sophisticated as eighteens or even twelves" (72).

Colonial printers rarely undertook printing projects on speculation. When they did so, they tended to lose the gamble. The Boston market, Amory finds, at best accommodated 450 copies a year of a particular title. That many purchases were unusual, however. More typical was a slow sale of a book over many years at the rate of about forty copies per annum. Profits were higher on locally printed material than on imported texts. And a publisher's bottom-line was enhanced by such practices as sheet-swapping and sheet-sharing among printers, at home and abroad, especially in currency-poor situations.

As these observations indicate, *Bibliography and the Book Trades* is far more engaging than its bland, inadequate primary title suggests. Although Amory tends to write as an insider who is sometimes insufficiently aware of readers unfamiliar with academic bibliographic pursuits, the impact of his essays is never lost. Amory's work amounts to an engaging whodunit, recounting the adventures of a bibliographic sleuth sifting through sparse clues and then deducing the historically obscured motives behind authorship, audience, and book-printing and book-selling practices in colonial New England.

Douglas Trevor. *The Poetics of Melancholy in Early Modern England*. Cambridge: Cambridge University Press, 2004. xi + 252 pp. + 9 illus. $75.00. Review by THOMAS P. ANDERSON, MISSISSIPPI STATE UNIVERSITY.

Douglas Trevor's *The Poetics of Melancholy in Early Modern England* is a significant contribution to the way that literary critics have understood the relationship between individual emotions and materiality. By looking closely at the work of major Renaissance writers such as Spenser, Shakespeare, Donne, Burton, and Milton, Trevor recuperates–indeed reinvigorates–accounts of human agency and subjectivity in the late sixteenth and seventeenth centuries for literary critics exhausted by the hegemony of the idea of the socially constructed subject.

Trevor aligns his critical position with other scholars–specifically Katherine Maus, Gail Paster, and Michael Schoenfeldt–who resist an "overestimation of the social reverberation of acts of writing and cognition and the presumably ensuing forfeiture of personally felt passions" (4). In the book's introductory chapter, the author acknowledges that subjectivity was not invented

during the early modern period, but Renaissance writers did "invent the locus point of melancholy, shifting it from lost and/or loved objects and moving it inside their bodies, where it bubbled and burned in the spleen" (32). Overtly challenging the new historicist "oversimplification of the ways in which culture writes itself" (5), Trevor proves that by the seventeenth century melancholy was both a "condition *and* a practice" (7). Where much past work on the topic has understood melancholy in relation to the redemptive or genial sadness associated with Marsilio Ficino's late medieval accounts, Trevor contends that early modern scholars could be both sad and sick without concomitant moral or spiritual uprightness.

The book's challenge to the Ficinian model of melancholy is the first of Trevor's major contributions to recent accounts of early modern melancholy. Trevor contends that the scholarly melancholy is painful for the "psychological trauma" (9) it produces, and that this condition suggests "introspection and self-awareness in the period" (9). Trevor's second significant contribution to early modern scholarship on sadness and subjectivity is his convincing claim that the melancholic scholar is not only evident in representations–Hamlet and his "inky cloak" (1.2.77)–but more critically in "the apparatus of scholarship" (26). In examining prefatory materials of scholarly works, marginalia, fonts, typefaces, editorial glossing, and exchanges between writers, *The Poetics of Melancholy* transforms the concept of subjectivity and expressions of psychological trauma into material practices. Careful not to dismiss the importance of the social in the construction of identity, Trevor insists that as critics look closely at the apparatus of scholarly writing they witness an early modern subject that is constantly reconstituted in a series of material compositions as well as the dislocated scholarly self, "dependent upon both the works of other scholars and the evaluation and estimation of one's contemporaries" (32).

Trevor's study identifies the increasingly influential presence of scholarly melancholy. In his account of Spenser's *The Shepheardes Calender*, Trevor claims that the poet literally marginalizes the influence of scholarly sadness out of necessity. His desire for court patronage and his belief in a Neoplatonic Christian allegory make him keenly aware of the limitations of Galenic thought. Thus, Spenser dismisses the "most elaborate examples of erudition as beneath the poet" (40), and he relegates those examples and comments to the scholar-figure and to the poem's editorial glosses. Spenser's elaborate strategy

to disavow the potentially career-threatening scholarly melancholy speaks to the power of the condition in poetic circles during the period. According to Trevor, with the editorial glosses and the dispersal of Spenser's own authorial identity with the convention of E. K., the poet protects himself from any association with the melancholic temperament. The allegory of *The Faerie Queene*, Trevor argues, further enables Spenser to make sadness pitiable but also divine. Trevor understands Book 1 of the epic "not only as a poem to Queen Elizabeth … but also as verse that reaffirms transcendence and incorruptibility of a spiritual dominion demarcated by sadness" (59).

In contrast to Spenser's conscious rejection of scholarly melancholy, major literary achievements in the early seventeenth century bear witness to the changing status of melancholic disposition. Chapters on *Hamlet* and on John Donne's poetry make similar claims about dispositional sadness. In both cases, scholarly sadness appears more "esteemed and in fashion" (63), even as the humorial tendency promises "very real physical suffering, including the possibility of self-slaughter" (63). Trevor's account of the character Hamlet argues that his skepticism would have been understood in the period as a symptom of scholarly melancholy produced in the body itself and not as a response to knowledge of source-texts on skepticism. Connecting Hamlet's skepticism to bodily disposition makes sense of his famous mood-swings, which evince a suicidal desire for which the play's source materials do not account. Hamlet's problem, then, is as much internal as external–that is, he experiences the trauma of realizing the limitations of the self imposed on him not as an antic disposition but as actual scholarly sadness that reifies his "sense of being singled out for suffering" (86).

