

a subject search of the MLA International Bibliography on-line yields 897 entries, whereas Roberts lists 1572 entries for that same period.

The third volume of Roberts's *John Donne: An Annotated Bibliography of Modern Criticism* makes it easy to confirm some trends in Donne scholarship. Quite obviously there has been no lack of enthusiasm for his poetry as a simple comparison of the number of items in each of the volumes reveals. In the period from 1912-1967, 1280 items were devoted to Donne (with a significant rise in the rate as the New Criticism discovered Donne's utility in the post war era); from 1968-1978, 1044 items; and from 1979-1995, 1572 items *in toto*. While considerable attention is still given to the Songs and Sonnets, we can also readily see that interest in other genres is on the rise. From 1912-1967, 61 items were published on the Satires and 33 on the verse letters; but in the last third of the twentieth century there is far more: from 1968-1978, 124 on the Satires and 89 on the verse letters; and from 1979-1995, 150 on the Satires and 109 on the verse letters. Because Renaissance scholars have become interested in such matters as social authorship, in Donne's coterie at the Inns of Court, in his pursuit of literary patronage etc., they have shifted their gaze to hitherto neglected poems. Likewise, interest in Donne's prose, in particular the sermons, has grown tremendously. All this work is readily accessible in Roberts's new bibliography. Any lengthy work of this kind, it is not without blemish—e.g, the reference to ll. 468-772 of *Metempsychosis* in item 1188—but those undertaking any serious inquiry into Donne's work are well advised to begin by consulting this indispensable volume.

Hugh Amory. *Bibliography and the Book Trades: Studies in the Print Culture of Early New England*. Edited by David D. Hall. Philadelphia: University of Pennsylvania Press, 2005. ix + 174 pp. \$49.95. Review by WILLIAM J. SCHEICK, UNIVERSITY OF TEXAS AT AUSTIN.

The late Hugh Amory was Senior Rare Book Cataloguer at the Houghton Library (Harvard University). He and David D. Hall co-edited *The Colonial Book in the Atlantic World*. In homage to his co-editor, Hall has collected five previously published essays and two unpublished articles by Amory on the subject of New England printers and booksellers. Read together, these writings provide an enlightening introduction to the controversies that have arisen

concerning the early New England book trades.

The collection commences with an investigation of a pseudomorph (a lump of iron salt) that reproduces a Bible-page fragment found in the seventeenth-century grave of an eleven-year old Mashantucket Pequot girl. The presence of this Bible page in a non-Christian burial site intimates more than an early Native American attribution of talismanic power to writing. Gleaning evidence from this mere fragment, Amory pieces together something of the larger picture of the place of Bibles in Puritan culture. Of particular interest to him is the small format of these works, which were expressly produced for personal use. Larger household Bibles were purchased for public display. In colonial times large print was associated with elevated social status.

In another textual investigation, Amory shows that over the course of its six extant first editions *The Bay Psalm Book* was in effect as mutable as a biological organism. Some of these changes were deliberate revisions, while others were accidental. Amateur printers such as Stephen Day, for instance, failed to differentiate between textual matter and marginalia. Such accidents add special difficulties for anyone trying to detect firm patterns in any bibliographic skein.

In colonial New England books were most often commissioned and subsidized by magistrates, churches, private groups, and authors. This practice, often a virtually in-house relationship, resulted in a form of censorship. Printers Samuel Green, Jr. and John Allen, for example, turned away subventions for books that would have offended Increase or Cotton Mather, two of these printers' most steady clients. As a result, declined authors necessarily turned to other colonies, such as New York, and to London as outlets for their work. These works then made their way back to New England. In short, the New England book trade was always a trans-colonial and a trans-atlantic phenomenon.

Consider, in a different vein, the strange case of Bostonian Hezekiah Usher's 1680 decision to import from Amsterdam a new edition of the Bible designed for the New England market. Since three New England editions of the Bible had already been published, there hardly seemed to be any need to turn to Holland for still another edition. Amory, however, deduces from the details of this bibliographic mystery that "around 1680 there was a dearth of printers in Boston who could have handled formats as

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 reinigorates—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