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Review Essay: Andrew Hadfield. *Literature, Travel, and Colonial Writing in the English Renaissance 1545–1625*

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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

in the Tudor practices of diplomatic visits to foreign courts and the Continental tour as the means of rounding out an aristocratic education. The author makes a point of connecting specific texts with their authors' travels both abroad and within intellectual circles known for their engagement with issues of government. For example, readers can better understand Starkey's ideological orientation in *A Dialogue between Pole and Lupset* in light of the author's relation to Cardinal Pole's circle. More important, Hadfield identifies in the travel writings the pervasive currency of the myth of Venice as the perfect constitution and model republican state. This thematic link brings together works as far apart in time as William Thomas's *Historie of Italie* (1549) and Sir Robert Dallington's *The View of France* (1604). The purpose here is not to establish textual influence but to show how the myth enables a discourse of comparative government in the travel writings, one conducive to political self-reflection that is often subversive and at times openly challenging to the state. His wide-ranging analysis also makes for refreshing juxtaposition of serious works with those often deemed trivial. Notably in the case of *Coryat's Crudities*, Hadfield suggests that we take seriously the work's "mode of presenting its author" as a wise fool in the Erasmian tradition recounting a journey organized "around the figure of Venice" (66, 62).

In turning to colonial writings, Hadfield analyzes English and translated Spanish accounts of colonial enterprises in America as vehicles for political reflection (chapter 2). This analysis is necessarily indirect—given the "multi-layered" quality of narrations involving writers, translators, and editors—and selective, given the sheer volume of colonial writings produced in this period (75). The interesting theme to emerge in this chapter is the figure of the "savage critic" who, as both critic of European values and participant in native savagery, embodies the contradictory perceptions that European writers and colonists have of the inhabitants of the New World. Hadfield's emphasis, of course, is on the critic rather than the savage. His analysis gives new meaning, one might say, to Todorov's insight that colonial writings register "what knowledge of the other makes of the self." A striking example of the figure occurs in the confrontation between the prince of the Comogruans and the Spanish conquistador Vasco Nunez de Balboa, recounted in Peter Martyr's *De Orbe Novo Decades*, translated into English by Richard Eden. Hadfield finds in the prince's oration "a more subtle critique of European values than that of Thomas More's ascetic Utopians" (76). An even more ingenious instance of the "savage critic" appears in Theodor de Bry's pictorial translation of Thomas Hariot's description of natives in *A brief and true report of the newfound land of Virginia* (1588). The implied comparison of Amerindians with the Picts as Britain's ancestral race yields a political allegory to the effect that "both [English and indigenous] societies can learn from each other" (117).

Accounts of Anglo-Spanish rivalries in the New World often make for powerful allegory with respect to ongoing religious struggles in Europe between Catholic and Protestant nations. At the heart of this analysis is Bartolome de las Casas's *Brevissima Relacion de las Indias*, a source for the period's developing Black Legend of Spanish cruelty in the New World. The English translation entitled *The Spanish Colonie* includes a prefatory warning to the Low Countries to resist the Catholic tyranny of Spain and, more generally, "an apocalyptic vision of a future Europe overrun by the evil Spanish before they in turn meet their judgment" (94). The discussion of political allegory is most suggestive, if appropriately circumspect, when it comes to the relevance of the Black Legend for England's relation to Ireland, as seen in his treatment of Edward Grimestone's *The Natural and Moral History of the Indies* (1604), a translation of Jose de Acosta's *Historia Natural y Moral de las Indias* (1590). The allegorical temper culminates in Samuel Purchas's expanded and re-edited version of Hakluyt's *Principall Navigations*, entitled *Purchas his pilgrimes*, in which "the figure of the nation has disappeared as an organizing principle, and an apocalyptic religious allegory of man's pilgrimage... has taken its place" (131).

Chapter 3, which deals with prose fiction, offers some of the most engaging discussions in the book, moving from works "concerned with establishing a rigorous public forum for debate" to works that were less overtly political (146). Of particular interest here is the discussion of *Beware the Cat* written by William Baldwin, "the presiding genius behind the project for *A Mirror for Magistrates*. The work was used as a state-sponsored attack on the Pilgrimage of Grace when it was first published in 1536, and then as anti-Catholic satire when it was republished in 1573 (141). Hadfield especially points to the work's "rapid movement from an Irish to an English setting" as indicative of how England's colonial involvements in Ireland "demanded a radical rethinking of English identity" (146, 144–45). In other fictional works, the chapter shows how the use of foreign and exotic settings in the prose romances facilitates displaced commentary on the government in England. As well, comparative analysis of Geoffrey Fenton's *Tragicall Discourses* and William Painter's *Pallace of Pleasure* shows them to represent "equal but opposite possibilities in early English fiction" with respect to republican ideas (165). Likewise rewarding is Hadfield's reading of political ambivalence in Lyly's *Euphues and His England* (especially in the section "Euphues his Glasse for Europe") and of Catholic/ Protestant tensions in Lodge's *Rosalynde*. I only wish the same specificity of treatment can be extended to all the works in this chapter, especially to tease out instances in which writers "dilute and disguise" their political commentary in response to immediate circumstances (154). To be sure, doing so would require a book in itself.

In chapter 4, Hadfield turns to “reading the locations of Renaissance plays” as displaced settings for political commentary on England’s internal and colonial government. Beginning with Marlowe’s *Massacre at Paris*, Hadfield’s focus on political philosophy reframes existing critical debate on the play, subsuming two opposing lines of interpretation of the play. The *Massacre* is thus neither simply “a militantly protestant work” nor “a balanced satire on the cruel excesses of sectarianism”: rather, the play “represents the terrible effects of government which loses control because it is either unable or unwilling to protect and honour the rights of the citizens over which it rules” (215). In turning to *Othello*, Hadfield’s analysis brings out the vulnerability of a liberal republican state to subversion from within in the figure of Iago, and finds in the play’s dual settings of Venice and Cypress the subtext of England’s relation to Ireland. One wonders, however, whether Iago’s plotting really subverts the will of the Senators who are only too quick to replace Othello with Cassio upon the successful defense of Cypress. The chapter ends with *The Tempest* with its indefinite setting and John Fletcher’s *The Island Princess*, set on the Moluccan island of Tidore. The juxtaposed analysis of these plays enables readers to see the former as related to the “humanist mode of writing that emphasizes the need for counsel” in the tradition of More’s *Utopia*, while reading the latter as possibly an anti-colonial text.

Chapter 4 thus brings to conclusion a rich and varied intellectual journey. Both in its thematic focus and the broad range of texts it studies, the book makes a worthy companion to its two predecessors, *Literature, Politics, and National Identity: Reformation to Renaissance* (1994) and *Spenser’s Irish Experience: Wilde Fruit and Salvage Soyl* (1997). This book will delight and instruct both new readers and more seasoned students of early modern English literature and culture.

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Shari Horner. *The Discourse of Enclosure: Representing Women in Old English Literature*. Albany: State University of New York Press, 2001. viii + 207 pp. \$21.95. ISBN 0791450104.

As the author writes in her introduction, “[the] thesis of this book is that many Old English texts construct their female subjects by means of a discourse of enclosure derived from the increasingly restrictive conditions of early medieval female monasticism” (6). One of the main attractions of her book is that Shari Horner has not limited herself to texts with an