Claire Jowitt. *Voyage Drama and Gender Politics 1589-1642: Real and Imagined Worlds*. Manchester: Manchester University Press, 2003. Pp. vii, 249.

Claire Jowitt's opening argument for her book — that Elizabethan and Jacobean travel drama “use[d] exotic tropes in an opportunistic way [to] comment upon problems and inequities at home” (p. 5) — sets out from fairly safe ground; Andrew Hadfield, in his book *Literature, Travel, and Colonial Writing in the English Renaissance* (Oxford: Clarendon Press, 1998), notes that this contention “has been made often enough by various critics to make both claims uncontroversial” (p. 200). Where Jowitt's project differs from many of these others, however, is in her sustained focus on the ways in which gender operates within the nexus of English colonial and national identities being negotiated on stage during the Elizabethan and Jacobean periods. Concentrating particularly on the intersections between monarchy and contemporary gender politics, Jowitt traces the ways in which gender and sexuality were used to engage questions of power, contemporary politics, and national self-imaginings, usefully complicating a potentially straightforward analysis of the “domestic work” (p. 5) of Renaissance drama.

At the centre of Jowitt's analysis of Elizabethan and Jacobean drama is her nuanced understanding of the deeply allegorical nature of Renaissance travel dramas and their concomitant ability to present their audiences with a range of “bifurcated or polyvalent allegorical meanings” (*ibid.*). What is most useful about Jowitt's attention to what she describes as the “functional ambiguity” (p. 7) of these plays is that it enables her to engage with these texts on their own, often contradictory, terms. Rather than attempt to limit the plays to one (allegorized) meaning, Jowitt consistently points out the ways in which the plays' representations of — and relationships to — questions of power, identity, and gender are constantly being reshaped and re-imagined even within individual texts.

In the chapters that follow her Introduction, Jowitt relies on a thorough knowledge of the socio-political landscape of Elizabethan and Jacobean England to provide readings of various voyage dramas — some reasonably well-known, others less so — which carefully place them within their specific political and historical contexts, and tease out their complex allegorical dialogues. The first two chapters of the book concentrate on travel plays written during Elizabeth I's reign and England's earliest colonial and imperial aspirations. Chapter One focuses on Elizabeth's problematic position as a female monarch, particularly in regard to her role in the English colonial project. Drawing on Louis Montrose's and Mary C. Fuller's analysis of the complex and shifting representations of Elizabeth within the highly sexualized discourse of early modern narratives (such as those of Hakluyt and Raleigh), Jowitt suggests that these shifts must also be read in relation to changing perceptions of Elizabeth's aging reign and her increasingly conservative foreign policy. In the second half of the chapter, she turns to Thomas Heywood's *Fair Maid of the West, Parts I and II*, to continue her argument for the articulation of shifting perceptions of queenship in voyage drama by reading the play's differing portrayals of the swashbuckling Bess as historically contingent,

particularly in relation to attitudes towards queenship in Elizabeth's (and later Henrietta Maria's) reign.

In her second chapter, Jowitt turns her attention away from representations of Elizabeth in contemporary voyage drama to concentrate instead on "the ways a female monarch affected and influenced the gender identity and performance of the men engaged in empire-building" (p. 61). Focusing on two plays about the rebel Thomas Stuckley (Peele's *The Battle of Alcazar* and the anonymous play, *The famous history of the life and death of Captaine Thomas Stukeley*) Jowitt examines the ways in which both plays present conflicted readings of the characters' "masculine unruliness" (p. 10) as an indictment of Elizabeth's foreign policy. While both plays condemn Stuckley's betrayal of his native England through his military service to Spain, they also glorify what Jowitt identifies as a masculine "chivalric" (p. 94) code to which Elizabeth, as a female monarch, has limited access. "Stuckley's bravery and skills," Jowitt therefore suggests, act as an allegorical "indictment of the English regime and leadership" (p. 98), which had not been able adequately to harness the talents of these virile, male adventurers.

In the second half of the book, Jowitt investigates Jacobean drama and revisits the concerns that she addressed in her first two chapters. In Chapter Three, Jowitt examines Fletcher's plays *Bonduca* and *The Island Princess* as simultaneously ambivalent reactions to the challenges of early English colonialism and sharp political allegories of Jacobean foreign and domestic policies, in particular James's adherence to his image of *Rex Pacificus*. In Chapter Four, Jowitt again concentrates on the ways in which the figure of the unruly male (this time in the form of the pirates and renegadoes of Thomas Heywood and William Rowley's *Fortune by Land and Sea*, Robert Daborne's *A Christian Turned Turk*, and Phillip Massinger's *The Renegado*) can be read as allegorical "barometer[s] for the perceived success or failure of Stuart rule" (p. 141) both at home and abroad.

