

was the subject of a rich discussion of theory and practice for sixteenth- and seventeenth-century writers, discussions with which Milton was doubtless aware. But the engagement of those discussions here is mainly limited to a citation of Perry Miller and a two-page discussion of Cicero. This approach leaves a very complex intellectual problem of the period, one that directly impinges on Mohamed's argument, largely unexplored. Additionally, while Mohamed's juxtaposition of Milton's texts with recent theorists and critics does produce a book that largely avoids the pitfalls of both new historicism and presentism, his methodology also generates a perhaps unacknowledged question. For Mohamed, writers in all ages (or at least these two ages, the seventeenth and twenty-first centuries) posit timeless, transcendent truths. But these truths are always in fact historically contingent, and the initial drive to posit them ultimately emerges out of self-interest, whether this self-interest is consciously acknowledged or not. Thus Mohamed's work implies that while we ought to be suspicious of the existence of timeless, transcendent truths, we can take for granted that there are, in effect, timeless, transcendent lies. This actually seems a productive assumption with which to undertake this sort of project—but the book might have gained had Mohamed been positioned to more fully acknowledge this curious paradox. Nevertheless, this book offers profound insights into modern critical theories and the difficulties of those theories. At the same time, it provides genuinely new interpretations of some key Milton texts, which allow for real insights into the work Milton's writing was doing in the seventeenth century, and the kind of work it does today.

Andrew McRae. *Literature and Domestic Travel in Early Modern England*. Cambridge: Cambridge University Press, 2009. xi + 247 pp. + 9 illus. \$90.00. Review by M.G. AUNE, CALIFORNIA UNIVERSITY OF PENNSYLVANIA.

The work of Andrew McRae, professor of English at the University of Exeter demonstrates a consistent interest in the intersections of literature and history. His first book, *God Speed the Plough* (Cambridge

1996), examined the crises and changes faced by rural England from 1500 to 1660. His second, *Literature, Satire and the Early Stuart State* (Cambridge 2004), focused on satire as a means of understanding the political instability of the early Stuart years. This project spawned a very useful on-line edition of manuscript libels, published by *Early Modern Literary Studies* (2005). All of this work has been characterized by a heterogeneous choice of primary sources including sermons, plays, manuscript poetry, pamphlets, manuals, and political tracts. McRae continues this approach in his latest work, adding travel narratives, maps, and travel guides.

McRae uses mobility as his access point into domestic travel, writing in the introduction that “mobility lent shape to some of the definitive transformations of the era: from the shift towards capitalism, through the ongoing spatial redistribution of the population, to the political reconceptualization of passive subjects as active citizens . . . [and] how new perceptions of mobility were conceived” (7). This thematic focus helps the book achieve McRae’s goal of writing a “cultural history” rather than an expository account (14).

Chronologically, the book begins in the early sixteenth century with John Leland’s travels through England, compiled as a means of producing a royal map for Henry VIII but not published for nearly two hundred years. It ends with an epilogue on Daniel Defoe’s *Tour thro’ the Whole Island of Great Britain* (1724–26). McRae has chosen this span, he argues, because it roughly constitutes a beginning and end of a shift in conceptions of human mobility and its attendant tension with place. The book is organized into two sections, the first, “Routes,” is made up of chapters on rivers, roads, and inns and alehouses, each with a particular genre as a focus.

Chapter 1’s investigation of rivers employs cartographic and chorographic writing, nationalistic river poetry, river poetry by river workers, and country house and prospect poems. While common understanding held rivers to be freely accessible, akin to roads, the reality was more nuanced. The banks of rivers were considered private property and landowners could build dams and weirs altering the water level or limiting access to the banks. This is important, McRae claims, because it points out how individual landowners and local

customs could restrict or facilitate mobility. At the same time, those who worked on the rivers because of their mobility became subjects of suspicion—they lacked ties to particular places and customs.

Chorographic writing tended to ignore these tensions, instead portraying England's rivers as a means of unity and access. River poems presented a similar conservative understanding emphasizing the history of particular locations rather than movement or change. In contrast, poems by working watermen, such as John Byshop and John Taylor, provide a different view. Rivers are sometimes dangerous places of labor and sites of conflicts over commerce and property. McRae includes the country house / prospect poem tradition in this discourse. Jonson's isolated, Edenic Penshurst, because of its situation on the River Medway, was in reality central to disputes over river commerce and communication.

