

of settled poems and stories, but show a number of different handwritings, from family members that contributed to them over the years. It has also been recorded that her brothers regularly made substantial suggestions (for instance technical and nautical terms), which she incorporated if she thought them an improvement. Lord Brabourne's edition of a selection of her letters contained certain omissions and reformulations he described matter-of-factly as "obviously desirable" (240). It is this context of the "textual space as family space" (240) that lent authority to two of her relatives who completed some of her unfinished works: Anna Lefroy's *Sandition* and Catherine Hubback's *The Younger Sister* (a continuation of *The Watsons*). Anna Lefroy derived this authority from "legal possession locally modified by inside knowledge of Aunt Jane's specific intentions for the novel" (251). Catherine Hubback's son similarly attested that "she developed the story partly in accordance with traditions of Jane's own intentions of continuing it" (260).

During her lifetime, Jane Austen remained anonymous as a writer; *Sense and Sensibility* and the subsequent novels were credited to "a Lady". Only within her family she was known as the writer she was. Kathryn Sutherland's book shows decisively how Austen involved her family in her creative process, and how this family involvement lasted for at least another two hundred years after her death. For anyone interested in a life about which so little is known, this book offers an unusual and insightful perspective, combining textual and literary criticism in an intriguing way.

Vincent Neyt

Per Dahl, Johnny Kondrup and Karsten Kynde, eds. *Læsemåder. Udgavetyper og målgrupper*. [Readings. Types of Editions and Target Groups]. Nordiskt Nätverk för Editionsfilologer [NNE]. *Skrifter*. 6. Copenhagen: Reitzel, 2005. 260 pp. ISBN 87-7876-447-5. ISSN 1601-1562. DKK 150 (members) or DKK 295 (non-members).

The publication of *Læsemåder* ("ways of reading") marks the tenth anniversary of the Nordic Network for Textual Critics (NNE). Founded in 1995, NNE has to date organized nine thematic conferences, six of which have

resulted in printed proceedings (*Variants 2* included a review of volume 4 along with a brief presentation of the NNE itself). A tenth conference is scheduled for 2007 in Stockholm on the “materiality of the book.” *Læsemåder*, the proceedings from sixth NNE conference, is devoted to the topic of scholarly edition types.

Several of the contributions recognise that the distinction between traditional edition types, such as the “critical” and the “readers” edition, becomes increasingly blurred due to the radically altered production and distribution conditions brought about by new media. Moreover, the fact that the aims and functions are beginning to glide between edition types has a bearing on their potential target groups. Consequently, the self-image of established edition types, notably the definitive, historical-critical edition in the German editorial tradition, is being subjected to critical discussion in the volume. Ignoring a few typos and errors (for instance, headlines 3.3 and 3.4 in the paper by Pichler and Haugen seem to have been interchanged), *Læsemåder* is a finely produced volume, its chief value being the empirical accounts, adequately supported by illustrations. Although it has an index, it lacks a collected reference list to the papers.

Tone Modalsli opens the volume with an overview of scholarly edition types, restricting herself to the German and the Anglo-American typologies. An interesting issue raised by Modalsli is the exchange and division of labour and textual material between historical-critical editions and reading editions for students or pupils. Another issue is the problem of textual intrusion in reading editions: when side-stepping textual faithfulness and “modernising” a text for didactical, sometimes even ideological purposes, how far can you go? How do you acknowledge a line beyond which the text ceases to adequately represent the edited work? Sigrid Undset, for instance, objected to a planned study edition of her novel *Kristin Lavransdatter*, as she felt the publishing house had taken the textual intrusion too far. Such stimulating discussions aside, one might question the inclusion of “readers editions” in a typology of scholarly editions. Modalsli seems aware of the awkwardness, adding that in principle any ordinary literary edition can count as a “readers edition”. Her suggestion is to apply the label “scholarly” also to those readers editions that

are based on at least “some” degree of critical textual establishment (18), a distinction that seems tricky to ascertain.

Modalsli’s overview will be refreshing both to editorial novices and to more experienced editors. The paper does however leave readers interested in general editorial theory somewhat in the dark. These would have benefited from a more thorough analytical comparison between the two typologies, as well as a comment on their epistemological foundation. If Modalsli aimed at a light, descriptive overview rather than a theoretically heavy analysis, it might have benefited from including French, Italian and Spanish editorial traditions as well. Most of all, one would have liked to see a section dealing specifically with the Nordic situation, such as the typical characteristics of Nordic editing and its historical relation to the two dominant traditions presented in the paper.

