The Later Seventeenth Century. Vol. 5, 1645–1714, of The Oxford English Literary History by Margaret J. M. Ezell (review)

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efforts of these people invisible, and so historians of celebrity could do more to bring them out of the shadows.

This is, however, a thoroughly researched and well-written study and a pleasure to read. Ms. Fawcett's analyses are well informed, sophisticated, and often witty. Her concept of ''over-expression'' offers a valuable new way to understand the rhetorical strategies of eighteenth-century celebrity, with implications for our understanding of performance history, gender identities, life writing, and the formation of modern subjectivity.

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MARGARET J. M. EZELL. *The Later Seventeenth Century.* Vol. 5, 1645–1714, of *The Oxford English Literary History*, ed. Jonathan Bate and Colin Burrow. 13 vols. Oxford: Oxford, 2017. Pp. xxv + 572. $55.

The stated purpose of this interesting and useful book is to provide cultural contexts for the literature of the period. It often quotes obscure texts or explains important, familiar texts in unusual, illuminating ways. For example, Ms. Ezell locates Defoe's *The True-Born Englishman* (1700) in an ''energetic series'' and teases out the radical ideas in his and others' reactions to King William's ''foreignness.'' Each section begins with an introduction to a coherent set of years followed by one on laws regulating publications, speech, and performances. They show an alert, acute, and deeply informed mind at work. For example, part 2, ''The Return of the King,'' begins with the death and funeral of Cromwell and argues that he ''became an iconic figure.'' Her demonstration of the use of royal iconography is fascinating if contradictory, and, for a while, Cromwell certainly became a contested ''site.'' Ms. Ezell's selection of incidents and confluences is judicious and telling. She brings together, for example, a group of important poets including Milton, Marvell, Waller, and Dryden, who ''within a relatively short space of time'' were supposed to lament Cromwell and celebrate King Charles II. She stages it as a competition with incidents such as Marvell's poem bounced from a collection of panegyrics to make room for Waller's *Upon the late storme, and of the death of His Highnesse ensuing the same* (1658). Ms. Ezell's breadth and depth of learning is often breathtaking. She follows this section on the poets with references to Moll Cutpurse, Dekker and Middleton's *The Roaring Girl* (1611), periodical coverage of Richard Cromwell's procession, John Aubrey's activities (settling debts and starting his natural history of Wiltshire), and George Fox's ''pragmatic'' urging that all of the laws of England during the time of mass arrests of Quakers be published in English.

Ms. Ezell uses her introductions and what might be called ''touchstones'' to unify the book. Part 3 begins by listing four notable deaths in 1674 and some responses to them. Part 4 begins, ''In February 1685, Charles II died unexpectedly following a sudden apoplexy'' (the usual word for a stroke), and as part 2 had moved to Richard Cromwell's elevation, this chapter quickly moves to James II's ascension to the throne and its impact on court lifestyle. Part 4 includes also the death of George Villiers, Duke of Buckingham, the great patron of theater, and a crisp summary of the changes in the London theater at the end of the seventeenth century. These introductions are filled with lively and illu-

minating anecdotes and pieces of information that are sharp indications of social movements and changing times. For instance, a section in part 5 on developing printing practices looks at compendium volumes and notes how they included old and new material and used ''authors' sociability and epistolary skills'' to please audiences.

Given that religious works were the most prolifically published category, Ms. Ezell's consistent attention to them is a corrective to the usual dispensation of print space to literary genres. There is steady attention to women and their participation in public and literary life, and she weaves them into genre discussions. Her treatment of religious and ''spiritual'' texts provides a good example: part 2 begins with an introduction to the amazing number of petitions, broadsides, and pamphlets pouring from even laboring-class writers, and a few pages later we learn of Quaker women and how Margaret Fell, the ''so-called mother of Quakerism,'' was the first signature on a petition titled *A Paper concerning such as are made Ministers by the will of man* (1659).

