

research sheds valuable light on the lived experience of social and economic change at the level of the community. Similarly, although Hogan is careful to assert that “early English utopias, taken as a genre, narrate and reimagine the social and spatial transformations of the new world of emergent capitalism, though their politics, forms, and intentions are far from singular” (149), in her analysis non-material forms of human interaction, such as religion, are too readily assigned a subordinate station. It is very difficult to determine whether Hogan thinks anyone other than the highly literate authors she discusses had agency in early modern England.

It is certainly true that the sixteenth and seventeenth centuries comprised, as the book’s subtitle suggests, an “age of transition,” but so, too, did the fifteenth and sixteenth centuries and the seventeenth and eighteenth centuries. A relative lack of concern to identify with greater precision the nature and timing of the transition in question casts a fuzzy shadow across the sharper contours of Hogan’s research. This is especially the case when it comes to the function of culture in the lives of the non-elite, who seem to huddle just beyond the reach of Hogan’s vision.

Andrea Walkden. *Private Lives Made Public: The Invention of Biography in Early Modern England*. Pittsburgh: Duquesne University Press, 2016. x + 206 pp. + 6 illus. \$70.00. Review by TANYA CALDWELL, GEORGIA STATE UNIVERSITY.

Typically, the invention of biography in early modern England is associated with James Boswell and Samuel Johnson in the eighteenth century. In this important study, *Private Lives Made Public*, the title reflecting her fundamental notion of “biographical populism” or the impact of published lives on revealing and shaping the individual as a social force, Andrea Walkden shifts the parameters for thinking about biography as a genre (14). Focusing on the political and social shifts engendered by the civil war and Interregnum, Walkden demonstrates the broader, less hagiographical processes at work already in the life writing of such as “John Milton, Izaak Walton, Samuel Clarke, John Gauden, Thomas Fuller, John Aubrey, Edward Hyde, the Earl of Clar-

endon, and Daniel Defoe" (5). Two of the four chapters focus on what Walkden calls "pseudo" biography. Her focus highlights the creative power of the writer in each case and his sense that the private life of the individual as written for the public can shape the public sphere.

As a foundation for her argument, Walkden explores afresh the use of the term "biography." As John Dryden used it during the Restoration, descriptively, in his *Life of Plutarch*, he effectively prescribes "the features of an identifiable genre" (15). The importance of his distinction between "biography and other kinds of historical writing" lies in his anticipation "so brilliantly [of] the now classic account of the intellectual life of the period developed by Jürgen Habermas, in which an idea of public reason comes to replace the ostentation of sovereign power" (14). The key element of Dryden's simultaneous backward-facing and prescient view of a new genre, Walkden observes, is his view of its action "plotted" horizontally rather than vertically: the pageantry of life is less its purpose than the suffering so that "the beholder discovers that the singled-out personhood of a great man belongs for better or worse, with the mass of universal humanity" (17).

Walkden examines the word as it comes into Restoration printed lives, suggesting that "biography" possibly "carried a distinctly royalist inflection" (19). Her book begins with two examples of lives that were products of the political climate. *Abel redivivus; or, The dead yet speaking* issued in late 1651 or early 1652, reprinted, as Samuel Clarke pointed out, "verbatim out of my first Part of *The Marrow of Ecclesiastical History*, and divers more, with little variation" (1). This was in the tradition, Walkden remarks, of "Foxe's martyrology or Eusebius's ecclesiastical history" (2). Ten years later, in 1662, Thomas Fuller, the "editor-compiler" of *Abel redivivus*, published anonymously *The History of the Worthies in England*, which Walkden describes as a "county-by-county description of all the notable people throughout England's history" (2). These two works, she observes, are more notable for their differences than their similarities, as the latter can be seen less in the tradition of the ecclesiastical lives and more as a "precursor to the *Dictionary of National Biography* (DNB)" started in 1885 (2). Published as it is, during the Interregnum, *Abel redivivus* assumes the centralizing power of a polity and functions as an "established church" in bringing together lives that create tradition and reverence (4).

