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subjects creative writing and much more flourished at social levels where they had previously been excluded by the high cost of parchment. In many places literary manuscripts and in particular poetic anthologies in this larger scribal context showing how its innovative features affected both authorship and readership as this amateur scribal culture developed the medieval professional culture expanded as well classes of documents formerly restricted to parchment often shifted over to paper while entirely new classes of documents were added to the records of church and state as these institutions took advantage of relatively inexpensive paper. Paper stimulated original composition by making it possible to draft, revise and rewrite works in this new affordable medium. Amateur scribes were soon producing an enormous volume of manuscript works of all kinds. Works they could afford to circulate in multiple copies. England's ever increasing literate population developed an informal network that transmitted all kinds of texts from single sheets to book length documents efficiently throughout the kingdom. The operation of restrictive coterie had little if any role in the mass circulation of manuscripts through this network. However paper was cheap enough that manuscripts could also be readily disposed of unlike expensive parchment. More than 90% of the output from this scribal tradition has been lost, a fact that tends to distort our understanding and interpretation of what has survived. May illustrates these conclusions with close analysis of representative manuscripts. Now in its second edition, *How to Read Texts* introduces students to key critical approaches to literary texts and offers a practical introduction for students developing their own critical and close reading skills. Written

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