

circumstances, as in his dealings with Polonius, and Rosencrantz and Guildenstern. Did he not think he was killing the King when he killed Polonius? That too was a chance opportunity.

Perhaps Hirsh becomes rather too confined by a rigorous logical analysis, and a literal reading of the texts he deals with. He tends to brush aside all alternatives with an appeal to a logical certainty that does not really exist. A dramatist like Shakespeare is always interested in the dramatic potential of the *moment*, and may not always be thinking in terms of plot. (But as I suggest above, the textual evidence from plot is ambiguous in the scene.) Perhaps the sentimentalisation of Hamlet's character (which the author rightly dwells on) is the cause for so many unlikely post-renaissance interpretations of this celebrated soliloquy. But logical rigour can only take us so far, and Hamlet, unlike Brutus, for example, does not think in logical, but emotional terms. 'How *all occasions* do inform against me / And spur my dull revenge' he remarks.

Anthony J. Gilbert

Claire Jowitt. *Voyage Drama and Gender Politics 1589–1642: Real and Imagined Worlds*. Manchester: Manchester University Press, 2003. Pp 256.

For Claire Jowitt, Lecturer in Renaissance literature at University of Wales Aberystwyth, travel drama depicts the exotic and the foreign, but also reveals anxieties about the local and the domestic. In this her first book, Jowitt, using largely new historicist methodology, approaches early modern travel plays as allegories engaged with a discourse of colonialism, and looks in particular for ways in which they depict English concerns about gender, leadership, and national identity. Allegory is used here in a specific way, drawing on the work of Jonathan Dollimore and Paul Yachnin. Rather than possessing a clear fixed meaning, the form of allegory known as *aenigma* is opaque, presenting ambivalent conclusions that may be read as politically orthodox or politically oppositional.

Using the functional ambiguity implicit in *aenigma*, the book proceeds to examine Elizabethan and Jacobean travel plays looking at the relationships between gender and the monarchy. Drawing on Louis Montrose's work

linking gender and the discourse of discovery, Jowitt examines constructions of gender as aspects of power relationships. Thus, for example, she cites Sir Walter Raleigh's familiar depiction of the new world as a virginal woman, available for possession by a male. When one recalls that Raleigh was exploring and making claims as a male in the name of a female monarch, the relationships between explorer, monarch and New world become more complicated. For Jowitt, Elizabeth thus holds 'ideologically contradictory positions of power ... she is the ruler who controls and licenses the actions of her subjects, yet as a woman her status is subservient to the maleness of her explorers' (8).

The first of the book's five chapters reads both parts of Thomas Heywood's *The Fair Maid of the West* (1596–1603, 1630) in terms of three important writers in the discourse of English exploration, George Chapman, Richard Hakluyt and Raleigh, and their treatment of the queen's femaleness. Returning to the example of Raleigh's depiction of Guiana, and earlier similar depictions of Virginia, Jowitt traces the way the relationships between male explorer, queen, and feminized New world shift over time. Earlier colonial works depict the queen as dynamic, deriving her power in part from her ability to use her fertility as a means to manipulate courtiers. By the 1590s when it becomes clear that Elizabeth would not bear an heir, male agency is a much more dominant element of colonial writing, replacing the queen's potential influence.

Turning to Heywood's plays, Jowitt finds them and the span of time between their performances to be clear examples of the shifting of feminine power and influence in the English colonial project and in English domestic identity. The play's titular character Bess rules over the first play, as the proprietor of a tavern and as the dynamic woman of action who rescues her lover from the Spanish, winning over the King of Fez with her honorable actions. The allegory of Elizabeth is clear in the actions of Bess as well as the inadequacies of the male characters. These characterizations shift in the sequel, when Bess becomes a more passive figure. Through her withdrawal, the male characters engage in a sort of fantasy of greater male agency and influence.

Chapter two extends the examination of male behavior to examples of unruliness, such as individualism, piracy, and treason. This unruliness becomes paradoxical when it can be seen as both a virtue and a weakness. Specifically, Jowitt links Bruce R. Smith's discussion of the categories of masculine identity, such as the chivalric hero or the merchant prince to Dollimore's critique of binary opposites as unstable. Thus, in a theoretical move similar to her use of *aenigma*, Jowitt is able to locate figures of masculine unruliness and analyze them as potentially constitutive of oppositional political positions. The character of Captain Thomas Stukley in George Peele's *Battle of Alcazar* (1588/89),

