

Geocriticism and Spatial Literary Studies



Geoparsing

Early

Modern

English

Drama

Monica Matei-Chesnoiu

## Geocriticism and Spatial Literary Studies

Series Editor:

**ROBERT T. TALLY JR.**, Texas State University

Series description:

*Geocriticism and Spatial Literary Studies* is a new book series focusing on the dynamic relations among space, place, and literature. The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship in recent years, and geocriticism, broadly conceived, has been among the more promising developments in spatially oriented literary studies. Whether focused on literary geography, cartography, geopoetics, or the spatial humanities more generally, geocritical approaches enable readers to reflect upon the representation of space and place, both in imaginary universes and in those zones where fiction meets reality. Titles in the series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the Geocriticism and Spatial Literary Studies series disclose, analyze, and explore the significance of space, place, and mapping in literature and in the world.

**Robert T. Tally Jr.** is Associate Professor of English at Texas State University, USA. His work explores the relations among narrative, representation, and social space in American and world literature, criticism, and theory. Tally has been recognized as a leading figure in the emerging fields of geocriticism, spatiality studies, and the spatial humanities. Tally's books include *Fredric Jameson: The Project of Dialectical Criticism*; *Poe and the Subversion of American Literature: Satire, Fantasy, Critique*; *Utopia in the Age of Globalization: Space, Representation, and the World System*; *Spatiality*; *Kurt Vonnegut and the American Novel: A Postmodern Iconography*; and *Melville, Mapping and Globalization: Literary Cartography in the American Baroque Writer*. The translator of Bertrand Westphal's *Geocriticism: Real and Fictional Spaces*, Tally is the editor of *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*; *Kurt Vonnegut: Critical Insights*; and *Literary Cartographies: Spatiality, Representation, and Narrative*.

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GEOPARSING EARLY MODERN ENGLISH  
DRAMA

Monica Matei-Chesnoiu

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GEOPARSING EARLY MODERN ENGLISH DRAMA

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To my husband, John

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# CONTENTS

List of Illustrations	ix
Series Editor's Preface	xi
Acknowledgments	xiii
Note on Quotations and Translations	xvii
1 Introduction: Recomposing Space within Geographic Diversity	1
2 Reclaimed Ancient and Renaissance Geographic Commentaries	25
3 Ovid, <i>Pontus Euxinus</i> , and Geographic Imagination	59
4 Hydrography as Poetics: Rivers and Empires	81
5 Cities of the Sea: Constantinople—Mobility and Cosmopolitanism	111
6 <i>Isolarii</i> or Performative Island Routes	135
7 Conclusions: Staging Telemesic Space	163
Notes	171
Bibliography	215
Index	237

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## ILLUSTRATIONS

COVER ILLUSTRATION: Map by Antonio Lafreri. *Melita: Insula Divi Pauli Apostoli quondam hospita*. Romae: Antonio Lafreri, 1565. By permission of University of Basel Library, Kartenslg AA 78.

- 1.1 Title page of Georg Braun and Franz Hogenberg. *Civitates orbis terrarum. Urbium praecipuarum totius mundi. Liber tertius*. Coloniae Agrippinae: Apud Godefridum Kempensen, 1581. By permission of University of Basel Library, EUU I 11a:3 18
- 2.1 Title page of Sebastian Münster. *Cosmographiae universalis Lib. VI*. Basileae: apud Henrichum Petri, 1552. By permission of University of Basel Library, Amerbach Edition, Mey 116 42
- 5.1 Tomaso Porcacchi. “*Descrittione di Constantinopoli*” (Description of Constantinople). *L’isole piu famose del mondo*. Venetia: Girolamo Porro, 1576, p. 131. By permission of University of Basel Library, RC 77 121
- 6.1 Sebastian Münster, *Cosmographiae Universalis. Liber I*. Basileae: apud Henrichum Petri, 1552. Chapter 3, “De insulis,” p. 3. By permission of University of Basel Library, Amerbach Edition, Mey 116 137
- 6.2 Benedetto Bordone. “Rhodo” (Rhodes). *Libro di Benedetto Bordone*. Venezia: Niccolo d’Aristotele, 1528, p. 52v. By permission of University of Basel Library, AN I 18 140
- 6.3 Map by Niccolò Nelli. *Il porto dell’isola di Malta*. Venezia: Niccolò Nelli, 1565. By permission of University of Basel Library, Kartenslg AA 81 145

