

were Marvell's popular prose satires, *The Rehearsal Transpros'd* and *Mr. Smirke* (subjects of chapters 10-11), which continued the fight for religious toleration. Probably while under the patronage of Shaftesbury, Marvell composed his damning *Account of the Growth of Popery and Arbitrary Government* (subject of chapter 12), which alleged a plot to bring French-style Catholic absolutism to England, thereby gutting its mixed monarchy. Marvell did not live to see something very like this nightmare emerge in 1678 as a false scare about a Popish Plot against Charles II. However, the Exclusion Crisis that followed (ca. 1678-1681) saw not only the birth of political parties but the canonization of Marvell as Whig patriot—a label that would stick for much of the next century and beyond (chapter 13). The subtitle of Pierre Legouis' 1928 biography of Marvell in French (shortened, updated, and translated in 1965) had added the terms "Poet" and "Puritan" to "Patriot": *André Marvell: Poète, Puritain, Patriote*. But Smith chooses "The Chameleon" as his subtitle in order to emphasize the fluid and elusive nature of Marvell's political, religious, and literary identities, agreeing with von Maltzahn that Marvell had become a religious free-thinker by the time of his death in 1678, flirting with ideas like Socinianism that had interested his reverend father. In sum, *Andrew Marvell: The Chameleon*, with its sensitive readings of Marvell's life, lines, and times, is now the standard biography.

Richmond Barbour. *The Third Voyage Journals: Writing and Performance in the London East India Company, 1607-10*. New York: Palgrave Macmillan, 2009. x+285 pp. illus. \$75.00. Review by GENE HAYWORTH, UNIVERSITY OF COLORADO, BOULDER.

Richmond Barbour's illuminating introduction to *The Third Voyage Journals: Writing and Performance in the London East India Company, 1607-10* succinctly frames the significance of the manuscripts that are fully published in this volume for the first time. The work includes the texts of four journals and one journal summary of the Third Voyage of the London East India Company, an enterprise which developed protocols for writing, reading, and archiving expedition narratives that could be used by management to plan future business endeavors.

These journals reflect England's first voyage to reach India. Such trade enterprises required essential knowledge of geography and culture, routes, local trade practices, and potential dangers. Ships' personnel drafted the journals with an intent to build an archive that would inform future ventures; therefore they offer insight into the company's attempt to cultivate markets and devise trade strategies and an account of the company's priorities. Because merchants such as the East India Company did not want to publicize the content of the journals, which contained trade secrets, they were often sealed in archives and inaccessible to scholars, and only recently have they been brought to light.

Barbour's introduction includes a brief history of the two ships, the *Hector* and the *Red Dragon*, explaining how the vessels came to be owned by the East India Company, and summarizes an account of the previous two voyages, in 1601 and 1604, which had established a trading compound in Java. The Third Voyage, as Barbour notes, was "charged to open factories in the Red Sea and on the Indian subcontinent in Cambaya, and to pursue trade in Sumatra, Bantam, and the Moluccas" (5). According to Barbour, this Third Voyage also included the *Consent*, which sailed from Tilbury Hope nine days before the others, on March 12, 1606, with a crew of thirty men. The *Consent* never reunited with the rest of the fleet; it returned to England in 1608. The *Red Dragon* returned to England in 1609, the *Hector* in 1610.

The authors of these journals were committed to providing the details of daily life on the two vessels: the mariners' navigational practices, outbreaks of scurvy and dysentery, personnel issues, and the geography of the places along the way, which included Sierra Leone, South Africa, and Madagascar. The *Hector* was under the command of Captain William Hawkins and the *Red Dragon* was commanded by William Keeling. While their accounts of the voyage were published long ago, the observations penned by other crew members have previously only been available in excerpts. Collected together in one volume, they offer an interconnected narrative of life at sea. None of the manuscripts covers the entire voyage, but together they provide collective description of the first eighteen months. Some readers will want to tackle the journals in the order presented, while others may wish to do a comparative analysis—to examine how the authors' experiences on a particular day differ or agree. Each of the journals will

resonate with readers for different reasons.

