

# Contents

<i>List of Figure</i>	page vii
<i>Notes on Contributors</i>	ix
<i>Acknowledgements</i>	xv
Introduction: Understanding the Early Modern Journeying Play <i>Claire Jowitt and David McInnis</i>	I
1 'For his Travailes let the <i>Globe</i> witness': Venturing on the Stage in Early Modern England <i>Anthony Parr</i>	21
2 Seeing and Overseeing the Stage as Map in Early Modern Drama <i>Ladan Niayesh</i>	39
3 Marlowe's Mediterranean and Counter-Epic Forms of Oceanic Hybridity <i>Steve Mentz</i>	55
4 Making the Land Known: <i>Henry IV, Parts 1 and 2</i> and the Literature of Perambulation <i>Julie Sanders</i>	72
5 <i>Eastward Ho</i> and the Traffic of the Stage <i>Andrew Gordon</i>	92
6 Language and Seafaring in Thomas Middleton and John Webster's <i>Anything for a Quiet Life</i> <i>Marianne Montgomery</i>	111

7	Rogue Cosmopolitans on the Early Modern Stage: John Ward, Thomas Stukeley, and the Sherley Brothers <i>Daniel Vitkus</i>	128
8	Drama at Sea: A New Look at Shakespeare on the <i>Dragon</i> , 1607–08 <i>Richmond Barbour and Bernhard Klein</i>	150
9	Strange Bedfellows: The Ordinary Undersides of ‘A True Reportory’ and <i>The Tempest</i> <i>Emily C. Bartels</i>	169
10	Travelling Characters in Early Modern Drama <i>David McInnis</i>	187
11	‘Constant Changelings’, Theatrical Form, and Migration: Stage Travel in the Early 1620s <i>Clare McManus</i>	207
12	The Uses of Cultural Encounter in Sir William Davenant’s Caroline-to-Restoration Voyage Drama <i>Claire Jowitt</i>	230
	<i>Bibliography</i>	251
	<i>Index</i>	261