respectivement les écrits de/sur la Nouvelle-France et les études littéraires, et deux index, l'un des auteurs des écrits de la Nouvelle-France et l'autre des auteurs, traducteurs, préfaciers et éditeurs scientifiques de ces écrits.

En dépit de ses lacunes majeures, plus flagrantes et handicapantes dans les premières sections recensant et distinguant la littérature coloniale, la Bibliographie littéraire de la Nouvelle-France ouvre une nouvelle voie de réflexion dans le domaine des études littéraires des XVIIe et XVIIIe siècles relativement à l'ex-centricité des colonies en regard d'un champ littéraire en émergence autour du pôle parisien, capitale d'un royaume impérial, point de fuite du regard de la majorité des lettrés que la plume démange. En proposant un classement, tout imparfait soit-il, Guy Laflèche établit une nouvelle base de discussion pour le renouvellement d'une histoire littéraire de la Nouvelle-France dont la somme stimulante des études répertoriées (régulièrement enrichie sur son support électronique) peut utilement servir d'amorce.

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This Octavo CD-ROM is a helpful edition of Shakespeare’s Sonnets. My own penchant increasingly has been to go to quarto and folio versions of Shakespeare’s texts directly, and then to refer to edited works when necessary. This Octavo production allows for that.

Admittedly, the Sonnets is a vexing text, occurring in one version that Shakespeare probably did not authorize. The order of the poems and the gender of the addressee(s) are two of a number of problems that readers, critics, and scholars have wrestled with for so long now. In some ways, we need all the help we can get, and that is what the best editors provide. That is why G. Blakemore Evans’s Cambridge edition, for instance, is such a fine work, or why Stephen Booth’s edition is such a resource. Whereas Evans leads us to read a sonnet in a more focused way, Booth frequently opens words, phrases, and lines up to multiple meanings to be held at once. Ultimately, however,
it is important for readers to be able to go to the original texts, even with all their flaws. A CD-ROM is a simulacrum of that experience: images of the pages become available on the computer. While this is a translation of sorts, it is a technology that makes available to a wider public beyond archival scholars something of the texture, orthography, typography, and other material conditions of the text.

Although this immediacy might be somewhat of an illusion, the benefits of these images, this reproduction of the original edition of 1609, outweigh any drawbacks, such as a collapsing of the original with this virtual machinery. In addition to the text itself, which allows for searches in ways that can supplement the reading of the sonnets in a book, there are useful and clear editorial and critical texts. For instance, Arthur Freeman's introduction, which is general, is a brief but balanced account of Shakespeare’s Sonnets. It should appeal to a range of readers, and introduces the material in such a way that a general reader or someone unfamiliar with the sonnets will find accessible, suggestive, and informative. There is also a short, select bibliography that will help point the general reader and the student in the direction of other editions and discussions of these poems, and to more arcane debates in recent critical commentary. What is also valuable is the treatment of this specific copy of the Sonnets, its binding, collation, and provenance. The Live Text Note is significant, even if it is brief, because it calls attention to the fact that the text tries, as closely as possible, to follow the original text, including misprints and typographical errors. This note says, “Capitalization and italicization (including punctuation) are mimicked.” It is important for the reader to know that in some ways, such an edition, as wonderfully searchable as it is, is a trompe d’œil. It is and is not the text – there is a reproduction of the pages of the original, but the search is constructed. The reader has a choice on how to use this CD-ROM, from combing the original to searching the text for repetition or for matters of diction, or both.

This edition lives up to what Octavo says about itself in many ways: “Octavo publishes reproductions of rare books, manuscripts, and other antiquarian materials in digital formats. Through partnerships with libraries, museums, and other cultural institutions, we are able to capture images of some of the most rare and valuable historical materials from around the world.” The statement continues, addressing audience and cost: “These images are then carefully worked into electronic editions that provide inexpensive access to these valued works to students, educators, scholars, bibliophiles, and
a general readership.” The press materials for the Octavo edition of Shakespeare Sonnets, (London, 1609) were not readily accessible on a home computer, so I was not sure how stable the technology was over time, which is one of the recurring difficulties of electronic resources. What happens when large companies like Adobe and Microsoft change their software and the hardware develops different capacities to keep up with those changes (making earlier versions hard to read or even incompatible)? It is interesting to compare this Octavo edition with printed facsimiles and with various texts available for free on the Internet. On the one hand, if marvellous institutions like the British Library benefit financially from this edition, which is well done, then this would be a welcome benefit. Octavo has given readers a look into the British Library and this copy of one of the great books in English. As someone who does archival research and is given originals to look at in the British Library and elsewhere, I find this CD-ROM and strong print editions helpful for approaching Shakespeare from many angles. This edition is a valuable contribution – benefiting readers, students, librarians, book collectors, and scholars – much to be wished for and not to be regretted. Apparently, Shakespeare did not fuss over the printing of these poems in a volume, but these poems are well worth fussing over.

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Chaucer Illustrated is a collection of ten essays by twelve contributors who examine pictorial representations of The Canterbury Tales from fifteenth-century manuscripts to the limited editions 500 years later that William Morris described as “visible works of art.” Mary C. Olson explicates what are probably the best known, the marginal portraits of individual pilgrims that, in the Ellesmere Manuscript, mark the beginning of each tale. She relies on The Ellesmere Chaucer: Essays in Interpretation, edited by Martin Stevens and Daniel Woodward,