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## SERIES EDITOR'S PREFACE

The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship. Spatially oriented literary studies, whether operating under the banner of literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, or the spatial humanities more generally, have helped to reframe or to transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature. Reflecting upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality, scholars and critics working in spatial literary studies are helping to reorient literary criticism, history, and theory. *Geocriticism and Spatial Literary Studies* is a book series presenting new research in this burgeoning field of inquiry.

In exploring such matters as the representation of place in literary works, the relations between literature and geography, the historical transformation of literary and cartographic practices, and the role of space in critical theory, among many others, geocriticism and spatial literary studies have also developed interdisciplinary or transdisciplinary methods and practices, frequently making productive connections to architecture, art history, geography, history, philosophy, politics, social theory, and urban studies, to name but a few. Spatial criticism is not limited to the spaces of the so-called real world, and it sometimes calls into question any too facile distinction between real and imaginary places, as it frequently investigates what Edward Soja has referred to as the “real-and-imagined” places we experience in literature as in life. Indeed, although a great deal of important research has been devoted to the literary representation of certain identifiable and well-known places (e.g., Dickens’s London, Baudelaire’s Paris, or Joyce’s Dublin), spatial critics have also explored the otherworldly spaces of literature, such as those to be found in myth, fantasy, science fiction, video games, and cyberspace. Similarly, such criticism is interested in the relationship between spatiality and such different media or genres as film or television, music, comics, computer programs, and

other forms that may supplement, compete with, and potentially problematize literary representation. Titles in the *Geocriticism and Spatial Literary Studies* series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the series reveal, analyze, and explore the significance of space, place, and mapping in literature and in the world.

The concepts, practices, or theories implied by the title of this series are to be understood expansively. Although geocriticism and spatial literary studies represent a relatively new area of critical and scholarly investigation, the historical roots of spatial criticism extend well beyond the recent past, informing present and future work. Thanks to a growing critical awareness of spatiality, innovative research into the literary geography of real and imaginary places has helped to shape historical and cultural studies in ancient, medieval, early modern, and modernist literature, while a discourse of spatiality undergirds much of what is still understood as the postmodern condition. The suppression of distance by modern technology, transportation, and telecommunications has only enhanced the sense of place, and of displacement, in the age of globalization. Spatial criticism examines literary representations not only of places themselves, but of the experience of place and of displacement, while exploring the interrelations between lived experience and a more abstract or unrepresentable spatial network that subtly or directly shapes it. In sum, the work being done in geocriticism and spatial literary studies, broadly conceived, is diverse and far-reaching. Each volume in this series takes seriously the mutually impressive effects of space or place and artistic representation, particularly as these effects manifest themselves in works of literature. By bringing the spatial and geographical concerns to bear on their scholarship, books in the *Geocriticism and Spatial Literary Studies* series seek to make possible different ways of seeing literary and cultural texts, to pose novel questions for criticism and theory, and to offer alternative approaches to literary and cultural studies. In short, the series aims to open up new spaces for critical inquiry.

*Robert T. Tally Jr.*

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This book has evolved over a productive year of research and I have incurred various debts. Everything I have ever thought or written about Shakespeare and early modern drama has been provoked or supported by an extraordinary body of scholars and their work. Without their defining contribution, this book could not have been written. There are eight people, however, whose intellect, generosity, insight, and judgment have shaped and defined the development of my projects: James Harner, Ton Hoenselaars, Andreas Höfele, Arthur F. Kinney, Ángel-Luis Pujante, Stanley Wells, and Richard Wilson have given me the rare gift of both their time and their intellect. I am indebted to all of them. The work of Jean Jacques Chardin, Carla Dente, Harry Keyshian, Krystyna Kujawinska, John and Ellen Mahon, Ruth Morse, Valerie Wayne, and so many others reminded me of the importance of looking behind the sixteenth century as well as beyond it. All scholars quoted in this book never let me stop thinking and

encouraged my understanding of the concepts that came to shape my argument.

