

much on the common sailor's experience. The proofreading might have been better — there are a fair number of spelling errors.

The War in the North Sea is, as with most Helion books, a handsome, hefty volume. The book is well illustrated, with an excellent collection of photos of ships and significant officers, and some good combat photos of Jutland, as well as a nice collection of naval paintings (reproduced in black and white). There are two good maps of the North Sea, showing harbors, naval bases and the North Sea's entrances/exits, along with numerous track charts of significant surface battles.

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For All Waters: Finding Ourseives in Early Modern Wetscapes. By Lowell Duckert. 312 pp. Minneapolis: University of Minnesota Press, 2017. \$30 paper. ISBN 978-1-5179-0047-2.

Lowell Duckert's central question: what happens when we see "wetscapes" — rivers, glaciers, rain, and swamps — as collaborators rather than as one half of the nature/culture or human/nonhuman binary? His answers to this question involve play with the strange etymologies of seemingly innocuous words such as "-scape," "shiv-er," "chatter," or "against" and with puns such as "nonhuman-ifestos" and "w/etymologies." His answers also involve detailed, historicist readings of well- and lesser-known early modern plays, travel narratives, and maps as well as engagements with our current climate crises through weather data, news, ecocritical theory, and art installations. He argues that water is not just a substance, out there, that people write about or on. He sees humans as constantly co-composing "hydrographies" (33) with watery matter and metaphor; rephrasing Latour's compositionist manifesto, Duckert asserts, "*you have never been dry*" (30). Working with Nedra Reynolds's "thirdspace," he attends to hydrographies — both the early modern texts of his archive, and his own composition process in writing *For All Waters* — as "inter space[s] . . . that exist[] somewhere between matter and materiality" (7). One of the most useful insights of this book is that sounds and sights are as important to this hydro-collaboration as touch and writing: the roar of a waterfall or the chattering of ice draws travel writers on or makes them change course, both in their journeys and in their compositions. *The Tempest's* sailors "Enter, wet," perhaps with putrid Thames water, and their wet clothes serve — potentially for the entire production — as a reminder for the audience that "[t]he human and the nonhuman are co-constitutive actors, never discrete players oceans apart, and always on the verge of becoming. *Inter* and *intra* ('within'), *wet*" (22).

Engaging Deleuze and Gautari's concept of assemblage, Duckert studies not only metaphors but also "the assemblage[s] that permit the resemblance in the first place" (38). His hydrographies "avoid the tired argument that language is *either* human made . . . or . . . a flawed method of communication" (33); language is both, and also

neither, because the nonhuman has always been involved in its creation and use. Such an argument enables Duckert not only to muck about in the wet thirdspaces of his texts but also to “dispute[] fantasies of ecological solitude,” replacing those fantasies with discussions of powerful narratives that have associated women, the poor, and people of color with nature, and particularly, for this project, with impure water, mucky swamps, and so on. Duckert does not turn away from ecological crisis and catastrophe, but he does ask us to read with other effects in mind: pleasure, pain, desire, disgust, and states in between these somewhat artificial poles, Duckert argues, are productive modes—along with fear and crisis-management—for thinking about environmentalisms, early modern and modern.

In chapter one, “Becoming Wa/1/ter,” Duckert challenges critical approaches to Sir Walter Raleigh’s *Discoverie of Guiana* that have focused on Raleigh’s failure to find El Dorado and on the explorer’s identity as a “Renaissance man.” Duckert asserts that reading for water’s agency in the travel narrative reveals Guiana as a non/human assemblage in which the rivers, waterfalls, encounters, sounds, and other non/humans defy what Raleigh himself and his companions seek to impose: they measure the depth of the river, but it proves unmeasurable (59). They map the river’s tributaries, but the map remains unreadable and inaccurate, undermining Raleigh’s “imperial motives” (56). Raleigh, Duckert observes, renders “native bodies . . . invisible” (89), feminizes the land he seeks to invade, and in a fundamental way, “does not think on environmental destruction or accountability” (92). Yet his travel narrative is an invitation for us “to take up the ethical issues Raleigh leaves behind” (87). We can pick up where Raleigh leaves off and consider the invitation of the waters and watery discourses of the text that have the potential to co-create both our understanding of the past and our plans for the future.

