Oceanic Shakespeares: Bibliography

SAA 2012

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Anon. A Great miracle at sea . . .” London. 1645. *Early English Books Online.* Web. Nov 30, 2011. <<http://eebo.chadwyck.com.libraryproxy.uwp.edu:2048/search/full_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=27024430&FILE=../session/1323271078_16019&SEARCHSCREEN=CITATIONS&SEARCHCONFIG=var_spell.cfg&ECCO=N&DISPLAY=AUTHOR>>

Anon.” A true report and exact description of a mighty sea-monster or whale . . .” London. 1617. Early English Books Online. Web. Nov 30, 2011.

<http://eebo.chadwyck.com.libraryproxy.uwp.edu:2048/search/full\_rec?SOURCE=pgimages.cfg&ACTION=ByID&ID=99838945&FILE=../session/1323270741\_14166&SEARCHSCREEN=CITATIONS&SEARCHCONFIG=var\_spell.cfg&ECCO=N&DISPLAY=AUTHOR>

Both of these pamphlets will be of interest to anyone concerned with the categorization, capture, and cultural use of sea monsters and/or whales in the early modern period. The first citation provides its readers with a type of Anti-Catholic Jonah tale, in which a dead priest is cut from the belly of a whale after he tries to make his way to Rome in this “vehicle.” The second citation, again offers a deeply religious take on “prodigious” signs and creatures, such as the whale, but is perhaps most useful for its interesting woodcut of two men climbing a beached whale with sailing ships behind.

Anon. “The Wreck of the Amsterdam.” Painting in the National Maritime Museum. Flemish school ~ 1635. Greenwich, London. Call # BHC0724.

Luis Adao da Fonseca, "Prologue: The Discovery of Atlantic Space," in *Portugal the Pathfinder: Journeys from the Medieval toward the Modern World, 1300-ca.1600*, ed. George D. Winius, Madison, WI, 1995.  (good because it brings the Portuguese perspective into the mix)

Giorgio Agamben, *The Time that Remains: a commentary on the Letter to the Romans* (Stanford, SUP, 2005)

Richmond Barbour, ed. *The Third Voyage Journals: Writing and Performance in the London East India Company, 1607-10*. Palgrave Macmillan, 2009.

Josiah Blackmore. *Manifest Perdition: Shipwreck Narrative and the Disruption of Empire*. Minneapolis: U Minnesota P, 2002.

Hans Blumenberg, *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*, trans. Steven Rendell (Cambridge, MA: MIT Press, 1997)

Dan Brayton, *Shakespeare's Ocean: an Ecocritical Exploration*. Charlottesville: UVA Press, forthcoming 2012.

Lisa Collinson, “A New Etymology for Hamlet? The Names *Amlethus*, *Amloði*, and *Admlithi*.” *Review of English Studies* (Advance Access) 3 March 2011: 1-20. [Connects Hamlet-name to Old Gaelic folk tale and the nautical term for a whirlpool.]

Connery, Christopher L. “The Oceanic Feeling and the Regional Imaginary.” *Global/Local: Cultural Production and the Transnational Imaginary*. Rob Wilson and Wimal Dissanayke, eds. Durham: Duke UP, 1996: 284-311

---------------. “There was no more sea: The supersecession of the ocean from the Bible to cyberspace.” *Journal of Historical Geography* 32:3 (2006) 494-511.

Bradin Cormack, A *Power to Do Justice: Jurisdiction, English Literature, and the Rise of Common Law, 1509-1625* (Chicago, 2007).

A work that explores "jurisdiction" as an evolving English legal and literary concept, Cormack's book provides us one way to think about multiple orders of things as created and expressed through multiple legal (secular & ecclesiastical) jurisdictions and the various fiscal, legal, religious, cultural subjectivities thus inhabited by persons through the English 16th century. Of particular usefulness are Chapter 1 "Literature and Jurisdiction" and Chapters 4 & 5 on Shakespeare's plays.

Alfred W. Crosby, *Ecological Imperialism: The Biological Expansion of Europe* (Cambridge, CUP, 1986)

Barry Cunliffe, *Facing the Ocean: The Atlantic and Its Peoples 8000 BC-AD 1500* (Oxford UP 2001).