The research on primary materials for *Geoparsing Early Modern English Drama* has been undertaken at the University of Basel Library. In addition to its access to archives and electronic databases, the library provides an ideal working environment for research, coupled with a congenial atmosphere and an exceptionally helpful staff. I would like to thank the University of Basel Library and Renate Würsch for permission to reproduce just a few of the remarkable maps and images in their collection, as well as for the helpful guidance of the staff through searching the manuscripts and maps and submitting the copyright form electronically.

In the development and writing of this book, I have been lucky enough to meet Robert T. Tally Jr. at an international symposium at the University of Zürich. Having read parts or, indeed, the entire book, Robert has questioned, cautioned, and encouraged me at various vital stages on this journey. I cannot adequately record the full extent of my debt to such scholars. It is the story of dwarfs and giants, that sort of thing. I am grateful to Brigitte Shull, Senior Editor at Palgrave Macmillan (New York), and Editorial Assistant Ryan Jenkins for their exemplary care and efficiency in seeing this book through to publication. I would like to express my appreciation to the anonymous readers for Palgrave Macmillan, both of whom provided excellent suggestions and were essential in defining the perimeters of the project. The meticulous and tenacious copyeditors at Palgrave Macmillan have helped me reshape an often maladroit style.

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taught and mentored at Ovidius University go on stimulating me and reminding me of why we think about Shakespeare and early modern drama in the first place. To them I am most grateful. They are responsible for the better parts of this book, and for none of its shortcomings.

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## NOTE ON QUOTATIONS AND TRANSLATIONS

In quoting from early modern English print sources, I have expanded abbreviations and distinguished between *u* and *v* but otherwise retained authorial spelling and punctuation. I have retained original spelling except for long *s* and I have expanded contractions made with supralineal marks over vowels. I have included signature notations for older texts with the recto (r) and verso (v) side of the pages. Page numbers have been provided where the edition is available in paginated facsimile. The short version of the titles of the works is given, with the publication data in parentheses.

Foreign language passages in prose (in Spanish, French, or Italian) are quoted in my English translation followed, wherever pertinent, by quotations in the original language. Because of my “small Latin and less Greek,” I have kept quotations from Latin texts to a minimum and have tried to paraphrase and summarize the source Latin text. When Latin quotations are given, they are followed by a tentative English translation. Translations from Latin are generally my own unless otherwise stated, if possible in consultation with published English translations, though I claim no specialized skills in the classical field. Variant readings are not to be construed as choice or preference, but merely as added information.

## CHAPTER 1



# INTRODUCTION: RECOMPOSING SPACE WITHIN GEOGRAPHIC DIVERSITY

During the eight decades between 1550 and 1630, geographic space in early modern Europe, just as the theater in Elizabethan, Jacobean, and Caroline England, was subject to considerable social, economic, and political reformulation. As a consequence, the way people came to think about spatiality changed dramatically. By redefining modes of understanding the global spatiality of places, geography underwent a veritable renaissance in the period of late sixteenth and early seventeenth centuries. The pluralization and polarization of voices in the emerging science and in theatrical practice signified the advent of new conceptualizations of space and place, which helped people engage with the changing world around them. This study attempts to situate early modern distinctions in the newly rising geographic thinking in relation to ancient past ones and to drama, showing the pluralism of the emerging field and the multiple voices it represented. Renaissance geographic scholarship relied on the authoritative accents of the classical past, depending on their methods and accessing the broad universal views of ancient cosmography. In this way, geographers legitimized their works by reference to historic precursors. Considering the visually based mental structure derived from geography, cartography, and theater,<sup>1</sup> it makes sense to argue that early modern European geography and English drama of the period show similar characteristics. The exceptional development of these representational modes in the Renaissance connects with a minimalist

and synthesizing way of dealing with a changing world. By recognizing the shifting nature of their universe, early modern geographers implicitly admitted the claim that this world needed new theoretical tools or approaches. English playwrights, on the other hand, exposed the dialogic capacity of their trade by using methods and knowledge derived from geography and cosmography. This symbiotic relationship between the dramatic and geographic modes of relating to space generated great potential and articulated associative techniques.

