Harold Love. *English Clandestine Satire, 1660-1702*. Oxford: Oxford University Press, 2004. ix + 431. $150.00. Review by MARGARET J.M. EZELL, TEXAS A&M UNIVERSITY.

English Clandestine Satire is the last of what Harold Love describes as his "trilogy" of studies investigating the circulation of textual materials in the latter part of the seventeenth century in England. In this last work, he concentrates on "lampoons" which contemporaries called "libels," that is "satire written for circulation through means other than the licensed press, which is to say by oral recitation, manuscript transcription, or surreptitious printing ... [and arising] from poetic traditions independent of and often actively hostile to those fostered by the metropolitan book trade" (7). In this comprehensive guide to the world of scurrilous writing, produced during a period Love depicts as being characterized by an "enormous information vacuum" (2), lampoons not only helped to shape public knowledge but also to create a highly unreliable "news."

He organizes his opening discussion of the lampoons by the sites where they were composed and circulated, namely the court, the town, and the state. The second part of the study is devoted to a consideration of the issues raised by the phenomenon, for example, attribution and authorship practices among a select group of identified lampoon writers, the lampoon's relationship to oral traditions and to gossip, and the "poetics" of lampoon writing. The book concludes with an extremely valuable first-line index covering the main manuscript sources of the lampoons and the four volumes of *Poems on Affairs of State*.

Love grounds his study on the related premises that the "outburst" of clandestine satires produced during the Restoration was "in a real sense an outcome of the Stuart phenomenon and the particular vision of modernity that dynasty tried to impose" (15) and that "like Restoration comedy, the Restoration lampoon took several years to mature into a distinctive genre" (21). While he does cite Raylor's study of mid-century satire and touches upon earlier satirists, in particular Sir John Suckling as a forerunner of the type, one would have appreciated a little more assistance in seeing what is peculiarly "Restoration" about the genre apart from its "characteristic viciousness" (23). Love theorizes more interestingly that the origin of the Restoration court lampoon, "insiders" writing for insiders, was in part intergenerational; the

new generation of courtiers collided with the older who had followed the fortunes of the court in exile, and in part the "endemic rivalry between the male court and the female ones" (42). From this highly personal if factional start, as the materials became read by those outside the immediate court circles, for example at the Inns of Court and the Universities, their nature changes, taking on a more national dimension. This shift in readership, Love argues, would lead into the "state" lampoons, in which the corruption of the monarchical system is attacked through targeting the court's most prominent figures, in particular the court mistresses, and dealing with larger issues of nation, politics, and religion.

For Love, the town satire in contrast "speaks to a new social formation which was still in the process of fashioning its identity" (67) and he sees the lampoon writers, along with the dramatists, as "training its members in acceptable modes of deportment, and of articulating shared values" (68). Love's discussion of the "town lampoon" owes much to his knowledge of Restoration drama. In these satires, the court becomes merely another site for spectacle and entertainment, but not necessarily for emulation in terms of style or fashion. As such, the town lampoon along with the "comedy of manners" are important agents in shaping the "new forms of sociability … that were to govern the lives of the newly reinforced leisure class of the metropolis" (98).

As Love notes, the classification of lampoons into court, town, and state is not clear cut, nor does he wish to claim a rigidly defined set of boundaries. The distinction instead serves to highlight the lampoon authors' perspective on their targets and their imagined audiences. The most interesting chapters for this reader were those which considered the issues lampoon writing and transmission raises about authorship practices, both handwritten and printed, the genre's relationship with gossip and its oral presentation, and the transmission and reception of the lampoons. These chapters raise numerous possibilities for future investigations and for rethinking how we understand an early modern period's ways of shaping expectations about public behavior. Another key area for future development would be the participation of women in this process. Love points out that women were "so directly affected by the lampoon phenomenon, one would imagine they were eager to seize control of it, either directly or through male surrogates" (174), but apart from Aphra Behn, he apparently was unable to find or imagine where one would find

evidence that they did so, which certainly leaves open an inviting door for future studies of seventeenth-century women writers' relationship to this particular genre and in particular, the literary culture of the women's courts who supposedly provoked the genre.

English Clandestine Satire will be an invaluable tool for all students of the literary culture during the Restoration and late seventeenth century. It offers a remarkable amount of data collected by a master investigator over a lifetime devoted to the literature of the period. In its speculations about the social, sexual, and poetic values of those times as opposed to our own, it offers new perspectives on familiar authors and texts and at the same time highlights new ways of considering the significance of the sites of production and the modes of transmission as part of understanding the poetics of the text and the dynamics of the period.

Anthony Adolph. *Full of Soup and Gold: The Life of Henry Jermyn.* London: Anthony Adolph, 2006. Cloth. 324 pp., 31 images. £17.95. Review by MAUREEN E. MULVIHILL, PRINCETON RESEARCH FORUM, PRINCETON, NEW JERSEY.

Revisionist biographers must be master picklocks. Their impulse is discovery, finding new truths; and their tactics of detection must be bold, shrewd, and imaginative. Rectifying historical error and re-representing their subjects, biographers of this persuasion blow off the dust of centuries. They collect new evidence; they draw fresh inferences; and they (inconveniently) upend traditional views. Reliable revisionist biographers, those who delve with care and good judgment, reorder long-held opinions, and we are in their debt for the alterations they make in our perception of an individual life and the forces which shaped the character and the arc of that life.

Cometh the hour, cometh the man. Welcome, Anthony Adolph, who brings to seventeenth-century studies the first-ever biography of a principal, though unstudied and much maligned, Stuart statesman: Henry Jermyn (c.1604/1605; d., 1684), first Earl of St Alban (investiture, 1672). Adolph's biography was a short-list nominee for The Biographer's Club Prize; and while the book is (oddly) a self-published venture, it valuably received close vetting and guidance by many distinguished specialists and peers named in the volume's Ac-