Mats Malm’s contribution is a little off from the rest of the papers, since the topics of typology and target groups are in practice absent from his paper. Instead, the focus is on the possible influence of scholarly editing on larger literary practices. Malm discusses the origins of free verse and specifically argues (43) that the literary forms of free verse and prose poems were actually introduced as forms of translation by scholarly editors, and in particular by Nordic 17<sup>th</sup>- and 18<sup>th</sup>-century editors of the *Edda*. Subsequently, Malm claims, free verse was embraced by the Romantics and became an established poetical form. The hypothesis is smooth and bold, but questions of free verse’s origins are neither new nor few, and for instance Kirby-Smith (*The Origins of Free Verse*, 1996) attempts to trace it back to Milton and Cowley (others to King James’s Bible). In such cases, free verse would predate that of the Nordic *Edda* editions. Malm would have needed to account for, and counter, previous scholarly work on the origins of free verse to make his hypothesis really persuasive.

Paula Henrikson devotes her well-conceived paper to the grand German historical-critical edition, and depicts it as a genre with no real target group, since its Gargantuan claim annihilates any defining frames, directions, and temperament. To such an editorial ideal, subjective interpretation seems to be no more than an awkward embarrassment, whose detrimental influence must be confined. Henrikson however dismisses

Zeller's and others' attempts to make decisive distinctions between editorial subjectivity and objectivity (63), between what is and is not "interpretative" in an edition. Editing should cut its historical bonds with the positivistic legacy of German historicism and the vain ahistoricity it suggests, she claims, and acknowledge a more self-reflective hermeneutics. Henrikson is of course right on the mark. Those of us who have delighted in her writings on editorial theory the last few years can trace an increasingly pronounced disbelief in ideals of objectivity. The latter are by no means confined to the historical-critical edition, but are perhaps revitalised in the digital domain: Henrikson appropriately closes her paper with a prudent caveat against electronic do-it-yourself-editions that are based on a naïve ideology of the objective text.

Various 19<sup>th</sup>-century strategies in Hölderlin editing are demonstrated by Christian Janss. A pedagogical service is paid to the reader by displaying a variety of editorial ideals through the lens of one single author, and one gets a fair idea of some dominant threads in modern editing by following Janss's outline. Sattler's volumes 7 and 8 of the Frankfurt edition are severely criticised in the paper as examples of excessive editorial intrusion. The boldness exhibited in Sattler's early editing has turned into hubris, according to Janss, who draws on previously published criticism by e.g. Emery George. Reitani's small but manageable 2001 edition of Hölderlin's poetry, on the other hand, is praised by Janss as a fruitful hybrid: a "critical study edition". Janss sees it as a suitable model for Nordic editing, where grand historical-critical editing projects can only be reserved for a very limited amount of monumental authors.

Two papers then discuss reading editions: Klaus Bohnen tries to narrow down the characteristics of the reading edition by a functionalistic analysis of the *Bibliothek deutscher Klassiker*. Since the main function of reading editions is to bring old works to new audiences, they tend to become heavy on commentaries and translations, Bohnen notes. To many scholarly editors, this is the downside of a reading edition, as such paratexts are quickly outdated — which also explains why a number of critical editions avoid them altogether. Torill Steinfeld discusses readers' editions for elementary school pupils. Perhaps a somewhat neglected type in editorial studies (although Steinfeld's particular topic has recently been treated

by Rekdal, Brink and Martinsson), it is at the very outskirts of what can count as a scholarly edition, if at all. As did Modalsli in her introduction, Steinfeld wonders how far the study edition can and should go in modernizing the edited text and thus presenting it in a meaningful way to young readers today. As a principle, textual adaptation to the particular target group in this case overrides the editorial ideal of a historically authentic text. Only occasionally do the editor and the publisher account for the intrusions in the text (130). The result is a tension between two editing ideals: that of commercial and pedagogical adaptation on the one hand and that of textual criticism on the other. Quite valuable, further, is Steinfeld's observation that the order of paratexts in a study edition can be subordinate to didactics: placing any editorial comments and reading instructions after the edited text, for instance, suggests that the pupil's own reading *of* the work should precede reading *about* the work, rather than vice versa.