The first chapter juxtaposes Charles I's *Eikon Basilike* and John Milton's response to it, *Eikonklastes*, as Walkden demonstrates how both in effect affirm the age of individualism engendered by the political sea change that accompanied the civil war and fate of Charles I. The first of the so-called pseudo biographies that Walkden addresses, *Eikon Basilike*, appeared, as she notes, "within hours of the king's execution on January 30, 1649," and became an immediate "best seller" (29). Walkden later remarks, that if readers were able to attain a copy in bookstalls, "they may well have found . . . right alongside it" Milton's *The Tenure of King's and Magistrates* which went on sale on or before February 13, during the first wave of the *Eikon's* success," as a precursor to the defense in *Eikonklastes* of the popular right to depose a monarch (45). At this crucial moment, Walkden posits, political opposition "calcified," emerging in the literary as the "ideological standoff between Parliament and monarchy was now embedded within a formal distinction between arguing an impersonal claim and telling a personal story" (45). As a text editorially structured in stages and speaking the "common language" of the book of Psalms (36), *Eikon* ultimately affirms an "individualism" that "is affirmed by sacred kingship" (38). Walkden goes beyond existing discussions of *Eikon* in arguing that its fictive elements were not divorced from a political agenda but rather fulfilled it (34). The last part of the chapter examines the *de casibus* (or fall of princes) motif in Milton and others finally to demonstrate Milton's "gesturing" toward a popular version of the hero's story in the *de casibus* legend—unsuccessfully (59).

The focus of the second chapter, Izaak Walton's book of *Lives*, was constantly revised and enlarged between 1653 and 1676 as *The Compleat Angler*. It is important for its prominence, its manipulation of biographical and historical structures, and as the product of a tradesman. Calling this chapter "A Servant's Life," Walkden recognizes Walton's Anglican authority amongst the Restoration governing class. She argues, however, that in his presentation of lives appealing to readers outside the elite, in various ways, he "repoliticiz[ed] biographical discourse" (92).

Chapter Three shifts this focus on the more "modest" and "familiar" to John Aubrey's *Brief Lives*, composed between 1680 and 1692 (96). Walkden's argument here rests on the life in miniature: most

of Aubrey's *Lives* were "no more than three or four paragraphs and the shortest just two words in length" (96). As a founding member of the Royal Society, Aubrey's approach and subject interests were scientific, and his *Lives*, as Walkden observes, were presented as part of a "collecting culture, material objects to be examined under the closed conditions of friendship and mutual interest, rather than as part of a publicly circulating discourse" (107). Aubrey also stressed the importance of mingling across classes in his praise of the London coffee houses. As Aubrey prepared Milton's life—and Milton is a constant presence in this book as manipulator of the political instability and biographical subject—his concern was consequently not with the public figure, the "product of ideological clashes," but rather with the private man and his daily affairs (113). This "minuting" of lives is epitomized in Aubrey's sketch of Robert Hooke, who, Walkden argues, influenced the biographer's thinking in laying out specimens for inspection and inventory.

The "pseudo" biographies of the prolific and versatile early eighteenth-century writer, journalist, and novelist are the foundation of the last chapter that Walkden calls "Parallel Lives." Here she examines Daniel Defoe's *Robinson Crusoe* (1719) and *Memoirs of a Cavalier* (1720) alongside Edward Hyde's sprawling biographical narrative. As an eighteenth-century responder to seventeenth-century politics and fictionalized biography, Walkden argues, Defoe undertakes through his royalist Cavalier, in particular, "a joint interrogation of the literary form and of the historical events that had occasioned its rise to prominence" (131). Within this discussion of the "flexible apology for Stuart monarchy" that underscores the book as a whole, Walkden momentarily invokes—through another critic—Aphra Behn's presentation of "inalienable majesty" in a "romance ideal" through her *Oroonoko* (1688) (139). Behn's fictionalized memoir by a Royalist appealing constantly to broad audiences and manipulating generic conventions may well have been worth dwelling upon at length to diversify the chapter and the book.