Gets outside of the constricted spaces of nations, linguistic groups and small temporal periods in bracing ways.

Gilles Deleuze. “Desert Islands.” In *Desert Islands and Other Texts 1953-1974*, edited by David Lapoujade, translated by Michael Taormina, 9-14. New York: Semiotext(e), 2004.  
Deleuze’s short essay takes on the question posed in the description of our seminar: “Do oceanic narratives contain a theory or representation of cultural change?” Through a reading of *Robinson Crusoe* and Jean Giraudoux’s *Suzanne et la Pacific* (1922), Deleuze identifies two types of islands, what he calls “continental islands,” those which are “separated from a continent, born of disarticulation, erosion, fracture,” and “oceanic islands,” which “emerge from underwater eruptions, bringing to the light of day a movement from the lowest depths.” Deleuze’s oceanic descriptions contain a theory of both geographical and narrative adaptation. Each type of island figures the relation between sea and land differently, and according to Deleuze, these different figures provide a “case where science makes mythology more concrete, and mythology makes science more vivid.”

Dening, Greg. *Beach Crossings: Voyagings across Time, Cultures, and Selves*. Philadelphia: U Penn Press, 2004.

A.F. Falconer, *Shakespeare and the Sea*, London: Constable and Company, Ltd., 1964.

Mary Floyd-Wilson, “Hamlet, the Pirate’s Son.” *Early Modern Literary Studies*, Special Issue 19 (2009): 12.1-11. [Relevance of Danish pirates to Renaissance audiences and to Hamlet's national identity.]

Valerie Forman, *Tragicomic Redemptions: Global Economics and the Early Modern English Stage.* U of Pennsylvania P, 2008

Joshua Getzler, *A History of Water Rights at Common Law* (Oxford, 2006).

The first three chapters of Getzler's book give an excellent introduction to the basis of common law approaches to fresh water, especially as it develops prior to the seventeenth century. The Introduction, Chapter 2 "Servitude Doctrine in Early Law," and the first half of Chapter 3 "The Common Law of Riparian Rights 1580- 1750" are useful.

Glissant, Edouard. *Poetics of Relation*. Betsy Wing, trans. Ann Arbor: U Michigan P, 1997. (Esp “The Open Boat,” “Poetics,” “The Black Beach”)

Richard H. Grove, *Green Imperialism: colonial expansion, tropical island Edens, and the origins of environmentalism, 1600-1860* (Cambridge: CUP, 1995)

Hasleton, Richard. *Strange and Wonderful Things Happened to Richard Hasleton born at Braintree in Essex in his ten yeares travailes in many forraine countries*. London: 1595.

Stefan Helmreich, *Alien Ocean: Anthropological Voyages in Microbial Seas* (University of California Press, 2009).   
A biopolitically-minded book that demonstrates how microbial "life forms" shape (cultural) "forms of life" (and vice versa). Oceans usefully question the limits of "life" itself.

Ian Jack, ed. Granta 61: the Sea, London: Bloomsbury, 1998.

Jourdin, *Europe and the Sea* (a little dated but there's lots of historical information)

Tevita O. Ka`ili, “Tauhi vā: Nurturing Tongan Sociospatial Ties in Maui and Beyond,” *The Contemporary Pacific* 17.1 (2005).

A sociological approach to a term that appears with diverse but related definitions throughout Polynesian languages/thought: “vā” or “wa”. Ka`ili’s article attempts a documentation and analysis of interactions between Tongans in transnational locations as a practice of socio-spatial recognition and (re)creation, which Ka`ili traces back to the long histories of voyaging of Polynesian (or Moanan) people in Moananui (the Pacific Ocean). “Vā” is simultaneously literal-figurative space- between, an alternate discourse to notions of abstract, empty space filled with independent, unified objects placed within that space.

Bernhard Klein and Gesa Mackenthun, Sea Changes: Historicizing the Ocean. London: Routledge, 2003.

Konstan, Angus.  *Piracy:  The Complete History*.  Oxford:  Osprey, 2008.

Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network Theory* (Oxford University Press, 2005).  
While all of Latour's work addresses the (false) bifurcation between nature and culture, *Reassembling* puts his argument in especially fluidic terms: the social is a "vast ocean of uncertainties" in which non/human things ("quasi-objects") flow and interact. Useful for thinking about humans and oceans as always-intermeshed, never autonomous. With Latour's ontological shift in mind, oceans may help us develop a posthuman ethics.

Hester Lees-Jeffries, ‘An Elizabethan Translation of Bernard Pallisy’s ‘On Waters and Fountains’, *Studies in the History of Gardens & Designed Landscapes* 30:1 (2010), 1-56.

This article offers a critical edition of the first chapter (‘On Waters and Fountains’) of Bernard Palissy’s *Discours admirables, de la nature des eaux et fonteines* (Paris 1580), translated by Thomas Watson. The chapter itself, presented in the form of a dialogue between Practique and Theorique, investigates means of harvesting water for everyday use, with a particular focus on a constructing a ‘fountain’ by irrigating lands and manipulating rainwater into collecting underground (for the provision of drinking-water and agricultural/horticultural use, rather than decoration). Initially, the merits and shortcomings of numerous technologies for transporting water are listed, among them aqueducts, conduits, pipes and cisterns, before Practique divulges details of how a fountain should be constructed.

Palissy’s designs for a ‘natural fountain’ as opposed to the often self-consciously artificial fountains and water-effects in Tchikine’s article, invite consideration of how differently the manipulation and exploitation of water can be approached. This further invites speculation on the relationship between the functional and the decorative uses of water, as Pallisy’s plans seek to recreate the effects of nature, and involve subtle natural processes (like the planting of tree and the growth of grasses and pulses) in order to manipulate the soil’s collection and absorption of rainwater. It is interesting to consider the ceramic *figulines rustiques* painstakingly manufactured by Pallisy in the second half of the sixteenth, and his attempts to recreate underwater live and greenery though clay and enamel.

Loades, D. M.  *England's Maritime Empire:  Seapower, Commerce, and Policy, 1490-1690*.  New York:  Longman, 2000.

----.  *The Making of the Elizabethan Navy, 1540-1590*.  Rochester:  Boydell, 2009.

Scott Maisano, “Reading Underwater; or Fantasies of Fluency from Shakespeare to Miéville and Emshwiller” Extrapolation 45:1 (2004).  
Maisano’s playful, learned essay unpacks the aqueous conceits by which we understand the phenomenology of reading science fiction. An early example of the new formalism, the essay’s rich account of “fluency” draws out the undercurrents of our discipline.

Donald Margulies, Shipwrecked! An Entertainment The Amazing Adventures of Louis de Rougemont (as Told by Himself), (TCG: 2009).  
This modern play recounts a swashbuckling adventure on a bare stage, using just a tickle trunk and the resourcefulness of its 3 person cast. While in no way early modern, it offers a generative illustration of what can be evoked without the scenographic technology of the realist stage.

Nabil Matar, Europe through Arab Eyes, 1578-1727 (New York: Columbia UP, 2009).  Many passages here with great descriptions of maritime trade, transport, captivity strategies, etc., from the point of view of writers of Arabic.

------------. Turks, Moors, and Englishmen in the Age of Discovery (New York: Columbia UP, 1999).  See especially Chapters 2 and 3, "Soldiers, Pirates, Traders, and Captives: Britons Among the Muslims," and "The Renaissance Triangle: Britons, Muslims, and American Indians," respectively.

McDermott, James.  *Martin Frobisher:  Elizabethan Privateer*.  New Haven:  YUP, 2001.

Andrew McRae, *Literature and Domestic Travel in Early Modern England* (Cambridge, 2009).

The introduction and first chapter on "Rivers" is of use in conversations about aqueous roots/routes of making an early modern English idea of "nation." Or see his previous article, “Fluvial Nation: Rivers, Mobility and Poetry in Early Modern England,” *English Literary Renaissance* 38.3 (2008).

Mentz, Steve. *At the Bottom of Shakespeare's Ocean.* London and New York: Continuum, 2009.

Richard Norwood. The Journal of Richard Norwood, Surveyor of Bermuda (Scholars Facsimiles & Reprints: 1945)  
Norwood, an early modern jack-of-all-trades who abandons his post as a tutor in mathematics to become Bermuda’s first surveyor, is a compelling subject for any number of reasons. To me what grips is his pioneering work in the field of scuba diving.

