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Review Essay: Bernhard Klein. *Maps and the Writing of Space in Early Modern England and Ireland*

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Barberino. Thus, even though it is no longer extant, Allaire performs the invaluable service of restoring the work to its author.

The same nineteenth-century critic also described another book, *La seconda Spagna*, and Allaire asserts that a version of this text, with the title of *La storia di Ansuigi*, survives. The two *Spagna* texts fill in the narrative *lacunae* between Barberino's *Aspramonte* and his *Nerbonesi*. Moreover, she demonstrates that the most famous paladin in Italy, Rinaldo, was not lacking to Barberino's works. Rather, the work entitled *Le storie di Rinaldo* similarly belongs to him. In her discussions of *La seconda Spagna* and *Rinaldo*, she shows their stylistic affinities to his other books, citing his unique motifs, expressions, and lexicon found in each. By using a group of control texts, she is careful to ascribe only those elements found specifically in the author's works, and not those which pertain to the chivalric genre in general. Conversely, using this same technique, she is able to argue that Barberino probably did not author the poorly written work, *Il libro di Rambaldo*, but rather, that it represents a copy of his *Guerrin Meschino*. In this manner, Allaire proves that Andrea da Barberino's literary production formed a seamless whole. It relates all the major events in the complete story of the war between Charlemagne and the Saracens. Rather than being inconsistent, as it appeared previously, it constitutes a consistent, universal perspective on that legendary material.

With this study, Allaire sheds new light on an unfairly ignored author of the early Renaissance. By re-examining the manuscripts themselves, she is able to re-evaluate the scholarly opinion on Andrea da Barberino. She shows that, rather than being second-rate, Andrea da Barberino represents an important figure in the development of Italian literature.

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Bernhard Klein. *Maps and the Writing of Space in Early Modern England and Ireland*. Houndmills and New York: Palgrave, 2001. xii + 235 pp. \$65.00. ISBN 0333779339.

When the time comes to write the history of cultural criticism in the latest Elizabethan era (and why not, since Elizabeth II's reign has more or less coincided with the rise of that criticism), one section might be devoted to the category of book in which the first chapter turns on a brief discussion of a painting by an Old Master. Readers usually need look no farther than the book's jacket or frontispiece to see a reproduction of the painting in question. This category would include Michel Foucault's *Les mots et les*

choses, with its famously difficult account of Diego Velzquez's *Las Meninas*, and Stephen Greenblatt's *Renaissance Self-Fashioning: From More to Shakespeare*, which mingles an account of Sir Thomas More with one of Hans Holbein's *The Ambassadors*. Both books register as points on a particular intellectual trajectory which has still not come to ground; along its farther extent we could place Bernhard Klein's book, opening as it does with an analysis of Johann Vermeer's *The Geographer*. Like Foucault and Greenblatt, Klein is concerned with his introductory objet d'art as the representation of a charged cultural moment, here turning on the nature of the geographer's gaze: "The painting alerts us not to *what* the geographer sees, but to *how* he sees, to the historical and technical conditions shaping his perception of the world: an inquisitive 'view' inextricably linked to its articulation in the descriptive language of maps, charts, and globes" (2).

As Klein will go on to argue, this latter "descriptive language" is one element in a complex of articulations, contributing to what Foucault might call the discursive formation of space in the early modern period. The book's purpose is to analyze "the signifying structures inscribed in the verbal and visual representation of differently imagined social and political spaces" (10). In practical terms this comes down to a transit between cartographic or chorographic documents—among others, Hartmann Schedel's *Nuremberg Chronicle*, Sebastian Munster's *Cosmography*, Abraham Ortelius's *Theatrum Orbis Terrarum*, John Norden's *Surveyor's Dialogue* and *Speculum Britanniae*, Christopher Saxton's *Anglia*, William Camden's *Britannia*, and John Speed's *Theatre of the Empire of Great Britain*—and a range of familiar Elizabethan and Jacobean literary works: for instance, *Tamburlaine*, *The Faerie Queene*, *Richard II*, *King Lear*, *Poly-Olbion*. Klein cleverly organizes his discussion of these materials mapwise, in three evenly-proportioned parts, each part containing three chapters in a sequence that topically parallels the sequence in the other two parts (for example, every third chapter deals with Ireland). Thus the book lays out a metaphorical grid based on three products of the geographer's craft that Klein sees implied in Vermeer's painting: measurements, cartographies, and narratives. Within these three categories, Klein explores the ways in which his selection of maps and texts interact to produce, shape, and control the "imagined" space of regions, nations, and colonies from various positions and to various ends, almost all of which are ultimately political in character.

