon</i>	92
6 Language and Seafaring in Thomas Middleton and John Webster's <i>Anything for a Quiet Life</i> <i>Marianne Montgomery</i>	111

vi	CONTENTS	
7	Rogue Cosmopolitans on the Early Modern Stage: John Ward, Thomas Stukeley, and the Sherley Brothers <i>Daniel Vitkus</i>	128
8	Drama at Sea: A New Look at Shakespeare on the <i>Dragon</i> , 1607–08 <i>Richmond Barbour and Bernhard Klein</i>	150
9	Strange Bedfellows: The Ordinary Undersides of ‘A True Reportory’ and <i>The Tempest</i> <i>Emily C. Bartels</i>	169
10	Travelling Characters in Early Modern Drama <i>David McInnis</i>	187
11	‘Constant Changelings’, Theatrical Form, and Migration: Stage Travel in the Early 1620s <i>Clare McManus</i>	207
12	The Uses of Cultural Encounter in Sir William Davenant’s Caroline-to-Restoration Voyage Drama <i>Claire Jowitt</i>	230
	<i>Bibliography</i>	251
	<i>Index</i>	261

Figure

- 2.1 William Cuningham, *The Cosmographical Glasse, Conteynyng the Pleasant Principles of Cosmographie, Geographie, Hydrographie, or Navigation* (London: John Day, 1559), map facing fo. 8. Reproduced by permission of the Folger Shakespeare Library [<http://luna.folger.edu/luna/servlet/s/f1y296>]. *page 42*

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt , David McInnis
Frontmatter
[More Information](#)

Contributors

The Editors

Claire Jowitt is Associate Dean for Research in Arts and Humanities at the University of East Anglia, where she is also Professor of English and History. She is the author of *Voyage Drama and Gender Politics, 1589–1642* (2003) and *The Culture of Piracy: English Literature and Seaborne Crime 1580–1630* (2010). Her edited volumes include *Pirates? The Politics of Plunder, 1550–1650* (2006); with Daniel Carey, *Richard Hakluyt and Travel Writing in Early Modern Europe* (2012); with Estelle Paranque and Nate Probasco, *Colonization, Piracy and Trade in Early Modern Europe* (2017). She is General Editor, with Daniel Carey, of the forthcoming edition of Richard Hakluyt's *The Principal Navigations* (1598–1600). She is currently co-editing *The Routledge Handbook to Marine and Maritime Worlds 1400–1800* and *The New Handbook to Hakluyt*, and is writing a monograph on the figure of the early modern sea captain.

David McInnis is the Gerry Higgins Senior Lecturer in Shakespeare Studies at the University of Melbourne. He is author of *Mind-Travelling and Voyage Drama in Early Modern England* (2013) and co-editor (with Matthew Steggle) of *Lost Plays in Shakespeare's England* (2014). He is currently preparing a second co-edited collection and a monograph on lost plays, and is editing Thomas Dekker's *Old Fortunatus* for the Revels Plays series and Dekker's *If This Be Not a Good Play, the Devil Is in It* for Jeremy Lopez's new *Routledge Anthology of Early Modern Drama*. His essays have been published in journals including *Review of English Studies*; *Medieval and Renaissance Drama in England*; *Studies in English Literature, 1500–1900*; and *Notes & Queries*. With Roslyn L. Knutson and Matthew Steggle, he is founder and co-editor of the *Lost Plays Database*.

The Contributors

Richmond Barbour is Professor of English Literature at Oregon State University. His research engages the cultural economies of manuscript, print, and theatre in early modern drama, travel writing, and maritime and corporate history. He has published articles and chapters on Ben Jonson, William Shakespeare, and English travellers in the Levant, Yemen, Java, and India. His two books are *Before Orientalism: London's Theatre of the East, 1576–1626* (Cambridge University Press, 2003) and *The Third Voyage Journals: Writing and Performance in the London East India Company, 1607–10* (2009). He is preparing a scholarly edition of Capt. John Saris's 1611–14 East India Company journal and completing a book on the Company's founding generation.

Emily C. Bartels is Professor of English at Rutgers University and Director of the Middlebury Bread Loaf School of English. Her publications include *Speaking of the Moor: From Alcazar to Othello* (2008), and *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe* (1993), which won the Roma Gill Prize for best work on Christopher Marlowe, 1993–94.