Sharon O’Dair. “Is It Shakespearean Ecocriticism if it isn’t Presentist?” In *Ecocritical Shakespeare: Literary and Scientific Cultures of Early Modernity*, edited by Lynne Bruckner and Daniel Brayton, 71-85. Burlington: Ashgate, 2011.  
O’Dair’s essay—while it does remain largely landlocked—pushes to the foreground many of the methodological questions haunting ecocritical studies of the early modern world, most of which continue to hide in plain sight. Moving beyond debates between historicist and presentist schools, O’Dair challenges our broader field’s relation to scientific discourses and methodologies. She looks at the ways in which literary criticism’s methodological “emulation of the sciences” forecloses modes of scholarship peculiar to literary studies. She argues that “any critic who does invoke the findings of science must be careful, and allow himself or herself to be the object of skepticism from readers, on the grounds of expertise.” Furthermore, O’Dair critiques the ostensible utility of ecocritical presentism. She argues that if a real ecological crisis exists—and surely it does—we might imagine that it “cannot wait for trickle-down effects from us.” However, she insists, “slowing down is perhaps the most politically active move we can make.” She advocates here and elsewhere a “slow Shakespeare” that produces “fine writings that are, if you will, hand-crafted or artisinal—like the organic vegetables, micro-brewed beer, and free-range meats we prefer to ingest, indeed, like the literature we prefer to read.” Here, again, an ecological concerns are inseparable from narrative style.

Gail Kern Paster, *Humoring the Body*. Chicago: University of Chicago Press, 2004. [Ecological consideration of the passions as "liquid forces of nature" (4); introduction and chapter on *Hamlet* most relevant.]

N.A.M. Rodger, *The Safeguard of the Sea: A Naval History of Britain 660-1649*, Volume 1, New York: W.W. Norton, 1999.

George Sandys, *Relation of a Journey*  (London, 1615)  for all his engraved perspectives of the Bosphorus, Hellespont, and Black sea

Alf Siewers, *Strange Beauty: Ecocritical Approaches to Early Modern Landscape* (Palgrave 2009). Looks at the overlap among sea, sky, and underworld/otherworld in early medieval texts but in ways that can inspire critics outside of that period/geography

Smith, Roger C. *Vanguard of Empire: Ships of Exploration in the Age of Columbus*. New York and Oxford: Oxford UP, 2004.

Sobecki, Sebastian. *The Sea and Medieval English Literature.* D.S. Brewer, 2008.

Anatole Tchikine, ‘Giochi D’acqua: Water Effects in Renaissance and Baroque Italy’, *Studies in the History of Garden and Designed Landscapes* 30:1 (2010), 57-76.

Unlike the former article, which focuses on harvesting rainwater for the creation of a ‘natural fountain’, Tchikine provides a good introduction to the different kinds of man-made fountains and water effects constructed in early modern Italy. Among those illustrated are *bollori* (bubbles), *zampilli* (jets)*, pioggia* (artificial rain – a means of cooling air with tiny droplets), *gemitii* (water filtering through porous rock) and *tremolo* (ripples), to name a few. The execution of these different effects in gardens and grottos provides an insight into how physical interactions with water were made possible in horticultural settings. This in turn raises wider questions pertaining to mankind’s aquatic experiences and the processes involved in subordinating water to the will of man in the safely of his garden as opposed to the navigational tactics used to ‘subordinate’ the oceans for travel, or indeed the power of the open waters to subordinate mankind with its sheer power.

By drawing attention to the acoustic and kinetic as well as visual aspects of the water-effects, this article offers us a means of envisaging the possible ways of exploiting water and creating a wondrous show. The article succinctly presents us with us with practical details of how the various effects were achieved, and their initial provenance in practical horticulture (which compares nicely to Hester Lee’s Jeffries’ article). The descriptions of various ways in which water-effects featured in gardens offer an insightful look into how water fits into the fusion of art and nature which is found at the heart of the spectacular gardens featured in the article. The section on grottoes is particularly interesting in this case, especially those which feature musical instruments powered by water.