The book's basic argument that maps are instruments of power for the already-powerful is now becoming fairly familiar, and Klein readily acknowledges its sources in the work of J.B. Harley, Henri Lefebvre, Denis Cosgrove, and Richard Helgerson, and more recently of John Gillies and Garrett Sullivan (there is also, of course, the more distant debt to Foucault's occasional remarks on geography). What Klein brings to the

argument is a willingness to go the extra mile, so to speak: the range of materials is broader, the level of detail is deeper, and even the quality of the black-and-white illustrations is higher than in most previous examples of this genre of criticism. The strength of the book, it should be said, is in its interpretation of geographic rather than literary materials. It is especially valuable for its discussions of English efforts to assimilate Ireland within the parameters of contemporary mapping. In the three chapters devoted to Ireland, Klein illuminates the work of some lesser-known figures in the history of British cartography—Laurence Nowell, John Goghe, Baptista Boazio, Richard Bartlett, Thomas Raven—while nicely demonstrating the ways that their projects parallel the English government’s struggles to bring Ireland and the Irish “within bounds” during the Elizabethan and Jacobean periods. These chapters make a useful supplement to the recent work on early modern conceptions of Ireland by scholars like Andrew Hadfield, David Baker, and Christopher Highley. Every chapter, in fact, offers sure-footed and nuanced exploration of non-literary materials that—even at a time when almost any textual artifact is fair game for criticism—have not received the attention they deserve.

Klein’s readings of literary works are more problematic. They are generally brief, and sometimes give the impression of being only suggestive fragments upon which more substantial readings of cartographic works can be laid. At one level this simply reflects a working method which is common to much contemporary cultural criticism, but it also leads to some noticeably ragged edges. Chapter 8 on “The Poetics of National Space” contains the most fully developed literary commentary in the book, offering a satisfying comparison of the geographical orientations of *The Faerie Queene* and *Poly-Olbion*: Spenser’s poem “undertakes to question the epistemological significance of space as such” (167), thus defying conventional cartographic representation, whereas “Drayton’s English geography is fixed and immobile, a complete act of faith in the topographical map” (162). The chapter concludes with a section on the levelling giant who appears in the second half of book 5, canto 2 of *The Faerie Queene*; Klein argues that the narrative of Artegall’s refutation and Talus’s destruction of the giant allegorizes the failure of cartography to reflect “a divinely authorized political landscape reflecting the principle of social order and the distribution of power” (169), a landscape which Klein understands Spenser to favor over the sort of topographically precise but socially denatured terrain which forms the ground of *Poly-Olbion*. However, this reading seems to contradict an earlier account of book 5 in chapter 3, “Surveying Ireland,” where Klein focuses on Talus’s levelling activity in canto 12, stanza 26 as “a systematic, quantitative exploration of the land” which resembles the work of the surveyor (71); the rationale for Talus’s activity is that “the Irish countryside needs to be laid open, made

visible and placed under systematic surveillance” (70). Yet the reading of book 5 in chapter 8 suggests that from Spenser’s perspective such a brutally transparent and demystifying mapping of the Irish landscape is neither possible nor desirable. One cannot have one’s giant and one’s Talus too, at least in this sense; but the two readings are never made to square with each other.

This is to say that *Maps and the Writing of Space* will be of most value to readers who are interested in the hermeneutics of early modern maps, an area of inquiry where Klein shows admirable energy, resourcefulness, and mastery of detail. On the other hand, readers who are concerned with how literary texts respond to geographic projects (and vice versa) may feel that Klein’s approach to that question is somewhat cursory.

