personnel en lecture. Les deux auteurs ajoutent que « l’enquête LIS et les entrevues ont montré qu’un enseignement bien pensé ouvre les jeunes sur le plan culturel et leur fait découvrir des auteurs fascinants, des genres littéraires insoupçonnés et que, sous la guidance de leur enseignant, ils s’initient à des œuvres de plus en plus exigeantes au fil de la scolarité. » (248)

En conclusion, cette publication met en relief les habitudes de lecture scolaire des jeunes adolescents du Québec, en plus de décrire leurs habitudes de lecture extra-scolaire et d’identifier leurs choix de livres préférés. Les données analysées seront d’une grande utilité pour ceux et celles qui s’intéressent, de près ou de loin, à la lecture des jeunes, clé d’entrée du savoir, et qui cherchent par divers moyens à mieux les comprendre. De plus, comme de nombreux intervenants ont été mis à contribution (parents, élèves, enseignants, bibliothécaires) pour cerner les pratiques de lecture des jeunes, les données recueillies élargissent les représentations de ce lectorat affamé d’authenticité. Cette publication aux multiples volets a pour effet de nuancer les perceptions sociales négatives attribuées aux adolescents, faute de données solides sur lesquelles s’appuyer.

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In September of 1999, the University of British Columbia held its 29th annual Medieval Workshop. Organized by Siân Echard and Stephen Partridge, the theme of the workshop was “The Book Unbound: Manuscript Studies and Editorial Theory for the 21st Century.” Papers from the workshop were expected to address three particular aspects of the book unbound: codicology, applied technology, and the ramifications of new thinking about editing and printing as a practice closely tied to historical contexts (xi). What the organizers found instead was that the papers tended to touch on all three areas, and to reflect quite a modern point of view on textual issues, though the papers that have now been printed in this collection have neatly preserved a tripartite division. The collection thus begins
with essays that examine published editorial projects (assessing their merits and suggesting new approaches), continues with essays that are more concerned with current technologies and editorial theory (with varying degrees of application), and concludes with specific applications of technology to editorial practice.

After a thoughtful and learned introduction from the editors, which at once lays out the history of the collection, the details and relationships of the contributions, and the place of this volume in issues of editing and printing overall, the first group of essays evaluates the editing of the *Cursor Mundi*, Anglo-Norman texts, and Malory. Anne Klinck compares the efforts of Sarah M. Horrall and John J. Thompson to update and consider Richard Morris’s 19th-century edition of the *Cursor Mundi*. While Morris’s edition included several parallel texts, he printed all northern texts, save one, and the edition of Horrall (though in fact the work of many scholars, including Klinck, who took over the work of the general introduction, glossary, and index at Horrall’s death) was intended to be a companion to Morris, focusing instead on the southern version of the text. Thompson, for his part, “proposes an ‘open’ or ‘unstable’ text” (7), but does not, in Klinck’s opinion, maintain a consistent approach to its problems. Julia Marvin focuses more broadly on F.W. Maitland and the editing of Anglo-Norman. Marvin engages with the problem of attitudes toward Anglo-Norman and the reasons for the lack of attention Anglo-Norman texts receive, despite their obvious importance, by looking at Maitland’s ground-up and ultimately sympathetic approach to Anglo-Norman. Instead of preparing himself with a particular textual-critical stance, Maitland “developed his editorial method ... by closely observing and considering the particulars of the manuscripts to be edited in relation to the practical constraints on the edition to be produced” (24). In this sensitive consideration of the difficulties of editing Anglo-Norman texts, Marvin ultimately champions Maitland’s model. And, finally, Meg Roland returns to the vexed question of Sir Thomas Malory’s work: what ought we to do with Caxton’s edition and the Winchester manuscript? In short, Roland recommends parallel-text editing in order “to provide additional avenues of textual inquiry that study the uses, uncertainties and appropriations of a given work” (38). In the process, Roland explains how parallel-text editions function differently from single-text editions, and enable different kinds of study.

