

the visual world of the Roman baroque and invites a revision of many of that world's most familiar works. As in any edited collection, the quality of writing is somewhat variable; and some essays will be of less interest than others to students of theatre and performance. Nevertheless, anyone studying or teaching the baroque will enjoy and be stimulated by the volume, which outlines fruitful new directions for interdisciplinary study of the baroque.

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Mind-Travelling and Voyage Drama in Early Modern England. By David McInnis. Basingstoke, Hampshire, UK and New York: Palgrave Macmillan, 2013; pp. xiii + 236, 2 illustrations. \$90 cloth, \$85 e-book.

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Reviewed by Kyle A. Thomas, *University of Illinois at Urbana–Champaign*

Voyage drama is one of the more overlooked kinds of early modern English dramatic literature. In *Mind-Travelling and Voyage Drama in Early Modern England*, David McInnis demonstrates, however, just how popular and pervasive representations of travel were on the stages of late Renaissance and Restoration England. Informed by his work on the *Lost Plays Database*, McInnis reveals a wide array of plays that incorporate travel into their plot structures, demonstrating how English theatre anticipated modern tourism as the site whereby audiences, increasingly interested in leisurely escapes, could seek “a simulation of the travel experience, irrespective of whether they were likely to voyage anywhere physically” (2).

McInnis situates his discussions of extant literature and information about lost plays within the theoretical framework of distributed cognition, which approaches performance as a process unpacked collectively by audience and performer. McInnis examines how the conventions of voyage drama engage the active imaginations of audiences in the construction of faraway locations, making it a rich and effective source of insight into performance practices, staging techniques, and audience activity. Working from this framework the book primarily moves chronologically, beginning with Christopher Marlowe and ending with Aphra Behn, as it identifies particular plays that use voyage drama as a major premise.

According to McInnis, a key foundation for voyage drama is early modern *ars apodemica*, advice literature for young men who wished to travel for the sake of humanistic endeavors and self-betterment. *Ars apodemica* is critical of travel simply for leisure, codifying it as a type of vagrancy, and it establishes a baseline for the function of travel during this period. McInnis argues that a culture of enjoyable “mind-travelling”—an imaginative form of travel available through literature—was nevertheless prevalent, and the theatre actively engaged this source of imagination in its audiences, especially through expository choruses that distributed some cognitive work to the “playgoer-tourist.” The early modern English theatre was an “imaginative reconstruction . . . presented by the players in conjunction

with the travails of the playgoer-tourist, who follows the cues of the chorus-as-marker and relies on the conventions of the stage environment, but who also brings their [*sic*] own imaginations to the table” (49).

McInnis argues that travel was likely a secondary outcome of colonial efforts, touching upon a cultural wanderlust active during the later years of the Elizabethan era. Written during this period, Marlowe’s dramas, especially the *Tamburlaine* plays and *Doctor Faustus*, depict this wanderlust as a pleasurable, not mercantilistic or colonizing, venture and signal a rising interest in voyage drama that carried into the seventeenth century. McInnis does not shy away from the polemicist view of leisure travel, though, citing Ben Jonson’s focus on neoclassical adherence to unities of time and place as a means to caution playgoers against idle wandering lest they be taken up with superfluous affectations of foreignness. Eventually, McInnis turns his reader back toward the growing desire to present travel and mind-travel as worthwhile by positioning Thomas Heywood as a counterpoint to Jonson. In his reading of Heywood’s *The Fair Maid of the West*, McInnis examines English colonization as a form of travel through the character of Bess, a symbol of Englishness abroad, who desires simply to enjoy the company of the Barbary Moors and seeks no wealth or fame. These qualities highlight her “as exotic Other [and emphasize] the universality of curiosity and wonder in this age of travel” (114). Through the plays of Marlowe, Heywood, and others, we see the growing use of voyage drama to represent travel as explorative and enjoyable, not solely a means for English colonial ambition.