for example, functions on the one hand as a traitor, attempting to betray England to Spain. On the other hand, in agreeing to follow the character of King Sebastian of Portugal, Stukley also exemplifies a chivalric, masculine sense of honor. In this both unruly and admirable figure, Jowitt sees some of the anxieties a female ruler produces. A female monarch despite her power is unable to lead in the field and could never activate the sort of chivalric admiration shown by Stukley for Sebastian. The examination of Stukley is extended to include the anonymous *The Famous Historye of the life and death of Captaine Thomas Stukeley* (1605). Here, Stukley is a merchant in search of economic rather than military gain. Still a traitor, he leaves England for Spain in part because he cannot follow a female ruler. Stukley, like the Earl of Essex, needs a male ruler to control his unruliness and put it to a use beneficial to the nation. Returning to the unstable binaries, Stukley's ambiguous unruliness suggests both the inadequacies of a female monarch, but also the consequences of treason against any monarch.

With the critical approach clearly articulated, the last three chapters are briefer and focus more closely on the plays and their domestic contexts. John Fletcher's *Bonduca* (1611–14) and *The Island Princess* (1619–22) and their reflections of Jacobean anxieties over masculinity and colonialism are the subjects of the third chapter. While not exactly voyage drama, *Bonduca* addresses colonial ambition in its portrayal of the Roman invasion of Britain. The allegory here reflects the difficulties experienced by British colonists in North America through the Romans' struggle to dominate the ancient Britons. And at the same time, the vacillating behavior of the leaders of the Britons can be seen as a critique of James I's attempts to be a peacemaker. The analysis of *The Island Princess*' depiction of the Portuguese colonial enterprise in the East Indies specifically focuses on the character of Princess Quisara. The princess is seen as the female reward for colonization, but in her manipulation of the Portuguese Captain Ruy Dias, she becomes reminiscent of the favorites of James who were able so easily to influence him and his policies.

Chapter four returns to the themes of individualism, male unruliness and piracy; but this time in the context of the Stuart monarchy. Pirate characters in William Rowley and Thomas Heywood's *Fortune by Land and Sea* (1607–9), Robert Daborne's *A Christian Turn'd Turk* (1612), and Philip Massinger's *The Renegado* (1623/24) are examined in terms of the motives for their rebellion and their effect on other characters. In *A Christian Turn'd Turk*, for example, the career of the character of the pirate captain Ward is traced through his success as a patriotic privateer under Elizabeth to his unruly piracy under James, his conversion to Islam influenced by the maid Voadia, and his

eventual suicide. Jowitt suggests Ward's character can be seen as an example of a positive English masculine figure, corrupted because of a lack of strong leadership, who abandons his nation and his religion as a result. James's desire for peace over war, his awkward negotiation over the Palatinate, and his vulnerability to the influence of favorites are all indicative of the conditions that drive men like Ward to piracy and conversion.

The analysis in the final chapter shifts away from the court and the monarch to focus on domestic issues. Gender and sexual behavior in Fletcher and Massinger's *The Sea Voyage* (1622), Massinger's *The City Madam* (1632) and Richard Brome's *The Antipodes* (1638) are allegorically linked to English commercial and colonial projects. More specifically, the chapter looks at the maintenance and control of characters' sexual appetite as a means for measuring the success of colonial enterprises. In *The Sea Voyage*, for example, because of series of unfortunate shipwrecks, reproductive potential becomes commodified as groups attempt to insure the perpetuity of their colony by attempting to acquire members of the opposite sex. Gender roles become reversed and ironically, abstinence becomes the greatest virtue because it represents not only sexual self-control, but stability of identity as well. For Jowitt, the play critiques the colonial project for its tendency to factionalize and to emphasize retrograde policies over those of survival and long term success.

Jowitt's study is valuable in a number of related ways. Although this review does not do justice to this aspect of the work, the extensive use of current critical work in early modern drama and culture firmly establishes the book's important and constructive contributions to the field. Jowitt draws broadly and deeply on a wide range of studies, challenging some conclusions and extending others, especially the work of Andrew Hadfield. A second important element of the book is simply that it provides current studies of comparatively neglected plays and other non-dramatic texts of the period. This is not to say the work is simply a recovery project. It is not. The contextualization of the plays in terms of gender (especially masculinity) demonstrates the importance of these plays to the study of early modern English culture. And perhaps the most significant contribution of this book is its extension and enrichment of the conversation about the early modern English colonial project. It is clear from the readings of these plays that colonialism and colonization were current and contested topics from the Elizabethan age forward. The emphasis is primarily on the New world, but the importance of the East is evident in more than just the setting of *The Island Princess*.

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