

demonstrates an intimate knowledge of the culture—political, social, and literary—in which these texts were produced, and his exclusive and detailed attention to anti-Jacobin novels as a coherent body of work will help scholars of eighteenth-century fiction towards a clearer understanding of a period during which conservative social and political thought became hegemonic.

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Will McMorran. *The Inn and the Traveller: Digressive Topographies in the Early Modern European Novel*. Oxford: European Humanities Research Centre at the University of Oxford, 2002. xi+279pp. US\$55; UK\$35. ISBN 1-900755-64-5.

Readers of early modern fiction are very familiar with the use of the journey as both subject and metaphor and with the ubiquity of digression and interpolation. In a study at times persuasive and at times problematic, Will McMorran links the two. Through a series of close readings, he identifies the relationship of the road to the inn as “a paradigmatic expression of the tension between progression and digression” (1). For McMorran, the inn provides the principal locus for storytelling, and the journey an opportunity for self-conscious reflection on the nature and structure of narrative.

The first part of the book deals with fiction written before the eighteenth century. A brief introductory chapter traces earlier stages in the development of the inn as a key chronotope, with the *Odyssey* establishing a connection between hospitality and storytelling (which impedes the traveller’s progress), *The Golden Ass* localizing the connection in an inn, and *Orlando furioso* using the inn as a means for a different social world to infiltrate the courtly romance. In *Don Quijote*, McMorran argues, both inn and interpolation, and the links between them, are strongly foregrounded. A great deal of part 1 of the novel takes place in and around Palomeque’s inn, where Don Quijote’s adventures provide a burlesque counterpart to the romanesque stories told by the other guests, and where the guests’ adventures are themselves resolved. In part 2, the inn is replaced with the ducal castle, not a site of courtly idealism but a parody of it, given the Duke’s and Duchess’s manipulations of Don Quijote, who, while a peripheral figure at the inn, becomes a buffoonish entertainer here. The contrast is apt, but the lack of attention to the dynamics of narrative in part 2 makes the focus on the castle seem excessive. Scarron’s *Roman comique* similarly features an inn that furnishes a burlesque antithesis to the troupe of actors headed by Le Destin. The inn

thus “grounds the romanesque in an appropriately earthy representation of contemporary (provincial) reality” (95), making the hero’s adventures seem more plausible. McMorran sketches a more complex geography at this inn, in which upstairs and downstairs are segregated, and in which Ragotin, who attempts to breach the separation, is humiliated. His narrative and others provide breaks for the characters and the reader, delaying the “romanesque *telos*” (96) in a text that hovers between neoclassical unity and digressive dispersion.

Turning to eighteenth-century fiction, McMorran devotes two chapters to Fielding’s comic novels, one on the topography and the other on the topology of travel. In *Joseph Andrews* and *Tom Jones*, the many inns function as places for neither storytelling nor resolution, since major interpolations usually occur in households. Fielding does, however, devote significant attention to the domestic dimensions of the inn, to the interaction it promotes, and to the contrast between the sociability of the kitchen and the privacy of the bedroom. It is Fielding’s self-conscious commentary, his frequent use of metaphors of travel to describe the progress of his novels and to situate his narrator and readers as fellow travellers, that relates the inn to narrative. McMorran draws apt comparisons and contrasts between Fielding’s rhetorical evocations of the inn and the roles that inns actually play in the novels, and demonstrates parallels between the progress of the protagonists and that of the reader.

In the last two chapters, McMorran offers some of his most provocative—and tendentious—insights on topography and narrative structure. In *Tristram Shandy*, he contends, the putative author’s “life” and his writing of it substitute for a literal journey, as “the physical errancy of the hero” is “almost entirely displaced by the intellectual or imaginative errancy of the narrator” (174). Digression is incorporated directly within the text through the frenetic activity of the narrator, which contrasts with the passivity of Shandy Hall, and the only inn that appears merely provides a backdrop for the story of Le Fever’s death. The exception is volume 7, in which Tristram’s foreign travels provide an “objective counterpoint to the subjective errancy of the rest of the work” (179), but which contains little digression itself. *Jacques le Fataliste*, in McMorran’s view, represents travels that “subvert the very idea of the journey as an organizing principle of narrative” (212), primarily because of the narrator’s inability to prevent the journey from encroaching on the narrative and Diderot’s adoption of an “*ordo artificialis*” (223) that becomes apparent only at the end of the novel, when Jacques’s master is revealed as the true hero. Arguing against the grain, McMorran identifies a teleological structure, aligned with determinism, in an apparently indeterminate work, but his admission that the ending could be parodic diminishes the force of the argument. The inn plays a more significant role here than in Sterne’s novel: the *Grand Cerf* is “geared towards the telling of a single, substantial narration” (223), which is interrupted by the mundane details of hospitality.

As this summary suggests, inns function in dramatically different ways, and to a greater or lesser extent, in the novels that McMorran examines. His introduction and conclusion could have reflected this diversity of roles more fully, rather than positioning the inn as essentially related to digressive narration. Elsewhere, his conflation of private homes and stagecoaches where digressive stories are told with inns in spite of important differences between them, as well as his admission that “interpolations determine the setting of their own narration” (122), robs the inn of the unique functions he would ascribe to it. The absence of historical and socio-cultural research on the development of the inn during the period in question also contributes to a troubling universalizing tendency.

Nevertheless, McMorran’s approach offers a number of intriguing comparisons among a set of novels not hitherto considered together in a single study. It places Fielding and Sterne within a broader European context, which so many Anglocentric treatments fail to do. Most important, it usefully interrogates the ways that travel within a text reflects, influences, and subverts travel through a text.

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Greg Clingham. *Johnson, Writing, and Memory*. Cambridge: Cambridge University Press, 2002. US60. 222pp. ISBN 0-521-81611-4.

Nicholas Hudson. *Samuel Johnson and the Making of Modern England*. Cambridge: Cambridge University Press, 2003. US65. 290pp. ISBN 0-521-83125-3.

Greg Clingham and Nicholas Hudson each present a compelling case for the centrality of Samuel Johnson to the English eighteenth century as well as to the concerns of today, yet they take distinctly different approaches. Clingham emphasizes how Johnson looks backward and draws upon the past as a way to construct an understanding of the present. In contrast, Hudson explores how Johnson looks forward and how he has had an impact on subsequent generations. These books also differ as much in methodology as they do in substance. Clingham adopts a more theoretical approach, exploring Johnson in relation to postmodernism and the insights of Derrida, Foucault, and Hayden White. Hudson chooses a more conventionally historicist approach, studying Johnson in relation to a wide range of eighteenth-century documents. Read together, these books provide fresh inquiries into the range of Johnson’s achievement and will undoubtedly spark lively debate regarding its measure.