Walkden ends with Edward Hyde, Earl of Clarendon's, *History of the Rebellion and Civil Wars in England*, which was composed during the civil war period and after the Restoration, both of which were periods of exile for Hyde. The lives comprising this vast narrative, Walkden

argues, offer an essentially “anti-heroic characterology” that upends or indicts aristocratic politics (150). In their evocation and disruption of classical antecedents, like Milton’s, Hyde’s portraits disrupt history in their anti-heroism, offering no explanation for rebellion. Walkden observes that while “Clarendon was still writing from within a culture of biography that had eclipsed open debate and the accepted protocols of political argument” while Defoe, by contrast, with his “fictionalized biographies” of Crusoe and the Cavalier, was “writing from outside it” (159). The resulting historicization of “sociopolitical conditions” is that the “national tale” is now “inarguably” a “personal one” (159).

Walkden proceeds in part by close examination of the language and grammatical structures of the Lives she discusses. She maps carefully how Aubrey’s depictions of James Harrington, Thomas Hobbes, and John Denham, for example, echo Hooke’s procedure in his scientific descriptions as both practice “minuting” of samples (121). Similarly, she notes the structure of Edward Hyde, Earl of Clarendon’s, *History of the Rebellion* with its “death of favorites” framing the “vast narrative” in order to present “recent history through the lens of biography” (149). Walkden also observes Hyde’s grammar in a passage on the warring sides. Having quoted the passage in question on “anti-heroic characterology” she observes, “Balanced clauses draw up the future battle lines, diagnosing the split psychology, not as we might expect, the divided political sympathies, of the English people. A single semicolon separates their orderly ranks from the ensuing spectacle, when all demarcations break down and the individual becomes indistinguishable, ‘like so many atoms’” (150).

As a self-declared return to traditional scholarship, this is an important study in re-thinking the public and political function of the many lives that appeared during the seventeenth century and the beginnings of modern biography. Due to its *modus operandi*, Walkden’s book is canonical and male-centric in its focus. Her argument about “biographical populism” with its emphasis on generic dexterity and political inclusion opens up ways of thinking about such central but elusive writers as Margaret Cavendish and Aphra Behn, who are often, as here, overlooked in discussions of biography and its relation to political shifts and generic experimentation. Amidst the continuing discussions of life writing, Walkden’s study is valuable in anchoring

biography as a modern genre in the political and social dialectic of the mid-seventeenth century.

Emile L. Bergmann and Stacey Schlau, eds. *The Routledge Research Companion to the Works of Sor Juana Inés De La Cruz*. London: Routledge, 2017. xxi + 320 pp. + 6 illus. \$235. Review by PATRICIA M. GARCÍA, THE UNIVERSITY OF TEXAS AT AUSTIN.

This volume in the *Routledge Research Series* is designed for the scholar interested in Sor Juana studies who would benefit from both historical contexts of the ways in which Sor Juana's life and works have been analyzed and debated as well as a discussion of current trends and future directions for such research. Bergmann and Schlau begin their introduction by describing Sor Juana, the seventeenth-century nun and poetess of Mexico, as "nun, rebel, genius, poet, persecuted intellectual, and proto-feminist" (ix). Such a description speaks also to how Sor Juana has been studied, presented, and transformed as a historical figure and author whose life, at times, overshadows her works. In a telling footnote at the end of the introduction, the editors comment, "what is authentic about Sor Juana is not the anecdotes, but rather her work" (xx). By analyzing the field of Sor Juana studies with this precept in mind, the editors present questions of gender, nationalism, transnationalism, identity, interdisciplinary approaches, and popular culture as they are applied to her life and her works. While literary approaches dominate the field and, as they acknowledge, their own focus, they argue for the richness of considering other fields, including creative responses and comparative studies.

Part 1: "Contexts" speaks less to the biographical data about Sor Juana (noted in the introduction, including discussion of the accuracies and mythmaking surrounding her life story) and more to the historical and intellectual milieu, which helped to develop Sor Juana as a writer, and to which she contributed as well. Alejandro Cañeque's "The Empire and Mexico City: Religious, Political, and Social Institutions of a Transatlantic Enterprise" utilizes Sor Juana's visual work, a triumphal arch over the Mexico City cathedral designed to welcome the arrival of the new viceroy in 1680. Her work on this