Ascribing cognitive significance to the culturally mediated spatial sensibilities, post-structuralists<sup>2</sup> and postmodernists have acknowledged the tension between literature, the production of culture, and the politics of place. The interdisciplinary “spatial turn” in literary and cultural studies has been pinpointed by theoreticians as different as Michel Foucault and his heterotopias,<sup>3</sup> Deleuze and Guattari’s deterritorialization process,<sup>4</sup> and the production-of-space hypothesis by French Marxist philosopher and social critic Henri Lefebvre.<sup>5</sup> In *The Practice of Everyday Life*, Michel de Certeau argues for a distinction between *lieu* and *espace*, the first being a particular, specific place that can be seen in opposition to mobile and indeterminate “space.”<sup>6</sup> In Certeau’s account, *lieux* are characteristically constructed by the strategies of dominant groups who use techniques such as mapping, planning, and inscription to stabilize the meanings of particular locations, asserting thereby the primacy of place over time. Between the fifteenth and seventeenth centuries, as Certeau argues, the map “colonizes space.”<sup>7</sup> Similarly influential for my study have been the postmodern cultural geography of Denis Cosgrove,<sup>8</sup> who assesses the complex connections between seeing, imagining, and representing the world geographically; and Edward Soja with his notion of thirdspace.<sup>9</sup> Franco Moretti’s work on maps provides an example of how geography can be used as a tool for explorations of place in the novel.<sup>10</sup> Attuned to Doreen Massey’s work on the philosophy and politics of space, who writes in *For Space* about “the relational constructedness of things,”<sup>11</sup> Ina Habermann recognizes the need to study culture in terms of “topological structures, i.e. structures with a spatial index.”<sup>12</sup> Indeed, it is—I believe—viable to assess the interconnectedness of geographic parameters (rivers, seas, sea-cities, and islands), the real spaces they represent, and the constructed theatrical space, which is the place of the world. In drama, the material and symbolic aspects of space converge, showing the multidimensional quality of relations between identity and geography and how audiences might respond to imaginary projections of lived-in space.

The experience of lived space, as the dramatic experience, affects the way people feel and relate to their environment across time and reveals a horizon of possibilities. This embodied practice is performed at the point where the milieu and the body enter into a relationship with each other—in real life and on stage. Emotionally charged and synoptic views of marginal spaces emerge from early modern reconfigurations of classical geography, or in reverberations of Ovid's exile poetry of the *Pontus Euxinus* in English geography and travel narratives. Historically divisive river-borders indicate internal dissension but also disrupt essentialist notions of bounded territoriality and imperial hegemony. Dramatic representations of cosmopolitan cities of the sea integrate the sea's ancient meanings with modernizing global practices and commercial traffic. Theatrical islands are sites of containment and division, at once places of competition and conflict as well as elusive locations eliciting self-definition. In all these dramatic representations of geographic spatiality, however, the stage space<sup>13</sup> is central to the enactment of locality in imaginative interaction. The stage is both the metonymic representation of physical space and a location of networked meanings that disrupt the commonly accepted culturally defined associations. In an innovative understanding of the anthropology of space, French cultural geographer Joël Bonnemaïson applies concepts such as "reticulated space" (a network of spatial links that has no evident center or periphery), "islandness" (the spatial perceptions involved in relating land to sea, which come from living on an island), and "geosymbol" (the specific association made between a particular spatial location and a cultural belief symbol)<sup>14</sup> in exploring cultural differences in spatial sensibility. These concepts emerging from cultural geography and the philosophy of space could be applied to theatrical representations of multidimensional geographic relations.