Andrew Gordon is Senior Lecturer in Renaissance Literature at the University of Aberdeen. His work on urban space, community, material textuality, and manuscript culture has appeared in such journals as *English Literary Renaissance*, *Journal of Medieval & Early Modern Studies*, and *Renaissance Quarterly* as well as in numerous collections. He is the author of *Writing Early Modern London: Memory, Text and Community* (2013) and has co-edited several collections including (with James Daybell) *Cultures of Correspondence in Early Modern Britain* (2016) and *Women and Epistolary Agency in Early Modern Culture* (2016), (with Thomas Rist) *The Arts of Remembrance in Early Modern England* (2013), and (with Bernhard Klein) *Literature, Mapping and the Politics of Space in Early Modern Britain* (Cambridge University Press, 2001, 2011). His current book project explores Renaissance culture of the foot.

Bernhard Klein is Professor of English at the University of Kent. He is the author of two monographs, *Maps and the Writing of Space in Early Modern England and Ireland* (2001) and *On the Uses of History in Recent Irish Writing* (2007). He has published many articles and book chapters, and edited or co-edited five essay collections. He has most recently written on early modern maritime culture in relation to the works of Shakespeare, 'Luis vaz de Camões, and Michael Drayton. He is

Notes on Contributors

xi

a member of the Hakluyt Editorial Project (www.hakluyt.org), and was general coordinator of the EU-funded Erasmus Mundus Joint Doctoral programme TEEME – Text and Event in Early Modern Europe (2011–18; www.teemeurope.eu).

Clare McManus is Professor of Early Modern Literature and Theatre at the University of Roehampton, London. Her research challenges women's exclusion from early modern English theatre: her first book was *Women on the Renaissance Stage: Anna of Denmark and Female Masquing in the Stuart Court (1590–1619)* (2002). With the National Maritime Museum, Greenwich, she supervised an investigation into Inigo Jones's Queen's House and European queenship, and ran a major international conference at the Queen's House on Renaissance women's performance and the dramatic canon, essays from which appear in a special issue of *Shakespeare Bulletin*, 33.1 (2015), co-edited with Lucy Munro. She edited John Fletcher's *The Island Princess* (2013) and Shakespeare's *Othello* (2015) and is currently editing *The Fawn* for the John Marston project and James Shirley's *The Bird in a Cage* for the new *Routledge Anthology of Early Modern Drama*.

Steve Mentz is Professor of English at St John's University in New York City. His most recent book is *Shipwreck Modernity: Ecologies of Globalization, 1550–1719* (2015). He is the author of two earlier monographs, *At the Bottom of Shakespeare's Ocean* (2009) and *Romance for Sale in Early Modern England* (2006), and is also editor or co-editor of four collections: *The Sea in Nineteenth-Century Anglophone Literary Culture* (2017), *Oceanic New York* (2015), *The Age of Thomas Nashe* (2013), and *Rogues and Early Modern English Culture* (2004). He has written numerous articles on ecocriticism, Shakespeare, and maritime literature, and curated an exhibition at the Folger Shakespeare Library, 'Lost at Sea: The Ocean in the English Imagination, 1550–1750' (2010). He blogs at The Bookfish, www.stevementz.com.

Marianne Montgomery is Associate Professor of English at East Carolina University, where she teaches Shakespeare and early modern drama. Her research focuses on English travel and exchange in the early modern period. She is the author of *Europe's Languages on England's Stages, 1590–1620* (2012), which locates stage representations of European vernaculars within contemporary discourses about cross-cultural contact. Her work has appeared in *Studies in Travel Writing*, and she has contributed chapters to volumes such as *Emissaries in Early Modern Literature and Culture*

(2009) and *The Mysterious and the Foreign in Early Modern England* (2008).

Ladan Niayesh is Professor of English Studies at the University of Paris Diderot – Paris 7. She is the author of *Aux frontières de l'humain: figures du cannibalisme dans le théâtre anglais de la Renaissance* (2009), and has edited a collection of essays on *Mandeville and Mandevillian Lore in Early Modern England* (2011). Her recent work focuses on the reception of the East, the Ottoman Empire and Persia more particularly, in early modern literature. Her edition of *Three Early Modern Romances of Eastern Conquest* will be published in 2018 in the Revels Plays Companion Library Series of Manchester University Press.