The two closing papers in the volume turn away from "critical" editing and ponder instead on "non-critical," or "documentary" editing (although I must confess to feeling uneasy with the popular dichotomy: what is supposedly "non-critical" about documentary editing is largely assigned to a presumed editorial non-intervention, but many advanced scholarly facsimile editions and transcriptions reveal a number of instances where the editor can do little *but* make choices that result in textual or graphical intervention).

Consistently using the editing of Old Norse and Nordic manuscripts as an example, Anne Mette Hansen brings us a historical exposé of the variants of facsimile and diplomatic editions. Making lavish use of accompanying colour illustrations, Hansen presents Nordic facsimile editions from the last two centuries, including digital editions on the web or on compact discs, and discusses their respective strengths and weaknesses as carriers of textual and graphical content. Hansen notes how often the facsimile images lack an accompanying transcription text, suggesting two things: firstly, that their target groups are expected to be able to decode the hands and scripts by themselves, i.e. a quite limited audience of specialists, and secondly, that the editions are assigned the particular role of primary source representation to be consulted by those very specialists.

Alois Pichler and Odd Einar Haugen, finally, bring their respective experiences from working on Wittgenstein's *Nachlaß* and medieval Nordic manuscripts to discuss documentary, editing, including transcription, and succeed in finding some common ground between the two seemingly disparate domains through character encoding and markup issues. Pichler accounts for the development of the MECS-WIT encoding scheme (a sibling to XML-TEI, if you will), while Haugen reports on the MENOTA work to accommodate TEI and Unicode to fit the needs of Old Norse and Nordic editing. Many readers will further appreciate their careful acknowledgement of the complexity and various levels of diplomatic editing, an area at times covered with too much haste in editorial textbooks.

The paper also addresses some notable theoretical issues. Arguably, the presentation of facsimiles and transcriptions suggest a documentary archival approach. This is not to say that facsimiles and transcriptions should be taken for textually "faithful" reproductions, unmediated by an editor's subjective interpretation, although their reproductive "lab" status is more prominent than that of a critical, eclectic edition. Pichler and Haugen laudably draw attention to various problems of such faithfulness between diplomatic transcriptions and the original material from which they have departed. In the case of a hand-written document, for instance, is the diplomatic rendering to be faithful to the spatial or the temporal sequence of textual elements? Perhaps adequate faithfulness is something that should be considered primarily in relation to the theoretical interests of the editor, rather than to an autonomous textual artefact. A difficult dilemma when transcribing is whether to produce a modernised or a diplomatic text. The authors remind us that digital editions to some degree make that question irrelevant, since proper encoding enables editors to display both aspects of the text in one and the same edition. "One might in fact argue that this problem is not of a theoretical nature, but rather a consequence of technological limitations," they note (196). As for digital editions in general, Pichler and Haugen draw a distinction between *combined* (such as the Bergen Electronic Edition of Wittgenstein's *Nachlaß*) and *dynamic* ones. Where the former are à la carte menus, enabling the user to choose between fixed sets of dishes, the latter might be regarded as smorgasbords, where the user can combine ingredients

according to her own taste and needs, in whatever sequence she prefers. Sticking to the culinary metaphor, this reviewer is however eagerly on the look-out for further types: the Dutch treat, where users contribute to the textual feast by bringing their own ingredients or dishes; or the market, where you go to find raw materials of the finest quality, such as TIFF and TEI master files of primary sources.

As a whole, *Læsemåder* exhibits a distinct German preponderance in comparison to previous volumes in the series, as a majority of the papers are primarily oriented towards the German scene — theoretically, methodologically, or empirically. I am not entirely convinced as to the benefits of this, particularly since it occasionally comes at the expense of the specifically Nordic. The volume does not contribute substantially to German editorial theory and methodology: Henrikson's paper aside, the volume uses it as a reference framework rather than entering into critical analysis, at times leaning quite heavily on Kanzog, Scheibe or Zeller. Although the empirical papers display undisputed relevance, it is hard to see why a couple of them need to be published in an NNE volume rather than in a forum directed more specifically at a German audience, such as the *editio* yearbook. Perhaps one purpose of the editors of *Læsemåder* was to make their Nordic readers more familiar with German editorial theory, but those readers would benefit from turning to the primary literature itself. Although this obscures the particular contribution to editorial scholarship and theory *Læsemåder* aims at, the book is unquestionably a proof of the strength and vitality of NNE. It has stylistic firmness, catching curiosity and a generosity in sharing solid experience. Let us hope it will have readers as well.

*Mats Dahlström*