Philosophers have argued that the early modern period saw a paradigm shift in notions of place and space, in that Galilean and Copernican astronomy, and later Cartesian geometry, generated ideas of unbounded, undefined space against which local and specific topographical knowledges could be defined.<sup>15</sup> Examples of such authoritative place-making abound in late sixteenth- and early seventeenth-century Britain, in the development of cartography, geography, and chorography. In what concerns discussions of "representational spaces" and "mapmindedness" in Shakespeare and his contemporaries, John Gillies<sup>16</sup> has charted the territory of early modern drama in relation to space and geography by revealing the connections between the semiology of the map and that of the theater. From what Gillies posits as the "*imaginative* or poetic dimension of Shakespeare's

geography”<sup>17</sup> to the concept of “cartographic imagination”<sup>18</sup> by D. K. Smith, the province of early modern dramatic engagements with space has been cogently outlined. In tracing the imaginative geography of romance, Cyrus Mulready observes that “In cartography, as well as in the theater, the allurements of romance served as a powerful enticement to territorial and colonial involvement.”<sup>19</sup> Indeed, in drama, space can be compressed and expanded to comprise interrelated notions that at once demote common perceptions and promote overlapping circles of parallel universes and beliefs. It is a fact that plays produced in Elizabethan and Jacobean England reflect social and political issues of their time. Through spatiality, moreover, playwrights find a way to disrupt conventional notions of established order and elicit a movement toward more networked global spaces, away from rigid territoriality and ethnocentrism. Drama exposes the tension between the sense of rootedness in place and other pressures—such as migration, colonization, and trade—that disrupt and reorganize space.

Research in the field of early modern European cartography and geography has demonstrated the interpenetration of scientific and imaginative spatial modes of thinking as part of the Western European experience of place. Frank Lestringant has discussed early modern cartography as a site of contested imaginative engagement with territories and described the spatial experience as a “sudden rupture of scales that changed people’s ways of viewing the world, and consequently the world itself.”<sup>20</sup> Tom Conley has analyzed relations of space and writing in literature and cartography. In *An Errant Eye: Topography and Poetry in Early Modern France* (2011), Conley charts the paradox of the topographical shift in late Renaissance, in which space and subjectivity negotiated through cartography are rendered unstable through the “haptic eye” vision.<sup>21</sup> Indeed, as geography is famously considered the eye of history, abstracted representation of geographic space is a multi-relational endeavor. Additionally, drama actuates the visual, aural, movement, and reduction triggers. Apart from inviting the audience to see and imagine things here and there, local and global, dramatic action creates its own space, the space of the stage, which is both here and there, then and now, a space of multifocal subjectivity. Examining critical responses to different aspects of early modern spatial practices, experiences, and uses, Sarah Dustagheer has shaped her analysis of the spatial turn in Shakespeare spatial studies into three categories: “City Spaces,” “Mapping Spaces,” and “Performance Spaces.”<sup>22</sup> Focusing on the ambiguous function of maps as spatial signifiers in early modern England, moreover, Bernhard Klein sees the enabling capacity of cartographic images but also remarks on

the difference of maps by Nowell, Saxton, and Speed, which “were all produced within a recognizably English frame of reference.”<sup>23</sup> There is a certain specificity in the spatial semiosis embodied in the parallel and interrelated function of map and stage in early modern England and this is my focus here.