In a book full of pleasures and discoveries, Trevor's chapter on John Donne and scholarly melancholy is especially rewarding. Weaving biographical criticism with literary analysis, Trevor presents an image of Donne as one who often equates "his scholarly activity with real imprisonment" (94). Trevor claims that Donne's "devotional prose, letters, and sermons" demonstrate how the poet "read his body, faith, and the world at large humorally" (92). Trevor suggests that Donne "persistently sees himself as racked not so much by events in his life as by his own constitution" (102). By paying particularly close attention to key passages from his poetry and correspondences with friends, Trevor makes the case that Donne sees his own scholarly sadness as a critical part of his religious faith, "to be both treasured and feared" (105).

Trevor, however, is not content with a purely psychological diagnosis of Donne, and he turns to Donne's investment in the scholarly apparatus of *Biathanatos* as a material indicator of the "fundamental alterity of the early modern subject" (110). According to Trevor, the sidenotes serve a "therapeutic function in that they affirm the viability of the written cure, however qualified by one's humorial tendencies" (111).

What is a pleasurable coda in Trevor's chapter on Donne–the editorial apparatus as symptom–becomes the primarily focus in his chapter on Robert Burton. In the analysis of Burton's *Anatomy of Melancholy*, Trevor contends that the treatise "can grow indefinitely … because … [Burton] has found in Galenism neither a cure nor a concrete diagnosis for his own particular ailment but rather a means by which to describe and connect this ailment endlessly to other entities" (119). For Burton, the printed page and its accompanying apparatus "reveal the capacity of learned writers to resist … social conventions and expectations through a variety of rhetorical and textual strategies" (119). According to Trevor, Burton's appropriation of multiple discourses in his treatise is an early modern form of sociology. This "protosociological inquiry" (120) reveals Burton's "obsession with the diagnosis and treatment of his ever-dominant melancholic humor" (120). Burton manipulates the printed page in order to express his frustrations over a system of patronage that rewards undeserving scholars. His obsession with the apparatus of his text is "a means by which intellectuals can claim analytic expertise that transcends the scope of the passions" (120), or as Trevor contends, it is at least a projection of Burton's own sense of the importance of the passions onto the larger community. The chapter on Burton concludes with the persuasive claim that Burton's discovery in the act of constant revision is that the "scholarly self is a marginal one … both constructed in the margins of one's text and melancholically identified as a peripheral societal being" (149).

From a scholar obsessed with marginalia to one who discards it altogether, the final chapter suggests that John Milton's work represents the demise of Galenic theory. According to Trevor, Milton's favorable attitude toward solitariness and his experience with new medical theories of the day led to his dismissal of the Galenic body. The chapter contends that Milton's isolated pastoralism is an expression of his sense that the scholar figure be comfortably solitary. Trevor extends this solitariness to include the critic of the antiprelatical and divorce tracts who refuses to use the sidenote in favor of

authorial opinion presented as if it were independently developed. Milton's comfort with solitariness shifts, however, as he ages and becomes blind. Trevor argues that Milton's insistence on the separation of the Heavenly Father and the Son in *Paradise Lost* and *Paradise Regained* reveals "a far more ambiguous range of experiences and sentiments than it might have in the 1630s, when being removed from others nurtured the young poet's learned and literary ambitions" (181). Trevor's analysis of the influence of Galenism in the trajectory of Milton's career concludes with the acknowledgement that despite new scientific discoveries that contributed to the demise of the humorial theory, Milton "came to refute the negative implications of black bile without dismissing the existence of black bile itself" (192).

Douglas Trevor's *The Poetics of Melancholy* is a theoretically informed, historically grounded, and critically nuanced account of the influence of scholarly melancholy on major writers in early modern England. With its insistence that inwardness matters as much as the social forces that regulate identity, the book represents an important contribution to theories of Renaissance subjectivity and identity.

Allan Greer. *Mohawk Saint: Catherine Tekakwitha and the Jesuits.* Oxford: Oxford University Press, 2005. xiv + 249 pp. + 15 illus. $30.00. Review by BR. BENET EXTON, O.S.B., ST. GREGORY'S UNIVERSITY.

In 1980 Pope John Paul II beatified the Indian maiden Kateri Tekakawitha. She died in 1680, and progress of her cause for sainthood has taken a long time. She has not been canonized a saint although the elusive miracle needed has reportedly occurred, and so it is possible that Pope Benedict XVI will canonize her.

Allan Greer claims that his book is an advance on the over 300 books in 20 languages that have appeared so far. Although he uses the same two primary sources as the others, he supplements them with other materials that describe the culture and circumstances in which Kateri lived. (Greer does not use Kateri's "Indian" name but instead uses the equivalent European "Catherine.") The two primary sources are the biographies by Fr. Claude Chauchetiere, S.J. and Fr. Pierre Cholenc, S.J. Greer says these are seventeenth-century hagiography–writing about a possible saint–and not history as we