

Summers' "W[illiam] S[hakespeare]'s *A Funeral Elegy* and the Donnean Moment"; and William Blissett's "The strangest pageant, fashion'd like a court': John Donne and Ben Jonson to 1600—Parallel Lives." The essays on lesser studied works of Donne by Wyman Herendeen (*The Progresse of the Soule*) and R. G. Siemens (*Biathanatos*) are also strong. Another strength of the collection is that lesser known figures are considered. Shawcross compares Lord Herbert of Cherbury to Henry Vaughan; Pebworth introduces us to an Elizabethan translator, Christopher Fetherstone; in a very fine essay, "The Devotional Flames of William Austin," Graham Parry draws our attention to a sacred writer well known to Donne and others in his time. Equally of note is Bryan Gooch's discussion of the manner in which Benjamin Britten composed settings for Donne's poetry, which directly engages the idea of spiritual struggle in both poet and composer: "his wrestle, like Donne's, is with the problem of faith in a tortured world with its death and misery, and in *The Holy Sonnets* both musician and poet find their resolution" (204).

Students of seventeenth-century literature will find much to interest them in the essays in this volume. Available on-line as a special issue of *Early Modern Literary Studies* (vol. 7), *Wrestling with God* serves as a fitting tribute to a scholar who has devoted himself to excellence and spiritual nourishment.

Andrew Gordon and Bernhard Klein, eds. *Literature, Mapping and the Politics of Space in Early Modern Britain*. Cambridge: Cambridge University Press. xiii + 276 pp. + 30 illus. \$59.95. Review by IRA CLARK, UNIVERSITY OF FLORIDA.

This collection includes an introduction by the editors and an epilogue by Richard Helgerson, whose *Forms of Nationhood* first made chorography and geography professionally exciting for most of the contributors and other students of early modern English culture. The eleven essays in between represent a conference that the editors organized at the University of London in 1997, *Paper*

*Landscapes: Maps, Texts, and the Construction of Space, 1500-1700.* The editors lay out the conference in two sections. "Contested Spaces" addresses more general considerations of spatial representation in politics, geography, historiography, civic ceremony, and anatomy; then "Literature and Landscape" presents three essays applied to drama (*Lear*, *Tamburlaine*, and *Pericles*) and three to poetry (Jonson's "On the Famous Voyage," *The Faerie Queene* and *Poly-Olbion*, and *The Faerie Queene*).

In their introduction Gordon and Klein sketch some assumptions underlying this expansionist domain of cultural and literary studies and promote their goal of demonstrating its usefulness for studying early modern England. Exemplifying the commonplace that maps digest and reduce, they pursue a complementary profundity: maps reflect our ability to encompass and manipulate large amounts of data about terrains, peoples, histories, cultures; therefore, maps, by virtue of the choices made about what data get represented and how those data get presented, shape our perceptions. They then consider the impact that maps and mapping, less familiar materials conceived from a recent perspective, had on early modern imaginations, for both vision and consternation, when maps were accelerating into prominence. And they suggest how maps and related representations defining spaces and places can expand our understanding of the era. Helgerson opens his epilogue, "The Folly of maps and modernity," with a review of the progressive impact made by the proliferation of atlases—expanding knowledge, consolidating identity, and reconstituting lives and practices in early modern England. But then, examining de Gourmont's Fool's Cap Map, other similar maps, and their enclosure in literature and *vanitas* still life paintings, he inverts the story to trace the reactionary appropriation of maps that turned their alluring materiality and modernity against themselves as signs of our fools' paradise, and that thereby promoted *contemptus mundi* and rejected imperial nationhood and material riches—or that instigated ambivalent responses to modernity, or that offered another modernity.

Opening "Contested Spaces," Oliver Arnold's "Absorption and representation: mapping England in the early modern House of Commons" investigates the intriguing politics of representation. The Commons, depicted in engravings as a group surrounded by maps of regions its members represented, increasingly claimed to represent all of the realm in the specific space of St. Stephen's Chapel in Westminster and to be the authority speaking for the public; but at that same time the members were often absent and they constricted their logical representativeness by restricting access to their deliberations. Ultimately the sign absorbed the signified, the Commons absorbed both realm and people. In "A map of Greater Cambria" Philip Schwyzer describes the expansionist politics of Welsh polymath Humphrey Llwyd's map of Cambria in the supplement to Ortelius' *Theatrum Orbis Terrarum* (1573). This map includes the three traditional regions claimed by Geoffrey of Monmouth but which for centuries had lacked any political standing, and it extends beyond the Wye River much further eastward to the Severn. Not only was this map repeatedly reproduced for more than a century and a half until 1741 (despite the demurs of other antiquaries), but for almost half of that time it also promoted the jurisdiction of the Council in the Marches over border county English gentry along with the Welsh, until the "gentlemen opposers" persuaded the Long Parliament to dissolve that Council. Based on essentialist "origins," this imagined realm of Wales continued to hold sway. Lesley B. Cormack examines the illustrated frontispieces of popular geography books by John Dee, Christopher Saxton, Sir Walter Raleigh, and others to answer the question of whether "Britannia rules the waves?: images of empire in Elizabethan England." She shows how with variations these geographies promoted an English vision of world empire based on "a belief that the world could be measured, named and therefore controlled; a sense of the superiority of the English over peoples and nations and thus [of] the right of the English nation to exploit other areas of the globe; and a self-definition that gave these English students a sense of themselves and their nation" (45). The climactic essay in this section, for its extension of theoretical and