Anthony Parr is Professor Emeritus of English at the University of the Western Cape in South Africa, and a full-time reader at the Huntington Library in California. He has edited a wide range of dramatic texts from the Elizabethan and Jacobean periods, including *Three Renaissance Travel Plays* (1995), and is the author of a number of essays on early modern travel writing and cartography. His most recent book is *Renaissance Mad Voyages* (2015), a study of the ways in which the ancient trope of the fantastic voyage is activated in early modern English travel and related enterprises, as well as in literary uses of the voyage motif. He is currently editing plays by Shirley and Marston for the forthcoming collected editions of those authors.

Julie Sanders is Professor of English Literature and Drama and Deputy Vice-Chancellor of Newcastle University. She has published widely on early modern literature and has previously edited works by Jonson, Shirley, and Richard Brome. Her monograph *The Cultural Geography of Early Modern Drama, 1620–1650* (Cambridge University Press), won the British Academy's Rose Mary Crawshay Prize for international women's scholarship in 2012, and she also co-authored *Ben Jonson's Walk to Scotland* with James Loxley and Anna Groundwater (Cambridge University Press, 2014). Her current project is provisionally entitled 'Making Spaces in Early Modern Drama' and aims to think through material objects and their modes of production to understand the presence of lived practice and experience on the page and stage.

Daniel Vitkus holds the Rebeca Hickel Endowed Chair in Elizabethan and Early Modern Literature at the University of California, San Diego, where he has been teaching since 2013. He has edited *Three Turk Plays*

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt, David McInnis
Frontmatter
[More Information](#)

Notes on Contributors

xiii

from *Early Modern England* (2000) and *Piracy, Slavery and Redemption: Barbary Captivity Narratives from Early Modern England* (2001). He also is the author of *Turning Turk: English Theater and the Multicultural Mediterranean, 1570–1630* (2003) and numerous articles on early modern literature and culture. He serves as the Senior Editor of *The Journal for Early Modern Cultural Studies*. His current research is focused on ‘The Global Renaissance’, and particularly on the cultural implications of transnational capitalism, globalisation, and Eurasian imperialism in their emergent, early modern phase.

Cambridge University Press
978-1-108-47118-3 — Travel and Drama in Early Modern England
Edited by Claire Jowitt , David McInnis
Frontmatter
[More Information](#)

Acknowledgements

It is with great pleasure that we take this opportunity to thank the colleagues, family, and friends that have contributed so generously, and in more ways than they know, to this collection of essays. Our first debt is to Dr Emily Hockley and the Syndicate at Cambridge University Press for their faith in this project and commitment to it. We gratefully acknowledge the professionalism and support more broadly of the editorial, marketing, and production teams at that press. Anonymous press reviewers provided detailed and incisive feedback and suggestions that encouraged us to push beyond what had gone before in the field to attempt to redefine the relationship between travel and drama in this collection.

We also pay tribute to the contributors to *Travel and Drama in Early Modern England: The Journeying Play*, who enthusiastically embraced our aims for the collection. Uniformly, they have been responsive to editorial suggestions and generous in their engagement in defining the project's broader terms and what was at stake intellectually. In its boldness and ambition, this book has been a genuinely collaborative effort, with contributors responding and revising, and responding again, to us and each other as we have debated and refined our arguments. We particularly acknowledge the input of Tony Parr in helping us think through ways to define 'the journeying play' in our 'Introduction'. There are also a number of other scholars who have either commented on draft chapters or have discussed with us at conferences or seminars, or more informally, the arguments presented here, including Claire Bourne, Dan Carey, Andrew Hadfield, Alice Hunt, Rosamund Paice, Maria Shmygol, Garrett Sullivan, Will Rossiter, Stephen Watkins, and Rachel Willie. As editors, we of course take responsibility for all remaining errors and omissions in the book.

We also want to acknowledge the generosity of our respective academic institutions, and other organisations in supporting this project.

This book has been six years in the making, so Claire Jowitt has benefited from the insights and reflections of colleagues in the Departments of English and of History at the University of Southampton and, since 2015, in the Schools of History and of English, Drama, and Creative Writing at the University of East Anglia. Fellowships at the Folger Shakespeare Library, Washington, DC, in 2015, and the Huntington Library, California, in 2016 provided the archival resources and ring-fenced time to devote to the project, as well as convivial company and magnificent environments in which to work. David McInnis gratefully acknowledges the support offered by the University of Melbourne during this time, in particular the Faculty of Arts research grants for his work on Thomas Dekker's *Old Fortunatus* and for the group project, 'Character in Literature and Theatre', both of which have supported the present book. Both editors thank Emma Koch and Alex Thom for their assistance with the formatting and presentation of this volume.

Our respective families have been a source of inspiration and encouragement throughout.