The anonymous *Hector* journal, covering the dates 4 March 1607 to 12 March 1608, (with a gap from 30 August through 18 February 1608) appears to have been written by two individuals. The handwriting of each is distinct, and the narrative voices are unique. The writers note weather conditions, arrivals and departures, and the impact of specific events, like Easter service and the punishment of shipmates for crimes such as stealing. Two additional *Hector* contributions, Anthony Marlowe's journal (14 July 1607 to 22 June 1608) and Francis Bucke's papers (portions of a letter and a brief journal fragment of 1608), and the *Red Dragon* journal of John Hearne and William Finch (8 March 1607 to 19 June 1608), offer fascinating details, not only of daily life aboard the ships, but also about the crew's interactions with new cultures and trade with distant lands that includes such commodities as "Eliphantes teeth," "meate," and "gould."

Barbour's work also includes a summary of General William Keeling's journal, from the surviving transcripts which are believed by scholars to be genuine. The significance of Keeling's journal is that he was the only member of the voyage to make note of the *Red Dragon* crew's performance of *Hamlet* and *Richard III*, the first performance of works by Shakespeare outside of Europe. Barbour first explored the journals to determine how the circumstances of the voyage may have impacted the productions, and how the productions may have impacted the circumstances of the voyage.

Due to weather conditions, the two boats landed in Sierra Leone on 6 August and stayed for five weeks. According to the transcripts of Keeling's journal, on 5 September 1607, the crew performed *Hamlet* for their hosts. Back at sea, Keeling invited Hawkin's men on board for a performance of *Richard II*, perhaps to distract the crew from deaths and illness, and to address problems of morale. The crew of the *Red Dragon* again performed *Hamlet* on 21 March 1608. The ships parted ways in May of 1608 after stopping in late April on the Island of Socotra, the *Red Dragon* for Sumatra and the *Hector* for India. They rejoined in December in Bantam. Keeling sent the larger vessel home and sailed East on the *Hector* to the Banda Islands, then back to Bantam, which he departed in October 1609. He reached England in May 1610; having made the East India Company a profit of 234%.

Richmond Barbour is Associate Professor of English at Oregon State University, and also the author of *Before Orientalism: London's Theatre of the East, 1576-1626*. *The Third Voyage Journals* will appeal to those interested in the history of trade as well as those interested in maritime history and performance practice. Barbour's notes (pages 255-71) provide a compelling context for the journals, the history of the journeys, and the author's own extensive research. In addition, there is a bibliography of primary sources, an index of persons and places, and a brief index of subjects.

Michael G. Brennan, Noel J. Kinnamon, and Margaret P. Hanney, eds. *The Correspondence (c. 1626-1659) of Dorothy Percy Sidney, Countess of Leicester*. Farnham and Burlington: Ashgate, 2010. 227 pp. + 8 illustrations. \$99.95. Review by COLLEEN E. KENNEDY, THE OHIO STATE UNIVERSITY.

The letters of Dorothy Percy Sidney (1598-1659), Countess of Leicester, reveal a shrewd housewife, doting mother, and unrepentant gossip. This is the first time that her letters have been fully transcribed and edited, and what we learn from this collection are her personal fears and hopes, most reverberatingly, for the well-being of her children. Through the letters, readers learn the costs of establishing the London homestead, Leicester House, and the protracted marriage negotiations for their beloved daughter, Doll. The Countess of Leicester, then, is both a typical matriarch attempting to keep her estate and family in order, and also worthy of study due to the exceptional pedigree of her own and her husband's family dynasties. Her correspondence is thus a fitting addition to the recent Ashgate series, *The Early Modern Englishwoman 1500-1750: Contemporary Editions*.

The three editors have also co-edited another set of Sidney familial correspondence: *Domestic Politics and Family Absence: The Correspondence (1588-1621) of Robert Sidney, First Earl of Leicester, and Barbara Gamage Sidney, Countess of Leicester* (the parents of Dorothy Percy's husband, Robert Sidney), as well as two collections of the works of Mary Sidney Herbert, Countess of Pembroke (aunt to Robert Sidney).