Part 5 moves from the outpouring of mourning literature on the death of the young Duke of Gloucester to the hope for a successor to the throne, then to Jane Lead's publications of her mystical visions of ''a loving and androgynous God.'' In the same section, Ms. Ezell moves smoothly to a solid section on miscellanies and single-author collections of poems such as *The Tunbridge-Miscellany* (1712), *Poems on Several Occasions. By the R. H., the E[arl]) of R[ochester]* (1701), and Sir Charles Sedley's *Miscellaneous Works* (1702). She includes mention of the poetry of the Quaker Mary Mollineux, and Mary, Lady Chudleigh, and the very different Sarah Fyge (Egerton). She devotes several pages to Elizabeth Singer Rowe, who is known today almost exclusively for her ''pious'' writing and moves effortlessly to Isaac Watts. Ms. Ezell does a service by noting Watts's composition of the well-known hymn ''Our God, our help in ages past'' and that he ''did not shy away from contemporary issues or situations,'' such as writing on the controversial John Locke. This section continues to surprise and delight, but the strains of coverage are more evident. The sheer challenge of dealing with Rowe's enormous output and the need to compress here and there leads to inaccuracies. She says that Rowe's ''final literary efforts were in prose'' and names *Friendship in Death: in Twenty Letters from the Dead to the Living* (1728). In fact, Rowe wrote four prose miscellanies with 101 letters, not just one with twenty, and they all included original poems.

To be a good reference work, a good index is required, but, as seems to be the practice of Oxford University Press, the index is hasty and amateurish. ''Everyone knows'' that when an entry has more than six or seven ''locators,'' there should be subheads. ''Royalist'' has thirty-three undifferentiated page numbers. Given the time span of the volume, I would have thought there would be more; therefore, the conclusion must be that this is an index pointing to individual words, not concepts, groups, or ideological alignments. Milton and Behn scholars will be enlightened, the press thought, with fifty page numbers to Milton and forty to Behn listed without any guide to relevance to a scholar's inquiry.

But this is not a reference work about literature. If we want to know about life-writing or early women fiction writers, we need to have access to the *Companion*, which is available only through Oxford Scholarship Online. If we want to synchronize ''Poets: Laureates, Social and Commercial'' in the *Companion* with broadside ballads and satires in the matching set of years in the *Literary History* volume, we cannot do so. A subscription, apparently available only to libraries and institutions, is needed. Individuals,

who may be independent scholars or at small institutions, will find on the website: "If you are a student or academic complete our librarian recommendation form to recommend UPSO to your librarians for a [*sic*] institutional free trial."

Most of us know that Ms. Ezell is one of the very top experts on some of these *Companion* topics. I find it hard to believe that she knew this would be the fate of her monumental effort. *The Later Seventeenth Century* is exceptionally readable—clear, entertaining, and just a flat-out good read. Clearly the design leads not into reading but into searching for words or key terms, and the impressive union of context and notable individuals will be missed if the sections are only skimmed for references. Is it not better to read and stumble upon Experience Mayhew, who wrote both English and Pawkunnakut versions of Psalms?

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HEATHER KEENLEYSIDE. *Animals and Other People: Literary Form and Living Beings in the Long Eighteenth Century*. Philadelphia: Pennsylvania, 2016. Pp. viii + 272. $69.95.

Are animals people? If you are looking for the definitive answer, you have picked up the wrong book, although its title certainly indicates an opinion. Ms. Keenleyside offers a microscopic picture of the issue rather than a bird's-eye view—although much is made of birds' eyes in the text. *Animals and Other People* is not, she wisely warns readers, an investigation of trends in how animals were perceived by the general population throughout the period. This book's achievement, instead, is to demonstrate the power of figurative language within several notable eighteenth-century works to participate in and shape perceptions of what constitutes the animal. "Rhetorical devices make real-world claims," Ms. Keenleyside contends, rejecting a tendency of literary critics to dismiss personification, especially, as purely figurative and often unsophisticated.

Each of the five chapters in *Animals and Other People* pairs a philosopher with a work of fiction, placing emphasis on genre or form; after all, the subtitle of the book, *Literary Forms and Living Beings*, endows those two categories with the same emphasis. Befitting a book heavily invested in the taxonomic, the organization of *Animals and Other People* impressively manifests itself in periodicity, text, genre, and overarching theme. Chronologically organized, the chapters are demarcated by author, main literary text, and genre, focusing respectively on *The Seasons* (poetry), *Robinson Crusoe* (novel), *Gulliver's Travels* (novel and fable), *Tristram Shandy* (life narrative) and, among related examples, Barbauld's *Lessons for Children* (children's stories, especially fables).

Despite its mischievous title and whimsical cover art, *Animals and Other People* is a serious work of literary philosophy or philosophical literature, depending on one's preferred view. Of course, whether animals are people cannot be debated without invoking philosophy, and Ms. Keenleyside's pairings of text and philosopher are more than justified by close readings that show the literary author echoing, expanding, or contesting the philosophical take on what is and is not an animal. Although the generic and thematic organization might suggest that readers could selectively peruse sections of their own interest, her chapters are heavily interrelated, particularly her argument about the centrality of the first-person perspective, which is initiated in chapter 2 but arrives in full