I want to sound one other cautionary note, having to do with that frequent fixture in recent criticism, the gaze. My growing sense is that the study of the gaze as a cultural phenomenon is, well, a purely speculative enterprise. It may be that there is something like a collective gaze with which a particular society views itself and its others, but it seems to me that this gaze merges rather too readily with the perceptual apparatus of the critic. The problem surfaces for me in Klein’s treatment of a map from the 1588 edition of Munster’s *Cosmography*, representing Europe in the figure of a queen, with Italy as one arm and Denmark as the other, Spain as the crowned head, eastern Europe as the fringe of the gown, and so on. One distinguishing feature of this map is that, other than the fact that the head and the gown are clearly marked as feminine, the figure has no conspicuous sexual features whatsoever. Klein takes this generic figure and runs with it: “the body of the world is now clearly gendered,” and thus “assumes a host of qualities articulated by the signifier ‘woman’ in a patriarchal culture—passivity, fertility, penetrability, a need for male protection, a submissive return to the domestic. The act of sexualizing landscape in this fashion conceives of the global body as the object of an analytic masculine gaze” (36). In pursuit of the “masculine gaze,” Klein nowhere observes that the figure of Europe is very obviously a *monarch*, thus perhaps not as passive, submissive, or domestic as he imagines. Also, Europe’s gown presents a decoration of mountain ranges, hills, rivers, and forests, but these are tied to the geography of Europe, not to the conventional form of the female body (the only exception would be a circle of trees around Bohemia, which appears to be intended as the buckle of a girdle). There are no obvious sites for “penetrability.” I would suggest that this map mainly registered for its contemporary viewers as a clever novelty, one which might have something to say about continental politics—it portrays the countries of western Europe as being on top and those of eastern Europe as literally trailing the ground—but would do very little to produce a gendered “cartographic gaze.” This is one case in Klein’s book where the study of the gaze actually

produces a sort of myopia, at least in terms of seeing the singular features of the object in question. Another case may well occur at the very beginning with the remarks on Vermeer's geographer, who could be looking significantly out of the window, surveying, measuring, and interpreting the outer world in cartographic terms; but who could just as easily—in a prospect that Klein acknowledges and then dismisses in his first footnote—"be lost in thought and not looking at anything in particular" (188, n. 1).

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Andrew Hadfield. *Literature, Travel, and Colonial Writing in the English Renaissance 1545–1625*. Oxford: Oxford University Press, 1999. 328 pp. \$75.00. ISBN 0198184808.

In *Literature, Travel, and Colonial Writing in the English Renaissance 1545–1625*, Andrew Hadfield argues that political philosophy informs a good deal of early modern English literature. Specifically, he aims to establish the currency of republican ideas and ideals in literary and non-literary works cutting across four major genres, from travel and colonial writings to prose fiction and drama. Imaginary or real, the foreign settings of these works provide displaced or defamiliarized locations from which to reflect on both England's internal government and its colonial involvement in Ireland. His approach draws on critical insights from Cultural Materialism and New Historicism, although without the latter's emphasis on the power of the state to control and limit political conversation. He also makes clear from the start the paradigmatic status of More's *Utopia* in his argument both for the "Eurocentric focus" of the political concerns it explores and as the "foundational text" for the period's "literature of counsel, an extension of the *speculum principis* tradition" (10, 11). Within the framework of his argument, Hadfield's analysis is richly intertextual, and contextualized with biographical, and historical information where available. In discussing individual works, he often compares it with other literary and/or non-literary works by the same author to show a remarkable consistency of political engagement. Where necessary, he does make use of "circumstantial evidence" and is always careful to acknowledge this use and the "speculation" it entails (226, 227). The result is a highly engaging book that often makes cogent sense of textual ambiguities and yields instructive new ways of reading texts both obscure and familiar.

Hadfield's argument is most directly persuasive in dealing with writings by English travelers in Europe (chapter 1), texts which have a context