It is only in the final chapter of the book that Jowitt begins to move away from reading these plays primarily as gendered allegories of courtly politics and considers instead some of the ways in which the representation of gender engaged with wider social debates surrounding England's burgeoning colonial and commercial endeavours. Jowitt herself acknowledges that her study "runs the risk of privileging allegories of courtly politics at the expense of those geographic dramas concerned with other domestic issues" (p. 191), and this chapter is very much an attempt to broaden the scope of her analysis. In it, Jowitt begins to discuss the ways in which Jacobean drama's representation of gender and the colonial project could function as a means of expressing wider sexual and social anxieties; she goes on to explain how the management of sexual appetite becomes an allegory for the correct regulation of sexual and social desires both at home and abroad, particularly in Fletcher and Massinger's *The Sea Voyage*, Massinger's *The City Madam*, and Richard Brome's *The Antipodes*. Jowitt's analysis of the function of gender and colonial discourse within the broader "social allegor[ies]" and anxieties (p. 191) of the period is provocative, so that limiting this discussion to only one chapter seems to short-change somewhat the attention that the topic and her argument deserve.

In the end, Jowitt's book provides its readers with well-researched, nuanced arguments, which attend to both its primary texts and the recent critical discourses on early modern travel narrative as a genre. While the sharp division in the book between Elizabethan and Jacobean plays may occasionally make some of her arguments sound a little repetitive (it might have been interesting, instead, to highlight some of the more subtle similarities and differences between Elizabethan and Jacobean representations of masculine unruliness by bringing them together thematically), her clear and consistent focus on the intricacies of voyage drama will be of real benefit to those interested in the intersections of power, gender, colonialism, and the theatre in early modern England.

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George Hugo Tucker. *Homo viator: Itineraries of Exile, Displacement and Writing in Renaissance Europe*. Travaux d'Humanisme et Renaissance, n° 376. Genève, Droz, 2003. P. 395.

Le travail de George Hugo Tucker est l'aboutissement de nombreuses recherches antérieures, en particulier le livre savant qu'il a consacré aux *Antiquitez de Rome* de Du Bellay sous le titre *The Poet's Odyssey...* (Oxford, Clarendon Press, 1990) et son édition des *Regrets* (Paris, Gallimard, 2000 [« Folio », n° 84]) mais aussi bien d'autres publications dont on trouvera la liste, impressionnante, dans sa bibliographie qui figure à la fin du volume (p. 342). *L'homo viator* n'est pas seulement dans ce livre le voyageur-découvreur qui va explorer le monde et fait part au public de ses trouvailles ou de ses aventures. Le voyage est ici à comprendre dans tous les sens du terme : réel, symbolique et littéraire. Vaste programme, d'autant plus que le panorama culturel offert est, comme l'annonce le titre, d'une rare ampleur. On l'aura compris : ce qui intéresse G. H. Tucker dans ces textes n'est pas au premier chef, tant s'en faut, les parcours effectués. Il est vrai que jamais les travaux sur les voyages ne s'arrêtent seulement à cela : on le vérifie par exemple dans la belle thèse de Marie-Christine Gomez-Géraud sur les pèlerinages — voyages et spiritualité (*Le crépuscule du Grand Voyage. Les récits des pèlerins à Jérusalem [1458-1612]*, Paris, H. Champion, 1999 [« Les Géographies du monde », n° 2]). Les voyageurs qui retiennent l'attention de Tucker sont des voyageurs humanistes, voyageurs réels et non pas seulement voyageurs autour de leur chambre, souvent des exilés, parfois des curieux mus par le désir de découvrir le vaste monde, mais toujours et essentiellement des voyageurs qui écrivent, et qui ne se contentent pas de le faire pour « raconter » leur voyage : pour tous, le voyage, l'écriture du voyage, est l'occasion d'un approfondissement intérieur. Parmi les noms cités, beaucoup de Français : Marot, Rabelais, Du Bellay (Joachim, mais aussi Guillaume), Montaigne, Belon, beaucoup d'Italiens et parmi eux les plus illustres : Dante, Pétrarque, des humanistes, d'Alcyonius à Landi, des Portugais,