Successful dramaturgy depends as much on the manipulation of bodies and things in space and place as it does on language. Until recently, “scene” and the spatial dimensions of drama generally was a neglected category in literary scholarship. Following Steven Mullaney’s groundbreaking work in *The Place of the Stage*, which started to map the theater’s role in shaping a rhetoric of space in early modern London, Douglas Bruster, Andrew Hiscock, Henry S. Turner, Jean Howard, and James Mardock have developed the spatial project in studies focusing on ways in which Jacobean playwrights provided new ways of comprehending a fast-evolving and expanding urban environment of unprecedented size and complexity.<sup>24</sup> In drama, following the suggestion made by Mardock, one might see the play-script as the lieu, subject always in its actual performance to the exigencies of space, as the text is appropriated and reshaped in a particular temporality for the actors’ own purposes.<sup>25</sup> Likewise, Bruce Smith correlates the physical structure of the 1599 Globe from the perspective of non-Euclidian geometrical space; he argues that “Shakespeare’s plays, in their original performance circumstances, provided audience/spectators with a complexly layered experience of space that far exceeded the laws of plane geometry.”<sup>26</sup> Smith identifies ten measures of global space: geographical, temporal, fictional, characterological, social, political, interpersonal, performative, receptive, and phenomenal. As I reason in the following pages, it is possible to see drama as existing in a tense and potentially subversive relationship to more self-evidently authoritative definitions of locale as postulated in early modern geography and cartography. Plays set in various environments stage a contest between dominant understandings of place and the attempts of different groups to undermine such meanings.

Geocriticism as a critical method that focuses on space, places, and geographical interaction in literature has been conceptualized by Bertrand Westphal and Robert T. Tally, Jr. In Westphal’s view, “Geocriticism will work to map possible worlds, to create plural and paradoxical maps, because it embraces space in its mobile heterogeneity.”<sup>27</sup> The conceptual framework of geocritical practice, according to Westphal, is delineated by spatiotemporality, transgressivity, and referentiality, and “transgression imposes heterogeneity, along with polychrony (the combination of different temporalities)

and polytopy (the composition of different spatialities).”<sup>28</sup> As I discuss throughout this book, the geocritical perspective could offer credible explanations to the much-debated fragmentation and dissipation of space in early modern drama, the anachronisms, polychronicity, and polytopicality of Shakespeare’s romances, for example, as well as the theatrical self-referentiality discernible in plays by Shakespeare and his contemporaries. In his engagement with spatiality in literature, Robert T. Tally observes the fundamental change that occurred in the Renaissance as to the way the world was imagined through the development of linear perspective, “which not only enabled more ‘accurate’ pictorial representations in the visual arts but also occasioned a wholesale re-imagining of space and of human spatial relations.”<sup>29</sup> Indeed, as my analyses will show, the geographic and spatial vision emerging from each Elizabethan or Jacobean play under discussion in relation to geographic features (rivers, seas, sea-cities, and islands) displays a geometric armature—as in cartography, geography, and cosmography—where space as seen by the eye is compacted into units of representation that can be comprehended by human thought. The fluid mappings of rivers, sea-cities, and islands—as intersecting force-fields of geographic knowledge—are staged in the diversified and cosmopolitan social spaces of the city, the battlefield, the brothel, the marketplace, or the theater.

This approach from the perspective of intertextuality, cultural geography, and geocriticism focuses on the spatial expression, representation, and negotiation of the experience of being in the world in early modern England and generally in Europe. I will look at how spatiality operates in sixteenth-century cartography, geography, cosmography, and travel printed texts published in Latin, French, Italian, Spanish, and English to show the dialogic and synthesized understanding of an expanding world. I will examine the human connections to place and the abbreviated but destabilizing response offered by dramatic action to the visual and informational impact of geographic knowledge. The silence and secrecy inherent in early modern geopolitical representations of space is revealed in a corporeal manner through the medium of drama. In this way, theatrical action transposes the imaginative potential of mental maps into something rich and strange—a plausible engagement with reality. As Robert T. Tally rightfully outlines the utopian projection in the age of globalization as “a means of mapping the world,”<sup>30</sup> in my view, the theater in early modern England adapted to a form of literary exploration through which the authors confronted new modes of being in space. This aspect reveals the embeddedness of geographic knowledge in the material and discursive contexts in which

it is produced. Like untying a Gordian knot, a pragmatic viewpoint is revealed in both early modern narratives of place and the allusions to geographic space in the period's English drama. This applies to the spatial expression, representation, and negotiation of power relations in early modern English society, coagulated within the broader Continental borders. In addition, the dialogic nature of geographic narratives and drama depends on the inherent instability of populated spatiality. The hybridized practices of early modern geography and drama are concerned not only with the divulged purpose of showing what the world is, but also with suggesting what it might have been and even what it will become.