exemplary complexities and cogency, is Andrew Gordon's "Performing London: the map and the city in ceremony." Gordon considers the moment after the Great Fire in 1666 when maps became aerial, perceived to be pictured more than traveled and geometric rather than iconic. His examination shows how London had been configured spatially through the performance of City Pageants, whose props along their routes and visual records of their landmarks prepared for geometric maps. He shows further how these representations mapped the contest of the circulation of the mayor and guilds' pageants versus the stasis of the monarch's pageant until the latter achieved the representational victory of the static map. Caterina Albano turns the venerable micro-macrocosm trope yet again in "Visible bodies: cartography and anatomy" when she shows how dissected bodies merged into their backgrounds and maps were bordered with personifications dressed as natives, sometimes gendered and eroticized as women corresponding to anatomical illustrations of wombs. Regions became imagined as virgins to be penetrated and colonized.

"Literature and Landscape" begins with John Gillies' theoretically and interpretively impressive "The scene of cartography in *King Lear*," a complex interrogation of the significance of the initial map prop and subsequent spatializations, foregrounded against theatrical map scenes in *IHIV*, *RII*, and *Woodstock*. In inadequate summation, he discovers that as *Lear's* map reduces the kingdom to national political and economic units it simultaneously stimulates erotic voyeurism over territory; that in the travels the play gradually dissolves outside landscapes into interior humanity stripped bare; and that on Dover cliff chorography reappears to further diminish humanity. In "Unlawful presences: the politics of military space and the problem of women in *Tamburlaine*" Nina Taunton uses diagrams and descriptions of martial camps to investigate this masculine domain that excludes and occludes women so she can investigate the status of Zenocrate, Zabina, and Olympia. In a fascinating argument Bradin Cormack explores a complex interplay among treatises advocating naval imperialism, international legal briefs on monarchical jurisdiction at sea and on

trade contracts, symbolic representations in maps culminating in the fusion of the compass rose and James's royal sun, and a Shakespeare tragicomedy. "Marginal waters: *Pericles* and the idea of jurisdiction" demonstrates the subtle modulations required to stake a monarch's, and a nation's, claims for dominion over and across open waters. Out of a tradition of commemorative walks surveying the landmarks of London, Andrew McRae sets up a satiric, carnivalesque expedition through the city's digestive tract, its sewers, that exhibits urban consumption and excretions in "On the Famous Voyage': Ben Jonson and civic space." In "Imaginary journeys: Spenser, Drayton, and the poetics of national space," Bernhard Klein contrasts Camden's chorography in *Britannia* and Drayton's in *Poly-Olbion* with that of Harrison's *Historicall Description* and Spenser's *The Faerie Queene*, the former offer static, geometric plans whereas the latter narrate travels that dynamically reconstitute society and morality as the two modes compete over representing England. To answer her question, "Do real knights need maps? Charting moral, geographical and representational uncertainty in Edmund Spenser's *The Faerie Queene*," Joanne Woolway Grenfell considers the interpretive implications of maps by Reformers that charted a known morality associated with biblical and English places and events in confrontation with maps of new explorations that continually shifted geographic contours and represented unknown cultures. She concludes that Spenser and his knights, exploring a fluid and unknown moral and national potential, found contemporary cartography inadequate.

In the preview that concludes their introduction Gordon and Klein offer a different order of the essays to suggest other links and features. This mapping begins from inside out, from the human body in the fifth essay, extending through the domicile and theater in the sixth, military camp, city of London, nation, and empire, and it heeds the imaginative, epistemological, and ideological spaces under construction in the excitement that early modern maps displayed and generated over the micro and macro discoveries of the age of exploration. The editors thereby claim a number of employments for this approach. The essayists further

promote its imperialism. While the essays focus on framing theories of mappings, on literary, social, and cultural theses, and on supporting interpretations, the notes engage with theories of the construction and effects of spaces and with connections to and extensions of other critical approaches. These generate still more potential. A reviewer might suggest that we could attend as well to routes mapped by pioneers unmentioned, such as Raymond Williams' examination of social confrontations between landscapes or Fredric Jameson's speculative mappings of cognitive spaces with literary genres.

This review provides a reductive map of the imaginative spaces of this stimulating collection of essays. To survey the scope and detail of the insights, materials, analytic methods, and persuasive modes of individual essayists and their mappings of early modern English literature and culture scholars must enter into the representations of the essayists' performances. Those who do will be rewarded.

Germaine Warkentin and Carolyn Podruchny, eds. *Decentring the Renaissance: Canada and Europe in Multidisciplinary Perspective, 1500-1700*. Toronto: University of Toronto Press, 2001. xii + 387 pp. + 10 illus. \$60.00. Review by TY M. REESE, UNIVERSITY OF NORTH DAKOTA.

This edited collection of post-colonial "decentring" essays re-examines early cultural interaction in Canada. The contributors hope to better understand the Renaissance, and how it influenced initial contact along with long-term cultural interaction, by extending the boundaries of the Renaissance into the Americas. In their introduction, the editors state that they "look not solely into the impact on Canada of people shaped by the European Renaissance and Early Modern periods, but to the impact of Canada on them" (7). The decentring that the contributors hope to accomplish involves placing "the categories themselves under scrutiny, to make them available for critical thought, and, in stressing the 'opposition between the sensible and intelligible,' to make us aware of