Chapter two, “Going Glacial,” moves north. The ice, like the river, is agential, and its agency—its noisiness and chattering (102-4) and its defiance of European mapping attempts (130-1)—disrupt European narratives of voyage, scientific observation, and discovery. Ice, Duckert argues, “slips up bodies and cleaves cryophilic desires” (112), but it is difficult for me to imagine ice “inside” (112) human bodies, perhaps simply because of temperature. Despite my own

resistance to this idea, the writers whose texts Duckert takes up—George Best, John Davis, and Thomas Ellis—clearly saw glacial bodies as capable of interpenetration with human ones: “Best’s theory of inheritable skin color through ‘infection’ partly explains his fears of bodily penetration, of becoming-Inuit as well as becoming-ice. . . . European whiteness warps white icescape and dark inhabitants together, collapses them as contagion touched by ‘blacknesse’” (127). From these hydrographical records of European fears, Duckert argues, we can challenge the “ontological divides and epistemological hostilities” that we moderns share with early modern travel writers, who sought to deny, ignore, or overwrite their own entanglements with the icy landscape.

In chapter three, “Making (it) Rain,” Duckert traces another fear of watery infection in dangerous rain from *Twelfth Night* and from monsoon stories in East India Company members’ narratives. Rain not only dislodges human/nonhuman and nature/culture binaries, but also troubles chronologies: “the time of the rains ushers in chronological misrule” (162). Like the French “temps,” rain is both troublesome weather and troublesome time in that one can count on the rain—the monsoon comes at the same time every year—and yet rain is an “Emblem of Inconstancy” (179), predictable and also utterly unpredictable. Chapter four, “Mucking Up,” shifts to early American swamps, an “arena of disorientation on multiple levels” (229), including space, sociality, and ontology. The puritans in William Hubbard’s *A Narrative of the Troubles with the Indians in New-England* consistently aim to associate the swamp—boggy, depressed, dank, sticky, dark—with people of color, mapping religious and moral notions of impurity and blackness onto the swamp and the bodies that navigate it. The swamp—parallel to the river, rain, and ice of the previous chapters—itself challenges Hubbard’s attempts to delimit it, and that challenge enables us, as readers, to imagine other relations with the swamp. But Duckert also asks us to resist narratives, present in current environmental activism and policy, that name swamps as places “worth” saving, or as great levelers, or as “refuges,” because those names do some of the same work of packaging and assigning dollar amounts to swamps as do political and industry-driven bids to drain and “use” the swampland (i.e.,

make it profitable) (201-2; 236).

Duckert concludes with an example of the kind of environmental rhetoric that *For All Waters* can disrupt or redirect. “Be a part of the solution” is a mantra of twenty-first-century going-green rhetoric, but a “solution,” as Duckert points out, is not only a response to a problem, but also a chemical solution, parts mixed into a liquid whole. Conceptualizing environmental “solutions” as mixtures, Duckert argues, might help us to think *with* each other (that is, with and among heterogeneous non/human bodies), and to listen to historically silenced voices as we imagine new worlds and dismantle hierarchies that have been so harmful in this one. Duckert ends with another evocative pun: “So in this exit *in-*, and not ‘out’: let us look forward to futures; turn ‘I am standing water’ from the stance of neutrality to standing and speaking up, ‘for’ and with, ‘all waters’ in protest” (248).

The project of making a book is often one of cutting much of what could have been included, but while reading *For All Waters*, I kept thinking of Margaret Cavendish’s *Blazing World* (1666)—in which the Empress survives the cold passage north to find a new world which contains human-animal hybrids and wherein she experiments with and rejects new scientific methods for observing and shaping her world—and Aphra Behn’s *Oroonoko* (1681)—whose narrator often presents her ambivalent portrayal of Africans and Native Americans by means of dangerous and alluring riverine and oceanic encounters. Both women make use of the travel narrative mode in their fictions, and both engage with disputed discourses of race, gender, class, and human exceptionalism. Taking up the waters in these writers’ texts would be an exciting venue for further research. I have one more likely impossible desire: Duckert sees hydrographies as enabling reimagination of social realities, and as “promoting the promise of multiple hues of blue” (247). I find this optimism compelling, but I also wanted to know, in a practical sense, *what* that promise or reimagination might look like. What’s next? What “quivering dreams” (240) *can* we have if we co-compose with waters? If “glaciation is our reality, and one full of potential” (149), what is that potential?

Duckert’s book effectively decenters the human, but refresh-

ingly, he does not do so by aiming to escape language; he keeps his focus squarely on composition—*writing* and other configurations and co-creations—and on the ways in which humans have historically co-opted—and continue to co-opt—the nonhuman to define and bolster systems of power that often violently hierarchize race, class, and gender. Duckert’s approach reminds us that *textual* bodies are the means by which we access early modern wetscapes and the means by which we, as critics, co-compose and disseminate ideas. It behooves us, then, to attend closely, as Duckert does, to language neither as God-given primordial matter nor as a broken, imperfect vessel for communication, but as yet another watery medium, unpredictable, full of potential, with which we are in solution.

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