sermons. Milton, however, remains skeptical. Here Cefalu adroitly tackles Milton's derogated view of the Spirit, where the capacity of the Spirit to speak truth and protect the faithful is often stymied by the corruption of the church and world. As Michael elaborates in his end-time exposition (*Paradise Lost* 12.508–47), Christ's return alone provides ultimate comfort and assurance—an elevation of the Son over the Spirit that Milton develops in his anti-Trinitarian theological treatise. While Cefalu minimizes Milton's perfectionist strain in his realized eschatology, the point is not lost: false spirits abound in the dark world, and the faithful are left to discern muddy differences (1 John 4).

The world's encroachment thus creates odd bedfellows across the spectrum—Puritans, moderate nonconformists, radicals, even disenfranchised Laudian Royalists—who endorse John's dualisms (e.g., John 3:16–21, 15:18–19). This penultimate chapter is a gem for those studying the literature of dissent during and after the Civil War, as Cefalu keenly delineates how John fundamentally "underwrites much of the antinomian disposition" (216). The writings of sectarians abound with Johannine images of incorporation (John 15) and the Gospel's rhetoric of the marginalized whom Jesus favors, both of which are appropriated by Niclaes's Family of Love, Winstanley's Diggers, and Fox's Quakers. Cefalu also exerts pressure on perfectionist radicals who endorse the mystical idea that "the oneness that Christ enjoys with the Father," as in John 10, "can itself be duplicated in the oneness that the believer can achieve with Christ" (240). In a wide-ranging chapter that considers John's tension between futurist and realized eschatology among the radicals, Cefalu carefully maintains distinctions among a dizzying array of figures.

The Johannine Renaissance is fluent in the theological controversies and commentaries of the age, as well as the secondary critical debates in our own, and generously reveals inroads for further exploration. Cefalu's revisionist book challenges and complements the work of historians and literary critics touting the dominance of Pauline forensic theology in the early modern period.

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The Variorum Edition of the Poetry of John Donne, Volume 4.1. The Songs and Sonets, Part 1: General and Topical Commentary. John Donne.
Ed. Albert C. Labriola, Jeffrey S. Johnson, and Paul A. Parrish, et al. Bloomington: Indiana University Press, 2017. lxxii + 418 pp. $80.

The Donne *Variorum* is among the most ambitious and exacting editorial projects ever undertaken for an English Renaissance author. Plans were hatched in 1980, and the edition is projected to run to eight volumes in eleven parts, with the first volumes issued in 1995. It is welcome, then, finally to see published the first part dedicated to the most

voluminous and critically appreciated gathering of Donne's poetry, the *Songs and Sonets.* Volume 4.1 contains a digest of all criticism from the seventeenth century until 1999 (Ben Jonson, writing in 1616, takes the honor of Donne's first critic). By my rough count of the forty-seven-page bibliography, this amounts to well over one thousand books, articles, and chapters. This daunting achievement required the efforts of the original volume editor, the late Professor Albert Labriola, and was completed by Johnson, Parrish, and general editor Gary A. Stringer, and with the untold labors undertaken by "Al's army" (lxvi) of sixteen contributing editors.

The resulting volume contains a "General Commentary" and twenty other chapters organized around themes—e.g., autobiography and persona, Donne's originality, imagery, medievalism, paradox, Petrarchism, wit and metaphorical conceit, women, and a single chapter dedicated to a named scholar and his legacy, T. S. Eliot. Each chapter reviews the critical canon chronologically, which allows for the long view of changing ideas about Donne's poetry. For instance, on the "dramatic elements" of the *Songs and Sonets*, Schelling (1910) found "a completer absence of dramatic instinct in Donne than in any poet of his age," where later scholars felt that Donne "thought like a dramatist" or that his poems were "conceived as a little piece of theatre" (179, 187–88). Whereas some areas of Donne's poetry have occupied readers for centuries (e.g., his language and rhetoric, his wit and conceit), the majority of Donne scholarship dates from the early twentieth century, or emerged later, for instance work on "Mannerism and the Baroque" (from 1931).

How best to use this book? As a kind of annotated bibliography, no one would read this cover to cover. The chapters are enumerative with most bibliographical entries digested to a short paragraph, and many reduced to a single sentence. However, as a top-level view of nearly four centuries of commentary, this volume makes for an indispensable guide to literary historiography and therefore also an outstanding starting point for new research. An "Index of Writers and Historical Figures" allows for cross-referencing to key individuals who did not produce a bibliographical item but who nevertheless impacted on Donne's poems. Led by Labriola, the editors determined the "number of recurring topics that transcended particular periods and enabled organization of the entire body of general commentary" (lxvi). The inevitable upshot is that some readers would wish for chapters on subjects that did not sufficiently recur to merit a chapter. I would find the most urgent need for a chapter on religion. If the *Songs and Sonets* are Donne's most secular works, nevertheless the language of devotion and theology suffuses the poems (often parodically), be it by way of sanctification ("The Canonization"), angelology ("Air and Angels"), or relic worship ("The Relique"), to give only the most obvious examples. Critics have keenly responded to Donne's religious language but given that there is no subject index that further deconstructs the broad chapter headings, nor a chapter on religion, coverage of this topic is hard to find (it is dealt with, for instance, under "Imagery" or "Platonism"; a more general trend from the 1950s to consider, for instance, the "coupling of sacred and secular"

or the "theological and philosophical underpinnings" of the *Songs and Sonets* [9] emerges from the chapter on "General Commentary"). In this way, other readers might conceive of other thematic chapters (and, especially, smaller subject headings) that have occupied Donne's critics, but to do so takes little away from the monumental achievement of Labriola and his team, and the unenviable job of finding order among the quarrelsome critics.

This commentary volume will more properly come into its own once the remaining two parts containing the poem's texts, glosses, bibliographical apparatus, and especially the poem-specific line-by-line commentaries become available. The three volumes jointly are destined as the most comprehensive editorial treatment of the *Songs and Sonets*.

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Canonising Shakespeare: Stationers and the Book Trade, 1640–1740.
Emma Depledge and Peter Kirwan, eds.
Cambridge: Cambridge University Press, 2017. x + 272 pp. $99.99.

This collection builds upon the seminar "Shakespeare and the Book Trade, 1642–1737," organized by Emma Depledge and Peter Kirwan at the 2014 meeting of the Shakespeare Association of America. The seven seminar participants are here joined by eight additional established and emerging scholars. The resulting sixteen-chapter volume reflects the editors' and contributors' sustained conversations and offers a coherent, well-balanced consideration of a century that, Depledge and Kirwan suggest, "oversaw the consolidation of Shakesepeare's pre-eminent status, the development of modern conventions for presenting plays in print and shifts in the marketplace for printed books that made Shakespeare both an elite product and widely available to anyone who could read" (3). Together, the essays show how agents of the book trade interpreted and sold Shakespeare to later readers.

A coauthored introduction defines the collection's chronological limits and explains that, while most of Shakespeare's works had been published before 1640, their continued print publication after the closing of the theaters shaped both Shakespeare's canon and reputation for a growing print readership. The chapters that follow are organized into three sections: "Selling Shakespeare," which focuses on stationers' efforts to attract and accommodate readers; "Consolidating the Shakespeare Canon," which examines efforts to establish the authenticity of Shakespearean works; and "Editing Shakespeare," which traces continuities between late seventeenth-century and eighteenth-century practices. There is necessarily some overlap between the three sections, but each features an introduction by the editors that helpfully synthesizes its major themes and arguments. An afterword by Patrick Cheney emphasizes the collection's