The analytical tool of geoparsing—invoked here to explore the spatial dimensions of early modern geographic narratives and their relation to drama—is derived from computer science. According to the *Encyclopedia of Geographic Information Science*, “Geoparsing is the process of identifying geographic references in text and linking geospatial locations to these references so that the text can be accessed through spatial retrieval methods and suitable for spatial analysis.”<sup>31</sup> Describing the advantages of integrating place-name-based and geospatial referencing in computer technology, Linda L. Hill defines georeferencing as “relating information to geographic location,” and geoparsing as “the process of identifying geographic references in text and assigning geospatial coordinates to these references.”<sup>32</sup> Geoparsing software, therefore, allows automatic extraction of geographic context from textual data, computationally linking text and geographic location. By detecting geographic reference in the form of place names and associated spatial language, the software sets a digitized historical or literary text, for example, in its geographic context. Derived from a similar need of integrating spatiality within the human domain as in ancient and Renaissance geographic discourses, digital information retrieval and visualizations of geographic space connect real and imaginary places through geospatial technology. The abutment of theater studies and geoparsing may sound as an oxymoron to both early modern scholars and computer experts. My approach to computer science, however, is not methodological but conceptual. In applying the notion of geoparsing to representations of geographic symbols and space in early modern drama, my intention is to highlight the visual and multidimensional aspect of both approaches. However, as I will show, it is difficult to derive a sense of place—the human, subjective dimension of place—from the multiple-recognition practices of geographic referencing. Even more so, deciphering the way in which topographical paradigms

are transferred into dramatic experience requires distinctive spatial configuration models.

Quantitative representations of space—as used in geoparsing computational techniques—may fit in the qualitatively based study of early modern theater, but only to a certain extent. Using geospatial technology in our post-post-modern image-invaded culture, indeed, may foster a mode of spatial thinking<sup>33</sup>—a collection of cognitive skills that allows individuals to use real and imagined space to model the world in meaningful ways. From thinking *in* space (or applying spatial coordinates to a real-world context) to thinking *about* space (as when designing abstracted maps of territories and transposing them into the visual medium), the thought processes involved respond to a need of domesticating external reality and inscribing it in recognizable mental formats. A similar need for spatial thinking promoted the exceptional development of Renaissance cosmography, cartography, and geography. In reconsidering early modern English dramatic negotiations of geographic and stage space, however, I propose a third mode of spatial global positioning through drama: thinking *with* space. This is a more abstract form of spatial thinking, but it is also more complex, involving the geography of intellectual spaces and the parameters used to move through these spaces. Long before our world's recent technological developments in interactive cartography, early modern drama showed audiences how to navigate imaginary seas, deal with shipwrecks on fantasy-real islands, or run along the rivers of emotion and transgress their borderlands. I use the notion of geoparsing and adopt space as a cognitive strategy in interpreting early modern drama in order to argue for an updated metaphor of mapping identity—one that is closely linked to the process of constructing mental maps rather than to the physical map itself. In thinking *with* space, we may reach the enabling potential of pushing beyond traditional or self-imposed boundaries and contemplate theatrical experience that produces forms of global connection based on cosmopolitanism, exchange of ideas, and hospitality.

Geoparsing is not proposed as a method of exploring the plays of Shakespeare and his contemporaries because geospatial technology cannot provide a sense of place—or colonized spatiality. A different method is needed to explain how people in early modern England mentally restructured their world in order to adapt the vast geographic information available to the confined stage space. Moreover, it is necessary to assess the process of transition from the narrative non-fictional—though highly fictionalized and visualizing—geographic discourses to the dramatic mode. The model I propose is