The second group of essays is concerned with technology and theory, and Peter Diehl examines the specific example of the *Tractatus*
super materia hereticorum of Zanchino Ugolini (an early 14th-century inquisitorial manual). Diehl notes that working back to a hypothetical Ur-text would dramatically limit the usefulness of the edition, as the text went through considerable changes in manuscript and print, changes that are vital to understanding the continued relevance of the text. Therefore, one must use new technologies (electronic media, hypertext) to present the manual, and Diehl concludes with suggestions about how this might be achieved. While the first essays have primarily been concerned with the edited word and the manuscript page, Andrew Taylor reminds the reader that not all texts are silent. Taylor argues convincingly that sound does play a role in meaning, and he uses the example of Oxford, Bodleian Library, MS Digby 23 to illustrate his point. Conceptions about performance (which are historically quite interesting in the case of La Chanson de Roland) have a great deal to do with how a reader responds to a text, and Taylor concludes with advice for future editors: "Using the new medium of digital information ... we must link the rich visual variety of the medieval text to the various ways it might have been sounded" (98). Carol Symes has advice similar to Diehl's, this time for Le garçon et l'aveugle [The Boy and the Blind Man], noting that it is the alterations to the text over time which demonstrate how reading, interpretation, and performance have changed and developed. The essay includes four plates from the manuscript, as well as a transcription and analysis of the text in an appendix to the article (including, of course, the various annotations which accompany it, identified according to hands), and thus is extremely useful both as a general comment on editorial practice, and for the text itself. The most challenging essay in the collection, at least from the point of view of textual criticism, is William Robins's call for a "disjunctive philology." Effectively, what Robins does is force the reader to recognize that any critical edition of a text "raises one set of features to visibility by excluding others" (146). How, then, could disjunctive text-editing work? Robins gives examples for single-text editing, stemmatic editing, and a dual-method approach, suggesting parallel-text editions for each. A single-text approach might yield an edition with best-text and worst-text; a stemmatic approach, two texts based on different stemmatic resolutions; and a combination of the two might set a best-text edition beside a stemmatic edition. Such editions would encourage stages of reading that standard editions do not, allowing readers to evaluate the impact of editorial choices, to
make their own choices, and to see clearly the provisional nature of critical editions (156).

The final three essays in the collection are more immediately practical. William Schipper “reads” London, British Library, MS Additional 40165A, five partial folios (fourth century) of the epistolary of St Cyprian of Carthage, with the tools of modern technology. The article includes eight figures in colour, demonstrating various stages and aspects in the recovery of the text, using especially a Kontron digital camera and Adobe Photoshop to help see what is no longer visible to the naked eye. Schipper gives an excellent overview of how one can use common technology in the reading of difficult manuscripts. Stephen Reimer reminds us that there is more to a text than its linguistic elements, especially in the case of Lydgate’s Lives of Sts. Edmund and Fremund. Not only does Reimer recommend the restoration of decoration and illustration to the text, but he also plans to assist his future reader of Lydgate in unexpected ways. That is, in addition to miniatures from the manuscripts, Reimer will add images of his own to his hypertext (some of which are previewed here), mainly of the physical landscape of East Anglia, to help with the “visual imagining” of both Lydgate’s surroundings and the story of Edmund. Finally, Joan Grenier-Winther offers a detailed and technical account of how best to design, implement, and maintain a database and Web-based user interface for an online edition (using the example of La Belle dame qui eut mercy). Grenier-Winther includes two handy appendices, a glossary of database-related terms, and a sample set of super-entities, and, though she is not able to cover everything, does provide an excellent place for editors to begin thinking about the issues involved in database construction. Ultimately, the electronic editor ought to be able to offer the reader a point of access to the text very near the beginning of the “intellectual continuum” that is a scholarly edition.

Overall, this is a remarkable and unusual collection, useful both for its treatment of particular texts and for its continued recognition of the fact that any particular editorial decision exists in relationship to editorial practice everywhere, both in the past and to come. It ought to be read by everyone: from readers of edited medieval texts, to students of textual criticism, experienced editors, and anyone interested in the history and future of the book. One might have liked to have seen some treatment of manuscript and textual questions between Cyprian and the 12th century, and one must continue to deplore the University of Toronto Press’s insistence on endnotes, but this is a
marvelous and valuable volume, and the editors are to be commended for its existence, and for their impeccable editing.

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Isaac D’Israeli and Richard Wendorf could not seem further apart in their attitudes to books, bibliography, and librarianship between the early 19th century and the modern period. D’Israeli, on the one hand, invites us to consider the distinctions between a *bibliopole*, *bibliothecaire*, *bibliognoste*, *bibliographe*, *bibliophile*, and a *bibliomane* (“an indiscriminate accumulator, who blunders faster than he buys, cock-brained, and purse-heavy!”), while Wendorf suggests provocatively that university “librarians have now set themselves apart, with their own reward systems and with technological skills that many faculty members could not begin to comprehend.”

Each, however, in offering a vivid distillation of his scholarly preoccupations, does convince us of the validity and relevance of books in our lives.

Isaac D’Israeli (1766-1848), father of Benjamin Disraeli, was an only child who repudiated his family’s expectations of a career in commerce for one in literature. Independently wealthy, he read voluminously, and gained fame “as a populariser of literary researches” (*DNB* 1908). This new anthology of D’Israeli’s essays offers an extraordinary range of bookish subjects by “a man who really passed his life in his library” (prefatory memoir by Benjamin Disraeli). Taking a familiar, almost chatty style, D’Israeli draws us into his cabinet and expounds benignly in an endearing manner that is more confiding than didactic.