McInnis introduces Jonson into his study to serve as more than counterpoint to the Marlovian celebration of travel. In setting up his exemplary voyage play, Richard Brome’s *The Antipodes*, McInnis uses his conception of vicarious travel to challenge the view of many scholars that the character Peregrine is best understood from the perspective of Jonsonian humoral comedy. Instead, McInnis reads Peregrine as a vicarious traveler whose humoral misalignment is remedied through a perceived travel experience. In contrast with *ars apodemica*, voyage dramas like Brome’s present travel as a helpful practice, for example, in alleviating ailments.

The growth of voyage drama also correlates with the introduction of perspectival scenery in the private theatres during the Interregnum and Restoration. Recalling Dryden’s metaphor of the theatre as a “prospective” glass, McInnis argues that scenery not only brought in more visual (or ocular) signifiers of travel but also engaged the active imagination more fully: “Scenery acts as a form of external memory, a scaffolding to facilitate the playgoer’s creation of meaning, but not as a *replacement* for that meaning creation” (161, original emphasis). The addition of Arguments, printed pamphlets that engaged the playgoer’s imagination before a performance, aided this meaning creation.

Finally, McInnis brings together the spirit of voyage drama with research rooted in postcolonial and gender theory to touch on exploration of the New World, particularly as it is represented in Behn’s *The Widow Ranter* and Thomas Southerne’s stage adaptation of *Oroonoko*. According to McInnis these plays use the conventions of voyage drama and “mind-travelling” to domesticate the New England colony and its foreignness. The play turns the colonizer into traveler, familiarizing the occupants of the New World with the average English

playgoer through the English sentiment for “mind-travelling” and the presentation of voyage drama.

Although McInnis clearly lays out his conception of distributed cognition in the early chapters of his book, his analysis would be better served by a more detailed unpacking of this methodology with each case, mostly because cognitive approaches are relatively recent and may be unfamiliar to some readers. Overall, however, this book will prove insightful to scholars of early modern drama and its staging practices, as well as to those interested in new ways of understanding historical performance.

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Shakespeare and the Materiality of Performance. By Erika T. Lin. New York: Palgrave Macmillan, 2012; pp. xiii + 238, 15 illustrations. \$90 cloth, \$85 e-book. doi:10.1017/S0040557414000386

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In *Shakespeare and the Materiality of Performance*, Erika T. Lin moves between prevalent cultural practices and theatrical spectacles to analyze the attitudes and traditions that informed modes of spectating in early modern playhouses. Lin engages the new materialist tradition in order to develop a “materiality of performance” for the early modern stage; in so doing, she aims to illuminate the ways in which spectacular performances became legible to early modern audiences (7). Although she acknowledges materialism’s Marxist roots, Lin turns to Judith Butler’s theory of performativity and weaves in the Foucauldian notion of the historical a priori with the hope of analyzing “the process through which performance actively produces the historical a priori” (8, original emphasis). For Lin, performance is “material” in two key ways: first, the theatrical signifiers that make up performance (chairs, handkerchiefs, bodies) are inherently material; second, the fiction of onstage theatrical conventions have offstage social repercussions. In part by challenging the ways in which we understand “materiality,” Lin uncovers the complex picture of life inside and outside the playhouse.

Drawing from both historical phenomenology and historical formalism, Lin brings critical theory, print culture studies, and theatre history together in order to analyze performance elements of early modern plays within the public playhouse and their relationship to popular cultural practices. Because Lin’s work is ultimately theoretical, she does not pursue a comprehensive list of examples from early modern dramatic literature and performance. Instead, she limits her focus to works that she takes to be representative and accessible to a wide readership; as such, Lin’s case studies are canonical early modern plays, including Shakespeare’s *Love’s Labours Lost* and *Macbeth*, Kyd’s *The Spanish Tragedy*, and Marlowe’s *Doctor Faustus*.

The book is divided into three parts. The first, “Performance Effects,” lays the groundwork for Lin’s argument, acting in effect as a supplementary introduction to the following two parts. The single chapter in Part I, “Theorizing Theatrical

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