Where rivers evoked poetic ideas of circulation and nationhood, roads were associated with prosaic networks. Each stop on a road could be understood as being connected to other stops. Unlike river writing, works about roads tended to be in prose and concerned with the "organization of knowledge" (68). Road-maps, itineraries, spiritual biographies, and rogue pamphlets established roads as elements of a network that eventually would change the identities of the towns they connected. Though McRae attempts to resist a strict chronological approach, the development of the English road from Roman roads to post roads to stage-coach routes is too straightforward to ignore. It also provides a guide to understanding how certain cities, because of their location, became more important nodes on this travel network than others. The chapter concludes by examining how knowledge of this system of roads could grant mobility to commoners, beggars, peddlers, and others on the margins of society creating keen anxiety about vagabonds and rogues.

Chapter 3's subject, inns and alehouses, articulates with the network analogy posited in the previous chapter adding the concept of encounter to mobility. Inns and alehouses were points on a network where the mobile stranger encountered the fixed local. News was exchanged and local myths were shared and challenged. After a discussion of the historical and cultural contexts of inns, McRae turns to dramatic representations by Shakespeare, Massinger, and Jonson to

investigate how discourses of hospitality and identity shift in spaces where the majority of residents are transients.

The second part of the book, "Travellers," examines particular methods of travel and particular travelers. In three comparatively shorter chapters, it provides a type of case study that explores the implications of the material in the first part, especially the emergence of a sense of national identity. Though the title of chapter 4 is "The Progress," and it does examine Elizabeth and James' progresses and their representation, it serves as a survey of royal travel from the Tudors to the Restoration. Elizabeth could claim, as she moved through England, to be the nation's possessor, granting and withholding favors and being celebrated by pageant writers such as Thomas Churchyard. Charles I and II, however, would travel as fugitives, pursued by Parliamentarians who were assisted by newly developed networks of communication. Their representations would not appear in pageants, but in a public sphere of newsbooks and coffee houses.

McRae uses the travel writing of Celia Fiennes, who traveled throughout England around the turn of the seventeenth century, to contextualize travel journals, journey poems, and the concept of tourism. By the mid-seventeenth century, domestic travel had begun to lose some of its stigma and become regarded as patriotic and adventurous. Though many travelers were motivated by curiosity and research, McRae also sees the emergence of leisure travel and tourism. Fiennes thus becomes the model of the domestic grand tourist. She takes advantage of the mobility that her class and gender offer to learn about her nation, not just in terms of its history or landmarks, but its infrastructure and economics as well. For McRae, she helps set the stage for Defoe and the travelers that follow him.

The last chapter concerns John Taylor the Water Poet, perhaps the most famous domestic traveler of the period. McRae uses the term traffic as a focus. At the time, traffic had negative connotations of transporting and trading goods illegally, or at least suspiciously. Taylor, McRae argues, became a form of traffic himself as he used travel as a means of earning money and establishing a new form of authorship. Taylor's travel writings, rather than simply representing locations, described the process of travel itself. Because they were written for a

subscription readership, they were explicitly intended to reward the author. Travel and travel writing, for Taylor, was not only possible, it is profitable.

A discussion of Defoe's *Tour* marks the epilogue. In his narrative, Defoe confesses to curiosity as a motive and demonstrates how the concerns of mobility and place were no longer impediments. Travel and travel writing had become agents of national linkage rather than anxiety.

McRae largely succeeds in his desire to write a cultural history of early modern domestic travel. He provides thorough historical and cultural backgrounds to his texts. His choice of primary sources is wide ranging as with his earlier books. Gender and especially class are effectively used as points of inquiry. If the book has a flaw, it would be that religion does not receive as thorough a treatment. Pilgrimage was indeed banned by Henry VIII, but like so many Catholic practices, it did not stop entirely and was in various ways appropriated by Protestants.

Literature and Domestic Travel is especially effective in situating the work of Taylor in a greater conception of domestic travel, such as the work of Fiennes, rather than focus too heavily on his writings as *sui generis*. The book expands the critical engagement with travel writing beyond the global to demonstrate the pervasiveness and importance of travel within England by the English. Perhaps most importantly, the sense of English identity that has been usefully traced through external encounters is now being examined in terms of the internal as well.

Katrin Ethenhuber. *Donne's Augustine: Renaissance Cultures of Interpretation*. Oxford: Oxford University Press, 2011. 267 pp. \$110.00. Review by MITCHELL M. HARRIS, AUGUSTANA COLLEGE (SIOUX FALLS)

In their monumental edition of John Donne's sermons, George Potter and Evelyn Simpson came to some stunning realizations about Saint Augustine's influence upon John Donne. Of the Church Fathers that Donne cited, Augustine eclipsed all others by a significant margin.